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MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

MFA
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Movings

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Vol. 57. No. 1 July 1, 1922 Price 25 Cents

NEW

Better Reviews than its Competitors

Isadore Bernstein *presents*

MONROE SALISBURY

in *The* GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Under supervision of Isadore Bernstein

The Sun: "It is good to see an old favorite like Salisbury again, especially when treated with originality."

The Evening Telegram: "'The Great Alone' is likeable. It's good sequence and beautiful scenery leave a favorable and lasting impression."

Evening World: "'The Great Alone' reminds us of the great old Robert Edeson play, 'Strongheart.'"

Evening Mail: "'The Great Alone' is virile drama, with plenty of action ranging from football to primitive love and hand-to-hand fights."

Globe: "'The Great Alone' gives a realistic picture of the far north. Characters well acclimated as to dress and manners; outdoor scenes as cold, and storms as raging as could be reproduced."

Telegraph. "Mr. Salisbury is big and strong and handsome and can act. 'The Great Alone' is not without its thrills."

Herald: "Monroe Salisbury plays the half-breed with considerable virility and force."

Weekly Film Review: "One of the best stories that has come out of the snow country. It is big and strong and elemental. There's neither glamour nor romance save where it belongs, and because it is so free from the trite and superficial, people are going to like it."

Exhibitors Trade Review: "One of the best of its kind: it is out of the ordinary class of Far North pictures. 'The Great Alone' has a tenseness and a generally satisfying element that predominate."

Moving Picture World: "A story of strong dramatic values. Plenty of punch and action. Big fight scenes excellently handled. Monroe Salisbury gives his role the virility and force it demands."

American
RELEASING CORPORATION

In Canada Canadian Releasing Corporation, Limited

WALLACE REID

BETTY
COMPSON

GEORGE
FITZMAURICE

AGNES
AYRES

CECIL B. DeMILLE
LEATRICE JOY
THOMAS MEIGHAN

WALTER
HIERS

RODOLPH
VALENTINO

LOIS WILSON

Come in — it's Paramount WEEK

BANNER

INSERT CARD

ONE SHEET

The Biggest of All!

FIFTH Annual Paramount Week will be the biggest week you ever heard of.

There will be—

More Free Newspaper Advertising
More Free Magazine Advertising
More Free Accessories

This year *every* exhibitor who books the week will share in the free newspaper advertising. Not one will be left out.

There will be *four* double spreads in the *Saturday Evening Post*, leading up to Paramount Week. The fourth will appear immediately before the week, and will direct its two and a half million readers to look out for your theatre.

The accessories, shown on this page, are all free, and are the finest in quality we have ever issued. In quantity there will be sufficient to take care of every exhibitor's needs.

The thousands of exhibitors who have profited by the four preceding Paramount Weeks know that there is no better way to start the new season.

No such advertising campaign has ever been conducted before.

The exhibitor who doesn't get his share is missing the biggest opportunity for building business ever offered in history.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

TWO COLUMN NEWSPAPER CUT

ONE SHEET

ONE COLUMN NEWSPAPER CUT

ONE INCH NEWSPAPER CUT

SLIDE

2 COLOR 4 PAGE HERALD, REDUCED
REG. SIZE 10½ X 5½

Millions of People are Constantly Watching and Waiting for

Jack London

Stories on the Screen

That's why R-C Pictures paid top price for and Screened JACK LONDON'S

WITH this great author's two greatest tales, "The Son of the Wolf" and "The Wife of a King" merged into one smashing narrative, this picture hits the high water mark of thrills, adventure and romance in the far reaches of the Frozen North. A big quick-shooting story that glows with vitality, depicting life in the raw beyond the last frontiers of civilization.

Sizzling, two-fisted stories of the great outdoors is what audiences in every part of the country are crying for. You know it as well as we do. You've got it in this rousing melodrama amid the big snows. Go to it now for a cleanup!

Starring
EDITH ROBERTS
with a brilliant supporting cast

R-C PICTURES REG U.S PAT OFF

A Norman Dawn Production

Directed by Norman Dawn

R-C PICTURES REG U.S PAT OFF

BOOK NOW THRU YOUR NEAREST R-C EXCHANGE

R-C Exchanges will hereafter be known as the Film Booking Offices of America.

EILLE NORWOOD *as* SHERLOCK HOLMES

A Scene from "The Dying Detective"

A Scene from "The Devil's Foot"

THE ADVENTURES OF SHERLOCK HOLMES

A Real Box-Office Tonic for Every Exhibitor

THE first two of this remarkable series of pictures, "The Devil's Foot" and "The Dying Detective," are released.

Others in the series will be released right through the summer months—the months when exhibitors need the very best the producer knows how to offer, in order to hold up the box-office receipts.

This is the kind of *real* service that Educational gives.

In addition Educational is increasing the box-office value of these pictures by putting out an unprecedented number of exploitation helps. Available for your use in helping to pack your theatre are 16 distinct and powerful aids:

1. National advertising to 24,000,000 readers through such publications as The Saturday Evening Post and The Ladies' Home Journal.
2. 37 stories, "The Adventures of Sherlock Holmes," are being syndicated through newspapers having a circulation of almost 13,000,000.
3. Sir Arthur Conan Doyle's visit to America has developed a tremendous volume of publicity for the creator of Sherlock Holmes.
4. Announcement one-sheets for entire series.
5. Unique press sheets chock-full of information for exhibitors. Strong on results.
6. Sherlock Holmes detective badge for distribution to boys everywhere. Exhibitors can afford to distribute them generously because the price is low.
7. Cut-out Sherlock Holmes disguise. Boys will "eat this up" and advertise your theatre in doing it.
8. Snipes—60 to a package, for use on barns, fences, etc., in your neighborhood.
9. Vest-pocket edition of two Sherlock Holmes stories at a very low price, with the inside covers and outside back cover blank for exhibitors' advertising.
10. Press sheets carry part of film story written so you can offer prizes to school children for best completion of story.

11. A chance to tie up with booksellers. Get them to put in window display of Conan Doyle books, giving a place to the announcements of The Adventures of Sherlock Holmes in your theatre.
12. The publishers of Sherlock Holmes—Geo. H. Doran Co., Grosset & Dunlap, and A. L. Burt Company, are placing wide-spread stocks of "Sherlock Holmes" with dealers.
13. Exhibitors can offer prizes to high school pupils for best compositions on Sherlock Holmes, prizes to consist of Sherlock Holmes books. Get the teachers to act as judges. Parents will become interested in pictures at your theatre.
14. Multi-colored slides.
15. 4-color one- and three-sheet posters for each release.
16. Duo-tint lobby cards, 11 x 14; 8 cards to set.

GET aboard this opportunity to fill your theatre this summer. Don't forget that men and women, boys and girls, are all interested in stories of adventure and especially in The Adventures of Sherlock Holmes.

It will cost you only eight or ten dollars to exploit the entire series for your theatre. Less than a dollar a picture. Write our branches for their simple, inexpensive and effective exploitation aids.

REMEMBER: Advertisements in

THE SATURDAY EVENING POST

and

THE LADIES' HOME JOURNAL

will tell 24 Millions of People that Progressive Exhibitors everywhere who are striving to give the greatest value for the box-office admission will present

THE ADVENTURES OF SHERLOCK HOLMES

Educational Pictures

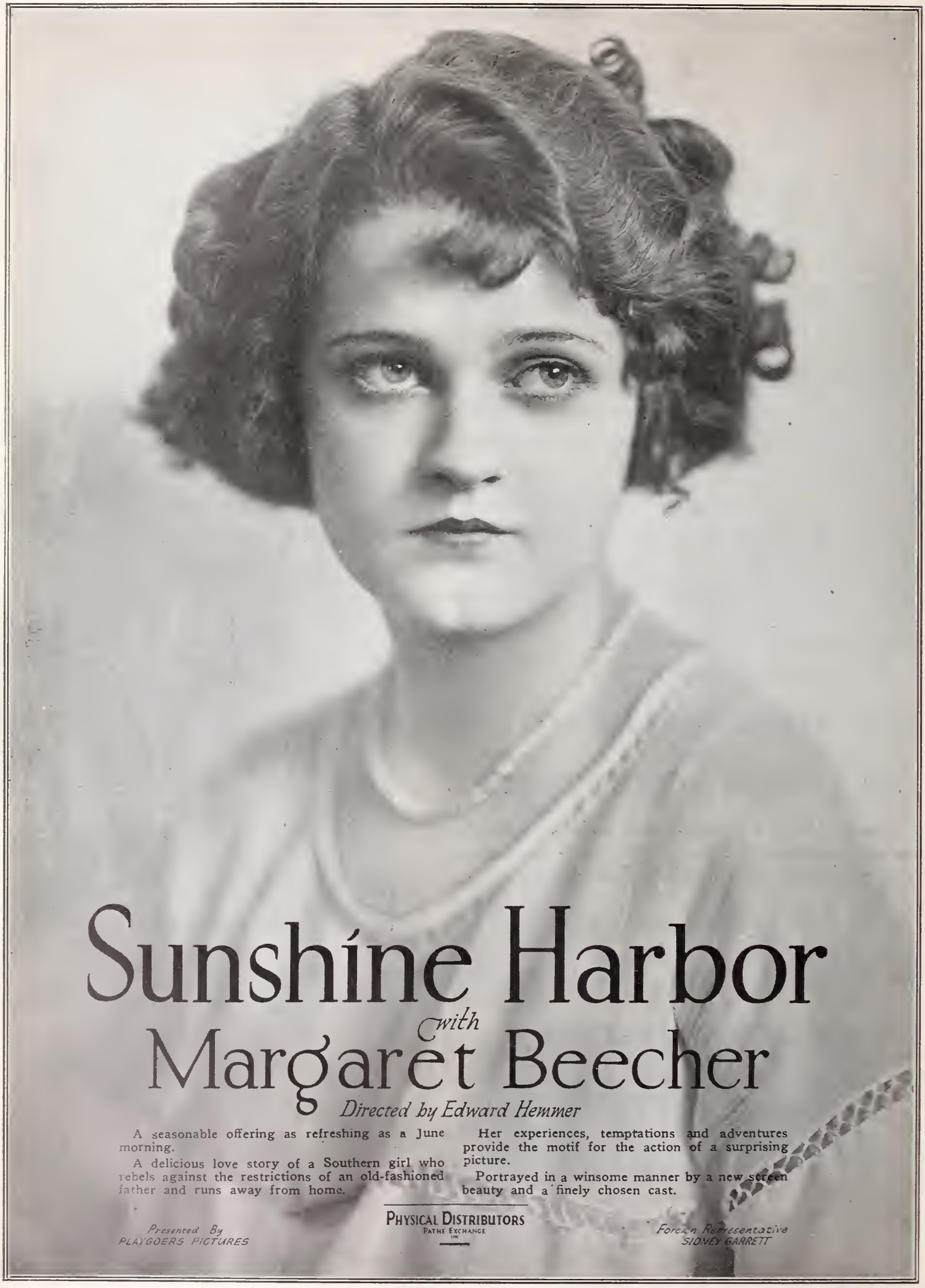
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

E. W. HAMMONS PRESENTS
The Adventures of
Sherlock Holmes
HERE TODAY—in one of SIR ARTHUR CONAN DOYLE'S famous Detective Stories
Educational Pictures
EDUCATIONAL FILM EXCHANGES, INC.

FOUR-COLOR
Announcement One-Sheet



Sunshine Harbor

with

Margaret Beecher

Directed by Edward Hemmer

A seasonable offering as refreshing as a June morning.

A delicious love story of a Southern girl who rebels against the restrictions of an old-fashioned father and runs away from home.

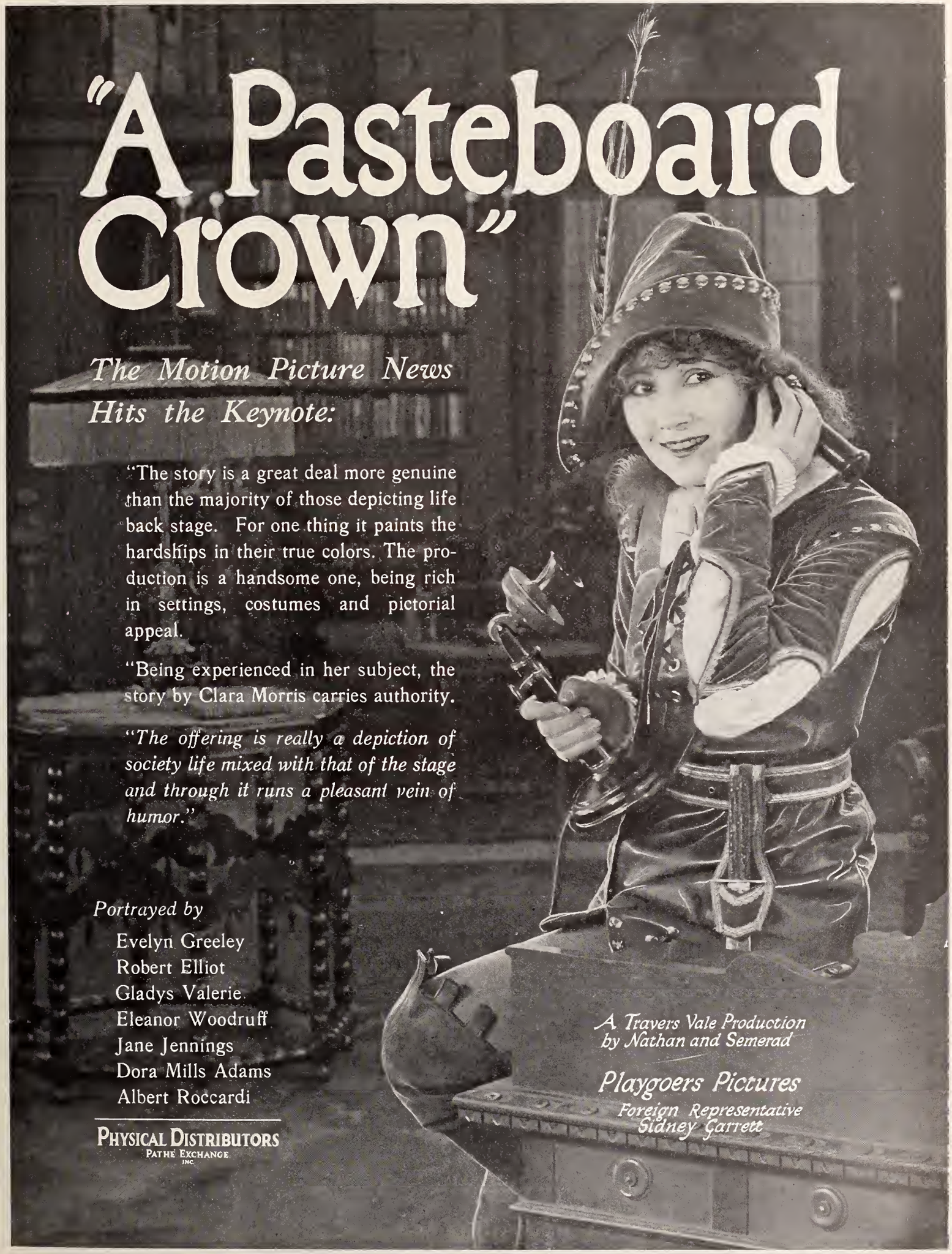
Her experiences, temptations and adventures provide the motif for the action of a surprising picture.

Portrayed in a winsome manner by a new screen beauty and a finely chosen cast.

Presented By
PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Foreign Representative
SIDNEY GARRETT


"A Pasteboard Crown"
The Motion Picture News Hits the Keynote:
"The story is a great deal more genuine than the majority of those depicting life back stage. For one thing it paints the hardships in their true colors. The production is a handsome one, being rich in settings, costumes and pictorial appeal.
"Being experienced in her subject, the story by Clara Morris carries authority.
"The offering is really a depiction of society life mixed with that of the stage and through it runs a pleasant vein of humor."
Portrayed by
Evelyn Greeley
Robert Elliot
Gladys Valerie
Eleanor Woodruff
Jane Jennings
Dora Mills Adams
Albert Roccardi
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.
A Travers Vale Production by Nathan and Semerad
Playgoers Pictures
Foreign Representative
Sidney Garrett

FINAL NOTICE

Advertising forms close Tuesday, June 27th, for the

Independent Showman's Number

Out Next Week

This number will be edited and prepared by

ROGER FERRI

IT WILL CONTAIN

1. **Prospectus for 1922-23.**
2. **Résumé of 1921-22.**
3. **State Rights Statistics.**
4. **Who's Who in Independent Producing Circles.**
5. **Who's Who in Independent Distributing Circles.**
6. **Who's Who in Independent Exchange Circles.**
7. **Independent Directors' and Players' Directory.**
8. **Résumé of Conditions in Local Centres by Exchangemen.**
9. **Exploitation on 1922-23 Productions Announced.**
10. **Systematic Local Distribution.**
11. **Special Articles by Prominent Men.**

Get your advertising copy
in at once

MOVING PICTURE
World

The oldest and newest trade paper in the field

A Preferred Picture
a promise and a Trade Mark

A promise that every picture bearing this Trade Mark will be - *A Preferred Picture* - in fact as well as in name

A Trade Mark that will soon be eagerly anticipated on the screens of all the best theatres throughout the world

In back of the Promise and the Trade Mark is an organization possessed of ideals and ideas, experience and integrity, and an association of the most substantial Independent distributors, who have become our Territorial Partners

AL LICHTMAN
CORPORATION
576 Fifth Avenue New York City

AL LICHTMAN
President

J.G. BACHMANN
Treasurer

Direct From Producer To Exchange

A BRAND NEW SERIES ☘

You pay what they are worth
NO MORE!
DIRECT means
Better Pictures for
Less Money

A BRAND NEW SERIES ☘

BILLY FRANEY

TWO REELS | COMEDIES | TWICE A MONTH

PRODUCED AND DISTRIBUTED DIRECT BY THE

O'CONOR PRODUCTIONS

1107 NORTH BRONSON AV. HOLLYWOOD CALIFORNIA

NEW YORK ADDRESS 220 W. 42ND ST.

Fearlessly

it throws the light of truth on the age-old problems of the woman who loves *not wisely, but too well.*

JOSEPH L. PLUNKETT

JOHN H. KUNSKY

OSCAR WILDE'S "A WOMAN OF NO IMPORTANCE"

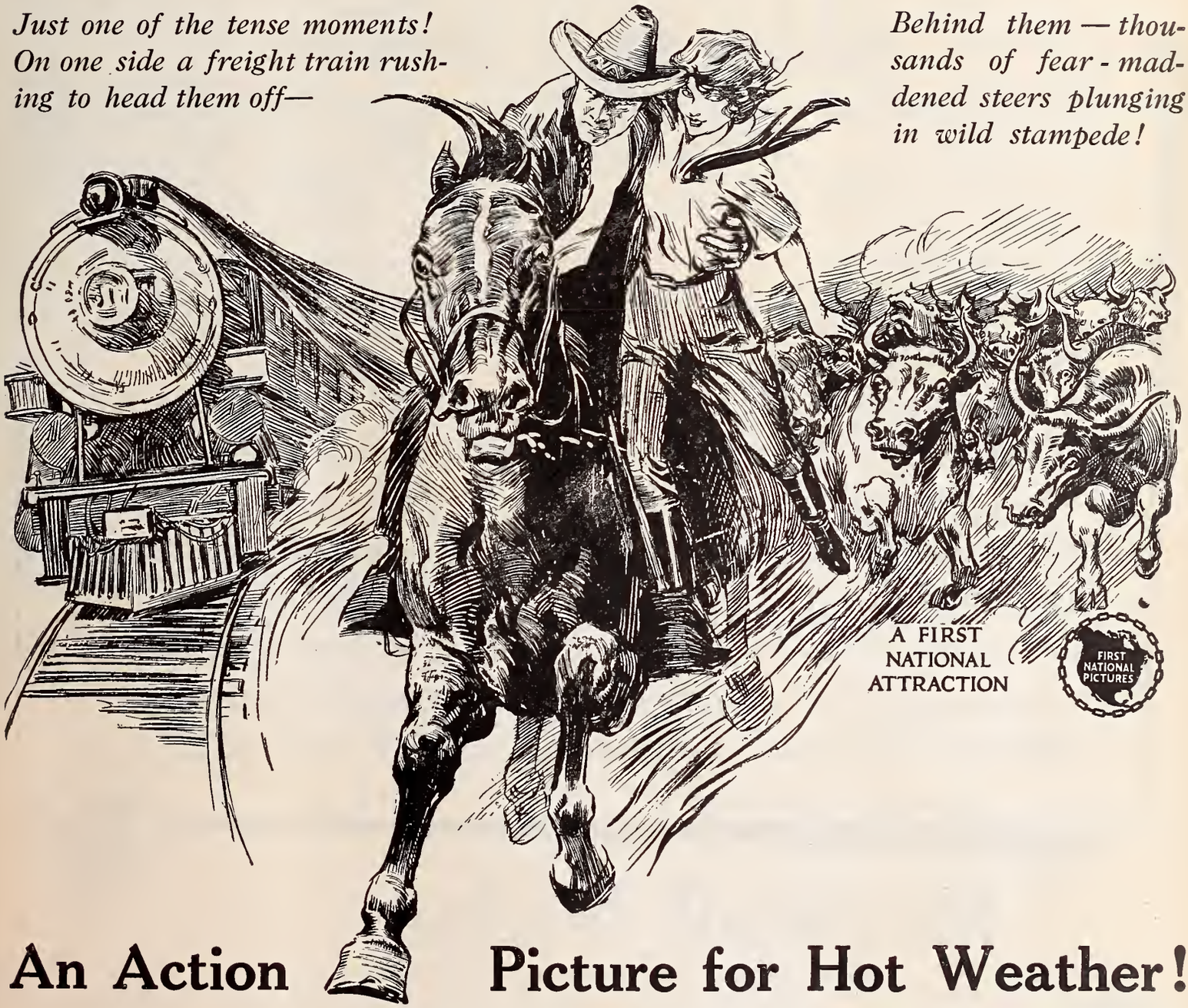
Joseph L. Plunkett is showing it to the discriminating patrons of the Strand, New York City.

John H. Kunsky booked it instantly for the beautiful Madison Theatre, Detroit, Mich.

Morosco Stage Success Proves Picture Filled With Thrills!

Just one of the tense moments! On one side a freight train rushing to head them off—

Behind them — thousands of fear-maddened steers plunging in wild stampede!



A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

An Action Picture for Hot Weather!

Dare Devil riding.
A girl and a man on horse back thundering toward the Mexican border.
A mad race with a freight train.
Thousands of steers in a mad stampede.
The thrills of the round-up.
Battle with cattle rustlers.
Theft of claim papers and a man shot down in the dark.
A sheriff's posse racing after the assailants.
An infatuated girl risking life for love.
Galloping horses plunging over a high bank into deep, fast running water.
A sudden attack by outlaws on unsuspecting autoists.
A girl's fight in a lonely cabin with a half-crazed man.
Her defense by a child with a shotgun he can hardly carry.
Scores of other thrills with Love, Romance and Heart Throbs.

OLIVER MOROSCO

Presents his stage success, a story of tradition's barrier and how the Half Breed smashed it. With WHEELER OAKMAN

"THE HALF BREED"

Police Chief Congratulates Neilan on "Fools First"

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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MARSHALL NEILAN

CAPITOL THEATRE BLDG 51 ST AND BROADWAY NEWYORK NY

YOU ARE TO BE COMPLIMENTED ON FOOLS FIRST STOP ASIDE FROM ITS ENTERTAINING QUALITIES THE OBJECTIVE OF THIS PLOT NAMELY THE REGENERATION OF THE CROOK IS DRIVEN HOME IN NO UNCERTAIN MANNER STOP YOU HAVE DEALT A TELLING BLOW TO THE MISTAKEN IDEA THAT ONCE A CROOK ALWAYS A CROOK STOP THERE IS A BIG FIELD FOR THE SCREEN HERE AND MOTION PICTURE PRODUCERS CAN RENDER A GREAT SERVICE TO THE POLICE WITH PICTURES OF THIS TYPE STOP CONGRATULATIONS

CHIEF OF POLICE OAKS.

FIRST NATIONAL PICTURES

Marshall Neilan

presents his latest big picture for First National. Suggested by Hugh MacNair Kahler's story in The Saturday Evening Post.

With a powerful cast headed by Claire Windsor, Richard Dix and Claude Gillingwater.

Photographed by David Kesson and Karl Strauss

A FIRST NATIONAL ATTRACTION

MARSHALL NEILAN PRODUCTIONS

"FOOLS FIRST"

THE NEW YORK PUBLIC LIBRARY
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ASTOR, LENOX AND TILDEN FOUNDATIONS
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MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 1
1922

The Telling Is the Thing

THIS is a business of slogans. We hear a slogan and it sounds so well that without analyzing we adopt it as our own. Then we tell it to the other fellow, and after we repeat this process a few times we regard the slogan as a fundamental and unassailable truth.

There was a time when the slogan most popular was "The star is the thing." There was virtue in it then and there is virtue in it now. A popular star is still and probably always will be a drawing attraction. But time and experience have proved that while a good star will bring in the public, a poor picture will destroy the box office appeal after the first showing and damage the star's subsequent drawing power.

After this there came the realization that, "The story is the thing." It has been demonstrated in the most positive manner that a good story will hold the public and become a really profitable attraction even if no great star is in the cast.

This discovery has brought about the popularity of the story, and rightly so, but this slogan, like all slogans, doesn't present all of the truth.

We, therefore, venture a new one—"*The telling of the story is the thing.*"

We all of us have heard men arise after dinner at public gatherings and for our pleasure, and their own, retail humorous or pathetic stories. We all of us have heard really good stories so badly told that they fell flat and annoyed us to the point of quittance.

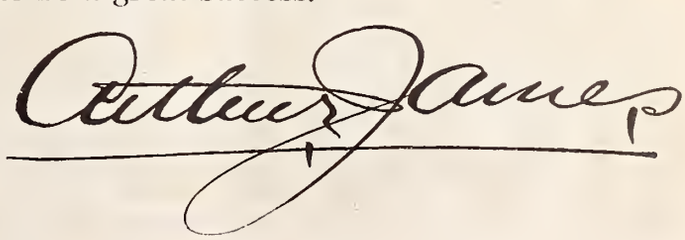
The same is true of picture production. The good story is not enough. It must be as well told in pictures as it is in the novel or in the stage play. The varied technique of the screen must be utilized to give the good story its full value or the effort is defeated and a failure will result.

What the screen needs now and will always need is *more good tellers of good stories.*

It has been our opinion that story-tellers—good ones—are born and not made, but there are enough of them in the world surely to supply our needs. Not all of them are prominent today. Some are in the process of development because native talent, no matter how great, must have development before it can be utilized.

The search for story-tellers will never end. We never will have too great a supply of the really fine ones any more than the market in all lines will be overstocked with genius.

The star, in a way, is the thing. The story in a bigger way is also the thing, and, fully as important, the telling of the good story is the thing. A great picture is the sum total of many elements and none shall be lacking if the result is to be a great success.



William Swanson, Film Pioneer, Dies of Pneumonia in Salt Lake; Was in Industry Seventeen Years

(By wire to Moving Picture World)

WILLIAM H. SWANSON, pioneer moving picture man and owner of the American Theatre, died at his home, 974 East South Temple street, at 1.30 o'clock Monday morning. Death was due to pneumonia from which he had suffered for nearly a week. Mr. Swanson was born in Chicago in 1871. For a number of years, he was engaged in the carnival business, having built attractions such as scenic railroads and chutes of the earlier days.

It was seventeen years ago that he first became interested in the moving picture industry. With Col. William N. Selig, he was really one of the pioneers of the business. He not only made the first commercial moving picture, but he likewise was instrumental in perfecting many of the patents of devices which are now used in connection with this great industry.

Out of the efforts of Swanson, Selig and others to commercialize the picture industry grew the General Film Company. This resulted in the formation of several other companies, among them being the sales company which Mr. Swanson organized. Out of this company later grew what is now the Universal Film Manufacturing Company. With Carl Laemmle and P. A. Powers, Swanson built Universal City which is now one of the largest producing centers in the country.

It was in those days that Mary Pickford became a star. But few of the stars of that time are now on the screen. Among them were Miss Pickford, Owen Moore, J. Warren Kerrigan, King Baggot, Florence Lawrence, Leah Baird, Marguerite Snow and Louis Weber.

Mr. Swanson first came to Salt Lake City in 1910, opening a film exchange under the name of the Swanson Company. It was two years later that he bought the old Rex Theatre, later the Strand. This was followed by his acquisition of the Liberty and later the Gem, and in 1914 by his buying the American Theatre from the Scowcroft Midgley interests.

At one time Mr. Swanson was associated with Edwin S. Porter, who made the first big feature film, "The Prisoner of Zenda." For eleven years he was associated with Harry T. Nolan, of Denver, and George Mayne, of Salt Lake. With Mr. Nolan, Swanson opened the first supply company. It was later disposed of to other interests.

In addition to his widow, Mrs. Katherine Swanson, he is survived by his father, Alfred Swanson, Sr., of Chicago, two brothers, Alfred R. and Frank B. Swanson, and two sisters, Mrs. Hector B. Lisle, of Chicago, and Mrs. George Brown, who is a resident of Boston.

WILLIAM H. SWANSON

Out of respect to Mr. Swanson, the American Theatre was closed today. Following a brief service at the Elks' Lodge Tuesday morning the body was shipped to Chicago for interment. In the latter city services will be under the auspices of the Masons.

"We Are On the Eve of Excellent Times," Says McGuirk; Theatre Building Grows

JOHN J. McQUIRK, one of the best known picture men in Pennsylvania, has succeeded Harry M. Crandall, of Washington, D. C., as a member of the First National Rotating Committee, and will serve for two weeks in this position.

The Rotating Committee was an outgrowth of recommendations made at a get-together of First National franchise holders in Chicago, and the plan of having original franchise holder or their accredited representatives visit the New York offices of First National and take part in its management, has met with great success.

Mr. McGuirk came to New York with some highly optimistic reports as to the outlook for motion pictures from the building angle.

"I believe we are on the eve of excellent times," he said. "It is my opinion that the big change in the motion picture situation will be in full swing by October or November. Let's look at the situation from an ordinary business point of view.

All Business Better

"In the first place, business in all lines is getting better. Facts and figures are the big things in business. Let's consider the following facts.

"Next week the Stanley Company begins breaking ground in Philadelphia for a structure to cost in the neighborhood of $4,500,000. This structure will have the finest type of picture theatre, seating almost 3,400 people. It will be a combination office building and picture house.

"In the very near future, work will be started in Philadelphia on a $400,000 theatre in the Logan section, and a $250,000 structure will be erected at Woodland avenue and Sixty-third street. In all of this building activity there is great encouragement everywhere. People who sink millions of dollars into a house don't do it on an over-night decision."

Get Together Progress

DURING the week conferences have continued between representatives of three exhibitor organizations and the Producers' and Distributors' committee appointed by Will H. Hays. It was announced that great progress had been made toward co-operation between the exhibitors on the one hand and the Producers and Distributors on the other in all matters of a non-commercial nature, and that in addition satisfactory progress had been made on certain clauses of a standard form of contract.

The question of "play or pay" was gone into at great length and a tentative agreement has been reached.

The exhibitors' organizations represented in the separate conferences were the New York Theatre Owners' Chamber of Commerce, the Motion Picture Theatre Owners of America (national body) and the Motion Picture Theatre Owners of the State of New York.

A report in more detail is expected at the conclusion of the preliminary conferences within a few days.

New Jersey Exhibitors in Convention Adopt Several Constructive Measures

By ROGER FERRI

LAKE HOPATCONG, N. J.—One thing is certain: the exhibitors of New Jersey present a solid and united front and as the result of deliberations at their annual convention held here, June 20 to 22, launched a stronger organization, dedicated to protect and promote the interests of the theatre owners of the Skeeter State.

The convention of the Motion Picture Theatre Owners here has the distinction of being the most constructive held in the East since the inception of the national organization of exhibitors. Two outstanding features are worthy of mention:

First, the Motion Picture Theatre Owners of New Jersey have awakened to a realization of the necessity of closer co-operation between the producing and distributing forces and the exhibiting branch of this industry.

Second, that there must be more action and less talk; that the only way to defeat enemies of the industry is to go out and fight them openly.

That the theatre owners will spare no effort to make the coming season the greatest in the history of organized exhibitors was indicated by action taken at the convention. In addition to being the largest attended New Jersey convention, it was incidentally the greatest both from a business and social viewpoint. More business was transacted at a single session of this assemblage than has ordinarily been transacted in five days at other conventions.

The New Jersey exhibitors stand solidly behind the national exhibitor organization. Of this there can be no doubt, for besides passing a resolution expressing confidence in its president, Sydney S. Cohen, the delegates were loud in their praise of the work accomplished by the latter. The O'Reilly-Berman-Walker-Cohen feud was mentioned only in a mild way now and then by various delegates, but no time was consumed in any lengthy discussion of that affray either one way or the other.

The exhibitors here are determined that production costs shall be reduced, that the rentals be lowered, that distributors spend more wisely in exploiting their wares and that they strain every effort to emphasize the importance of the screen as a public service medium. It will be recalled that it was at Baker's Theatre, Dover, N. J., where the Public Service Bureau of the M. P. T. O. A., several weeks ago, under the able guidance of President Woodhull of the New Jersey exhibitors, first began to function.

The New Jersey exhibitors are insistent, too, on fighting all forms of adverse legislation and they are not going to wait until the legislature gets into action; on the contrary, they took steps here to establish a special legislative bureau. The function of this department will be to keep in touch at all times with what is going on in political and reform circles so that the exhibitors may be prepared at the proper time to defend their interests.

While at the Atlantic City convention last year it was decided to maintain one central state organization, nothing of any material nature was done during 1922 to make this edict effective. However, it was definitely decided at this convention that the northern and southern New Jersey exhibitors shall merge and operate as one state organization.

Financially, the organization, according to reports submitted at this convention, found itself 100 per cent. stronger than at any other time. In fact, there is a substantial balance left in the treasury, according to report filed by Treasurer Gold at the Wednesday session. The expenditures for the past year included payment of debts incurred by the organization in 1920. This testifies to the growing interest in the organization.

A number of resolutions were passed. Most important and significant of these was that one which protested against "the dissimination by antagonistic forces of propaganda to the press that the exhibitors of this country are disorganized and divided." This resolution was accepted by the delegates who are on the inside, as a "polite slap" at those who have broken away from the national organization.

Woodhull Re-elected

Lake Hopatcong, June 22.
(By Wire to Moving Picture World)

R. F. Woodhull of Dover, has just been unanimously re-elected president of M. P. T. O. of N. J. amid tumultous applause. Other officers chosen for the coming year are as follows: W. C. Hunt, of Wildwood, first vice-president (re-elected); Peter A. Adams of Paterson, second vice-president (re-elected); Louis Bollinger of Union Hill, treasurer; Sidney Samuelson of Newton, secretary; D. J. Hennesey of Newark, National Committeeman.

The following were elected members of the Board of Directors: J. P. Collins of Rutherford, Charles A .Hirldinger of Trenton, W. C. Hunt of Wildwood, D. J. Hennesey of Newark, Sidney Samuelson of Newton, David Keiserstein of Jersey City, Herman F. Jans of Newark, A. D. Austin of Wildwood.

Resolutions

Other resolutions passed here contained the following provisions:

Indorsement of Movie Chats and urgent plea to exhibitors in this state to book this organization series.

Condemnation of the music tax.

Condemnation of the "screened" activities of reformers and pledge to fight them to the end.

Establishment of a state headquarters at Newark, N. J.

Appointment of an executive secretary.

Greater activity in rendering public service with special program laid out and providing for closer co-operation between theatre owners and public.

Vote of confidence in national organization and Sydney S. Cohen.

Protest against censorship and other reform legislation.

Divorcement of Southern New Jersey exhibitors from the Motion Picture Theatre Owners of Eastern Pennsylvania based on an understanding that whatever expense is incurred by the Philadelphia authorities in settling differences between Philadelphia exchangemen and Southern New Jersey exhibitors be paid by the Skeeter State organization out of money received from theatres in that section of the state.

Woodhull's Report

President Woodhull, to whom much credit for the meteoric progress of the organization during the past year must go, submitted his annual report wherein he incorporated a number of constructive suggestions. One of these provided for the establishment of the New Jersey body on a strictly business basis and the opening of an office in Newark or some other central point agreeable to the exhibitors. Mr. Woodhull also reported in full on the Washington convention. He stated that despite "a weak effort to overthrow President Cohen, enemies of the exhibitors were decisively defeated and were convinced that exhibitors throughout the country have a mind and will of their own."

Thanks to splendid co-operation received by the convention committee headed by Henry P. Nelson, manager of the Capitol Theatre of Elizabeth, from Harry Latz, manager and owner of the beautiful Alamac Hotel where the sessions were held, this affair goes on record as the most successful and constructive held within the borders of the Skeeter State.

While a good time was had by all, pleasure was in no way permitted to interfere with business of which considerable was

transacted. However, the convention was without a single idle moment, thanks to the efforts of Messrs. Woodhull, Sid Samuelson, H. P. Nelson, Herman Jans, Dave Hennessy, Abe and Jacob Fabian, Max Gold and many others. There were aquatic sports of all sorts, field and track events, golfing, tennis, horse-back riding, nightly dancing, fishing, and what not.

Representative Attendance

Prominent leaders representative of every branch of the industry were here. Marcus Loew headed a contingent of motion picture stars. These included the charming Gene Burnell, Zena Keefe, Mabel Ballin, Edward Earle, Bernard Granville, and many others of note both on the silent sheet and legitimate stage. They made their debut at a banquet held in the evening in the spaciously beautiful dining hall at Alamac Hotel. The following evening, Thursday, June 22, they were the guests of honor at the annual movie ball, which, according to Harry Latz, turned out to be the greatest event held at this popular resort.

Speeches at the various sessions and the banquet were made by President Woodhull, Harry and Max Latz, Sidney Samuelson, David Hennessy, Henry P. Nelson, Herman Jans, Marcus Loew, who spoke of the splendid progress being made at conferences between Hays and the M. P. T. O. A. authorities; Miss Burnell, Miss Kefe, Hugo and Mabel Ballin, Nils Grantlund, the enterprising Loew publicity daredevil who escorted the stars in a special train from New York; David Barrist of Philadelphia, Charles Goodwin, chairman of the board of managers of the Motion Picture Theatre Owners of Eastern Pennsylvania; Mayor Smith of Wildwood, N. J., where the 1923 convention of the New Jersey theatre owners will be held, and many others.

Because several sessions are scheduled to be held after the date of going to press, a more complete account of the convention will be given next week.

Woodhull's Address

President Woodhull spoke, in part, as follows:

"In submitting to you an annual report of the activities of my office during the past year, I find it resolves itself into a recapitulation of events that combine plenty of work and no little pleasure. It was apparent to me at Atlantic City last June upon accepting your conferred honor, that the New Jersey unit was still in its very earliest stages of development, and I started out with ambition to accomplish certain things, first of which was increased membership.

"At one of the first meetings of your board of directors, it was decided to attain this object by a house-to-house canvass, and George Lederer was engaged this purpose for eight weeks. Through the courtesy of national headquarters, Irvin Salyerds joined Mr. Lederer and much was accomplished in securing members, particularly in the section of the state north of Trenton.

"In South Jersey, at the time the organizers traveled through, it was found that there was still some doubt as to the payment of dues to the Eastern Pennsylvania organization or the New Jersey unit. This matter should be settled at this convention, as I have copies of two letters written by Secretary Aarons of Philadelphia, to New Jersey theatre owenrs, telling them to pay their dues to his office, and that he in turn would reimburse our state treasury with a portion of it.

"No such arrangement has been consummated during the year, and I would suggest that a committee be appointed at this session to recommend definite action regarding this most important matter.

"During the past year it was my personal pleasure to inaugurate the Public Service Department at the Baker Theatre, Dover, N. J., and to have conducted these screen classes of visualized education twice a month on Friday afternoons.

"For the first time in many years no adverse legislation was introduced at Trenton, but a movement was started for the purpose of obtaining local option for Sunday recreation in New Jersey. This bill was introduced into the Assembly and the board of directors appointed a committee on legislation for the purpose of getting behind the movement and adding strength, through the medium of the screen and speakers. An office was secured in the Robert Treat Hotel at Newark, N. J., a manager and stenographer were engaged, and all necessary paraphernalia was procured, essential to favorably mold public opinion that it was impossible to pass a liberal Sunday law at Trenton last winter, your committee was surprised and greatly discouraged by the lack of moral and financial support from many of the theatre owners of the big cities, where this matter is of such tremendous import.

"Many of the boys in the smaller towns, where it would have been impossible to secure a favorable vote on Sunday opening, permitted the speakers to talk from their stages, and had really more than their share of petitions signed up. It was patent to all of us who were around the capital during the legislative session, that the theatre owners of New Jersey must present an undivided front upon any movement for favorable legislation, your president, personally, being informed by several legislators that we appeared to try to get somewhere by two or three different lines of endeavor.

Mr. Woodhull then described the national convention and how New Jersey voted for Sydney S. Cohen, asking that that action be approved by a vote of confidence. Discussing finances, he asked for the appointment of "one responsible theatre owner in each of the twenty-one counties, who will assume the collection of dues in his county." Only forty-seven New Jersey theatres, he regretted, book Movie Chats.

Preacher at Banquet Praises Hay's Efforts to Enlist Aid of Clergy

THE intimation that Will H. Hays is organizing the progressive members of the clergy of all denominations into one body to work in co-operation with the producers for bettering conditions in the industry was made by the Rev. Henry Rose of Newark at the banquet held Wednesday at Hotel Alamac, Lake Hopatcong, which was the crowning event of the annual convention of the M. P. T. O. of N. J.

Rev. Rose announced he had been in a series of conferences with Mr. Hays and as a result has already started working in his own city along these lines. He spoke in high commendation of the work that Mr. Hays has done.

Considerable importance is attached to this matter because of its probable effect in forestalling or lessening censorship agitation confronting the industry.

Important Announcement Coming

Sydney S. Cohen, president of M. P. T. O. A., who arrived in time to attend the banquet, reported that the conferences with Mr. Hays are progressing satisfactorily. He announced the organization has adopted the motto, "There are no yesterdays" and that every effort is being made by the national organization to form a co-operative working alliance with the producers and distributors. Stating that the conferences with Mr. Hays will be resumed next week he intimated an important announcement will be forthcoming within the next few days.

Throughout the entire proceedings a marked change in the attitude of the M. P. T. O. toward Mr. Hays was noticeable; he was given high praise by several of the speakers and each reference to him was well received.

Distinguished Men Present

Among the distinguished guests were Hudson Maxim, the celebrated inventor, Mayor Rittenhouse of Newark, Mayor Smith of Wildwood, Marcus Loew and M. J. O'Toole. Mr. Maxim made a stirring address on the hypocrisy of censorship while Mayor Rittenhouse, to whom credit is due for the opening of theatres in Newark on Sunday, spoke of motion pictures as being particularly the poor man's amusement while the rich have their autos, clubs, etc. He stated that while he remained in office he intended to see that this necessary amusement for the poor man is not interfered with.

Woodhull Gets Watch

The banquet was opened by Toastmaster Henry B. Nelson of Elizabeth, who introduced President Woodhull, who was greeted with an ovation. Then followed the presentation of a gold watch to Mr. Woodhull by Sidney Samuels on behalf of the New Jersey exhibitors.

Marcus Loew's speech was a plea for harmony among all of the various branches of the industry.

On behalf of the national organization, M. J. O'Toole spoke on the work of the public service section of the M. P. T. O. A.

A very noticeable spirit of harmony pervaded the entire gathering during its various sessions.

All Attended the Ball

Following the banquet, which was not only a highly successful affair, but one of the most pretentious functions in the history of the industry, at 3 o'clock on Thursday morning an adjournment was made so as to enable those present to attend a wonderful entertainment in which forty-two screen stars participated. Then at 4.30 the Grand Ball, which was one of the best arranged and conducted affairs of its kind, was formally opened. Despite the lateness (or earliness) of the hour, not a person returned to his home or hotel, but everyone who attended the banquet remained for the ball.

North Carolina Convention Marked by Spirit of Harmony and Co-operation

Asheville, N. C., June 21.
(*By Wire to Moving Picture World*)

CATCHING the spirit of the new era of confidence and co-operation among all elements of the film industry, Motion Picture Theatre Owners of North Carolina aligned themselves under the constructive banner of progress upon the opening of their annual convention here this morning by throwing wide the doors to their convention hall and inviting all exchange and producers' representatives to sit with them in sincere discussion of the problems confronting the industry.

Absolute harmony marked today's session and rumor that there were those from without the State who would be present to sow seeds of dissension in the convention failed to materialize. The convention was presided over by President Percy W. Wells, of Wilmington, who made a strong plea for harmony and co-operation, stressing the importance of the inauguration of better films committees to work in conjunction with various civic and welfare organizations of the State.

Secretary H. B. Varner made a report of the excellent work done by the committee in consultation with Will Hays in New York last week declaring his implicit confidence in the head of the producers organization and pleading for the co-operation of North Carolina. E. F. Dardine, Universal Exchange Manager at Charlotte, spoke to the convention and presented a proposition from the Charlotte Exchange Managers' Association for formation of a State Board of Arbitration, composed of equal number of exchange and exhibitor representatives. The suggestion was unanimously adopted and the committee named tomorrow.

Walter Murphy, Speaker of the Lower House of the North Carolina General Assembly, made an able address at the afternoon session. Declaring his allegiance to the cause of exhibitors making constructive suggestions to avoid a repetition of the expensive fight against censorship at the next session of the Legislature. H. Turner Jones, of Atlanta, also presented to the executive committee an outline of plans to combat censorship agitations. Strong resolutions were adopted at the afternoon session, expressing allegiance to the National M. P. T. O. and its officers, congratulating producers and distributors upon the constructive step of placing Will Hays at the head of this organization, and also favoring the immediate organization of the State on a one hundred per cent basis by an official organizer.

Another resolution strongly condemned the action of individual papers, house organs, trade papers and bulletins in efforts to disrupt, hamper and interfere with efforts of any branch of the industry; the use of personalities spoken or written which have the effect of retarding constructive work on behalf of the industry.

Charles C. Pettijohn, as personal representative of Will H. Hays, addressed the convention at the afternoon session presenting a strong argument for exhibitor organization as one of the necessary steps before exhibitors can accept the proposal of producers and distributors organization to meet in open conference upon all matters affecting the industry. He declared that the organization of which Mr. Hays was head could better function if exhibitors were strongly organized to carry out the part of a constructive policy of co-operative building of the industry.

Max W. Bryant, Rockhill, South Carolina, addressed the convention this afternoon. His subject was, "Radio in the Theatre," he being the first exhibitor in the South to install a receiving outfit.

A number of South Carolina exhibitors attending the convention participated in the discussions. The convention will close tomorrow at noon, election of officers for next year being the last matter of business.

Mrs. Aurelia C. Patterson Dies in Atlanta Home

Mrs. Aurelia Crawford Patterson, mother of Willard C. Patterson, manager of Metropolitan and Criterion Theatres, Atlanta, Ga., died Sunday morning at her home, 85 Williams St., Atlanta. She was 85 years of age and had been seriously ill for the last six weeks. She was a well-known club woman and benefactress. She had been in declining health for several years.

Catherine Calvert and Joseph Bruelle in a scene from "That Woman," a new big independent release

New York Secedes from M. P. T. O. A.; Cohen Is Attacked

The board of directors and officers of the M. P. T. O. of New York State held a two-day session this week and voted to secede from the national organization, of which Sydney S. Cohen is president. In explanation of the action, President Charles L. O'Reilly issued a statement attacking Mr. Cohen's attitude toward the New York State group as "unfair" and "selfish."

The only voter not to agree to the secession was Howard Smith, of Buffalo. He was recognized as a Cohen man and asked to leave the meeting on the ground that he was an "alien." He answered that since the New York State body was still a part of the national organization, he could not be termed an alien. The meeting then voted for secession and Mr. Smith left. He is succeeded by Charles Hayman, also of Buffalo, and a new director was created in the person of Louis Buethner, of Cohoes.

Mr. O'Reilly summed up the situation in the following paragraph:

"We are forced officially to withdraw from the national organization, which we in New York State did so much to create and promote, to preserve our independence from being crushed by Sydney S. Cohen with his high-handed attempt to force an illegal constitution upon us. Had we subscribed to Mr. Cohen's constitution we would have sold our independence, and placed in the hands of that man whom we have learned to mistrust, a weapon which, in our opinion, not only will eventually disrupt the national organization, but will be used by him in an effort to destroy any state organization that dares to assert an opinion which would run counter to his ruthless personal ambitions.

"We are more than willing to confer and to co-operate with the other state organizations on any issue that may arise in the future where the strength of the State of New York can be of benefit to the exhibiting branch of the industry, or to the industry as a whole. But under no condition will the State of New York recognize the leadership of Sydney S. Cohen."

First National Members Honor N. H. Gordon in Appreciation of His Work and Loyalty

AS a token of appreciation of his faithful and meritorious service with Asosciated First National Pictures, Inc., N. H. Gordon, of Boston, this week received from his fellow members of the co-operative organization a specially designed and jewel-studded watch. Mr. Gordon's work with First National and his practical counsel have played an important part in developing the affairs of this organization, and his services as an executive committeeman during the last two years have proved of inestimable value to the company. Because of urgent outside business interests he has decided to resign as a member of the executive committee.

By reason of his enthusiasm for the principles of co-operative effort which are a large part of First National's organization policy, Mr. Gordon gave a great deal of his time and thought to its development. As one of the most active members of the executive committee, and because of his proximity to New York, he was called upon many times to perform special tasks of an important character which required him to be absent from his family and New England theatre interests for weeks, and on some occasions, months at a time.

Consequently, at the annual meeting of original franchise holders at West Baden, Indiana, in April, the reasons which made it difficult for him to consent to the unanimous request of his fellow-franchise holders to continue as a member of the executive committee were fully understood. However, the members insistence resulted in his agreement to remain a member of the Board of Directors and as one of the voting trustees—two executive bodies of the organization which meet less frequently.

Mr. Gordon was one of the first advocates for an extension of the First National franchise plan to include other than the original members, and to the formulation of the franchise agreement he gave several months of study and work. Following this, he made a tour of the United States and Canada, explaining the plan in detail to each of the other original franchise holders, and it was in recognition of his services and unreserved contribution of time and effort that he was one of the first members named to the executive committee of Associated First National Pictures when it was formed more than two years ago.

Following is the text of a resolution passed by the executive committee at West Baden, ratified by the entire membership, and which, engraved on parchment, accompanied by the presentation of the watch commemorating the benefits and progress that have come to First National through Mr. Gordon's active co-operation, allegiance and participation in its major affairs:

WHEREAS, By the generous dedication of his experienced business acumen, judgment, loyalty and vision, Mr. Nathan H. Gordon, of Boston, Mass., has contributed greatly to the position of pre-eminence which Associated First National Pictures enjoys today, and to the furtherance of First National ideals, and

WHEREAS, The unavoidable demands upon Mr. Gordon's time and energies by his own theatres and interests in New England make it necessary for him to decline the honor of re-election as a member of the Executive Committee to the sincere regret of his associates, although he still remains one of the pillars of First National, as one of the five Voting Trustees and as a Director, and

WHEREAS, For more than three years, Mr. Gordon has served this company without compensation, giving freely and without stint of his time, experience, judgment and energies for the advancement of its interests, success, and future, now, therefore,

BE IT RESOLVED, By the Executive Committee of Associated First National Pictures, Inc., that it express to Mr. Gordon the sentiment in the mind and heart of each of his fellow members by recording here their profound and lasting gratitude for the loyalty and splendid service that he has volunteered, many times to the neglect of his more personal interests, and further, the hope that he will in the future, as he has in the past, make available that guiding influence, practical counsel, and substantial advice which have been of such benefit in the past, so that with his associates, collectively, First National may continue to advance and mature the best interests of the motion picture industry and particularly the welfare of exhibitors, and that as a slight token of the appreciation and gratitude of First National and of the sincere friendship of all those in First National who have the privilege of Mr. Gordon's acquaintance, he be requested to accept the accompanying symbol of the spirit of this resolution.

By: H. SCHWALBE,
Chairman Executive Committee
Associated First National Pictures, Inc.

Dated: June Third,
Nineteen Twenty-two.

Will Hays Listens to Suggestions by Heads of Country's Big Organizations

REPRESENTATIVES of some forty nationally federated organizations met June 22 with Will H. Hays, president of the Motion Picture Producers and Distributors, Inc., at the Waldorf, New York, for a discussion of the motion picture.

Mr. Hays had requested a general conference with the officials of these federations in order to be advised of the work being done and planned by them in reference to motion pictures, and in order to learn their views on pictures.

The meeting opened at 11 a. m. and continued throughout the afternoon, was productive of many valuable suggestions. These really crystallized the sentiment as in favor of the appointment by these organizations of a representative committee which would study the problem of the motion picture and report its findings to Mr. Hays.

Thus this meeting, which should bring about the co-operation of some of the most influential people in this country, really accomplished three outstanding things:

The club men and women left fully convinced of the sincerity as well as ability of Mr. Hays to lead the work of bettering the screen.

They were convinced that their suggestions were wanted, would be studied carefully and, if practical, would be carried out.

The prospect at press time was that the club men and women would unite in selecting a committee to present recommendations to Mr. Hays.

It is impossible at this late hour to go into detail about the speeches. Suffice it to say that there were no wasted moments from the time Mr. Hays issued the invitation, "Say what is in the back of your heads; spare us not at all." Everybody was there—Rex Beach, author; the Rev. F. E. Clark, president of the United Society of Christian Endeavor; Hugh Frayne, of the American Federation of Labor; Mrs. Herbert Hoover, president of the Girl Scouts, and a multitude of others—and all spoke freely.

Criticism, praise, comment and a multitude of questions alternated. Saul E. Rogers, vice-president of the Fox Film Corporation, defended the industry. "We are with you, the people," he said emphatically, "and we want you to be with us. We welcome you, we want you badly, but attack this problem practically, not theoretically. And if you present a program of that kind, we'll accept it gladly, heartily."

A complete story of the meeting will be printed in Moving Picture World next week.

Every One a Winner

Metro pictures are produced with a single, dominating principle always in mind: that every release must be a winner for the man exhibiting them, that every picture must turn over a sound profit for the showman.

That principle is the basis for Metro's successes in the past, for its present enviable place in the faith of the exhibitor, and for its policy during the coming season of 1922-1923. To adhere to that principle is becoming more and more difficult of achievement, as the demands of the public are becoming more and more difficult of satisfaction.

The public no longer selects its evening's screen entertainment with the carelessness of a man buying a straw hat. The public shops for movies now with the discerning eye of a woman who can only afford one hat a season.

What the public shops for is the Special Production.

And since Metro must give the exhibitor what the public wants, special productions only constitute the Metro schedule for the crucial year to come.

Every Metro picture during this period will come easily under the classification of a super-production. The most dramatic story material available, the most capable directors in the world today, stars that pull irresistibly, with casts of players of proven artistry—these essentials of photoplay excellence Metro has gathered together for the purpose of making every Metro picture a winner.

The wise exhibitor, then, is the exhibitor who books Metro solid, for thus he insures the solidity of his profits.

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The resplendent romance of a girl who knew her Broadway better than her own heart . . . .

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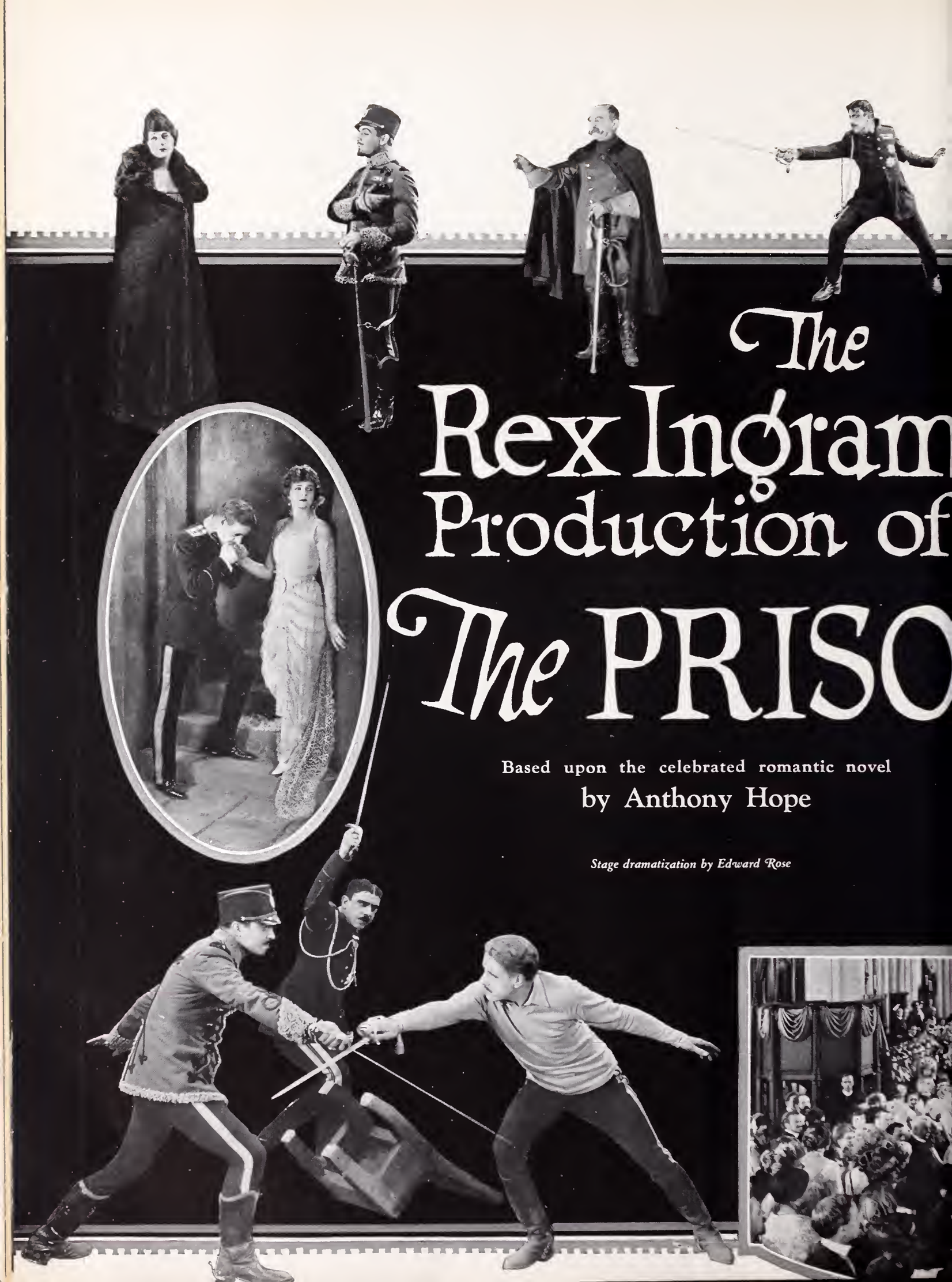
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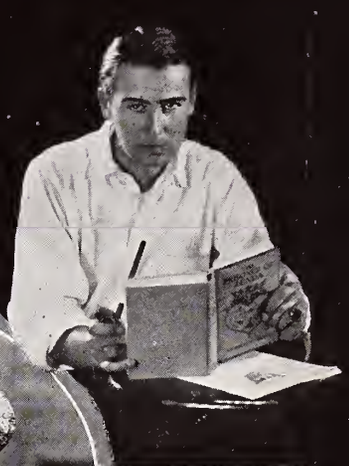

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Photography by JOHN F. SEITZ

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"A sure fire number that is real entertainment. It is just the sort of picture that they all like."—*Film Daily.*

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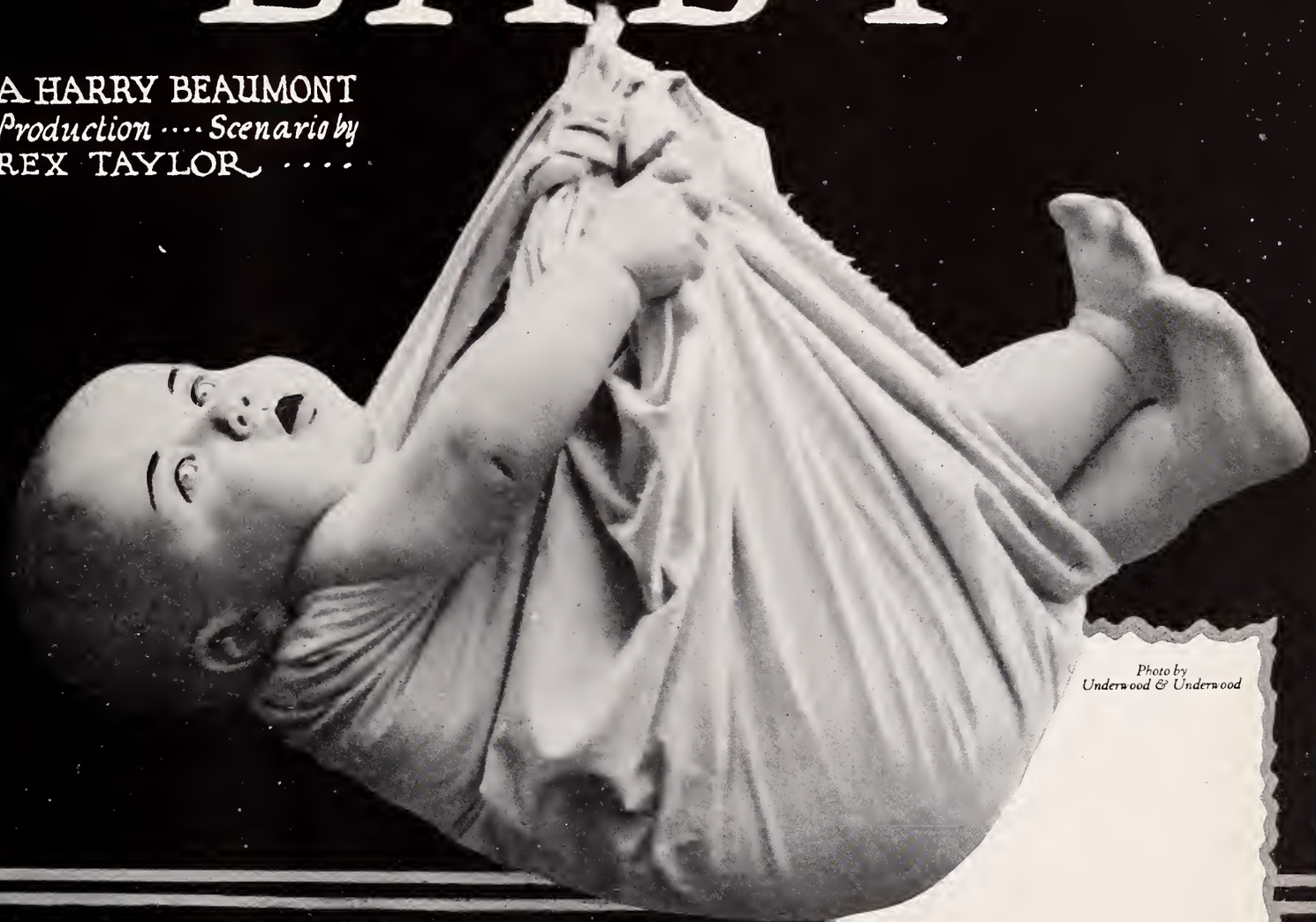

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BABY IS A
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All are two reels in length, except the first, which is a three reeler entitled ..

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They're funny—

Said Danny, in the Film Daily:
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Said Ted Cook, in Los Angeles Record:
"A riot of laughter."

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"Packed house — lines waiting on street—applause from audience."

Said Doris Anderson, in Los Angeles Examiner:
"Bull Montana has won his right to stardom. 'A Ladies' Man' is downright funny."

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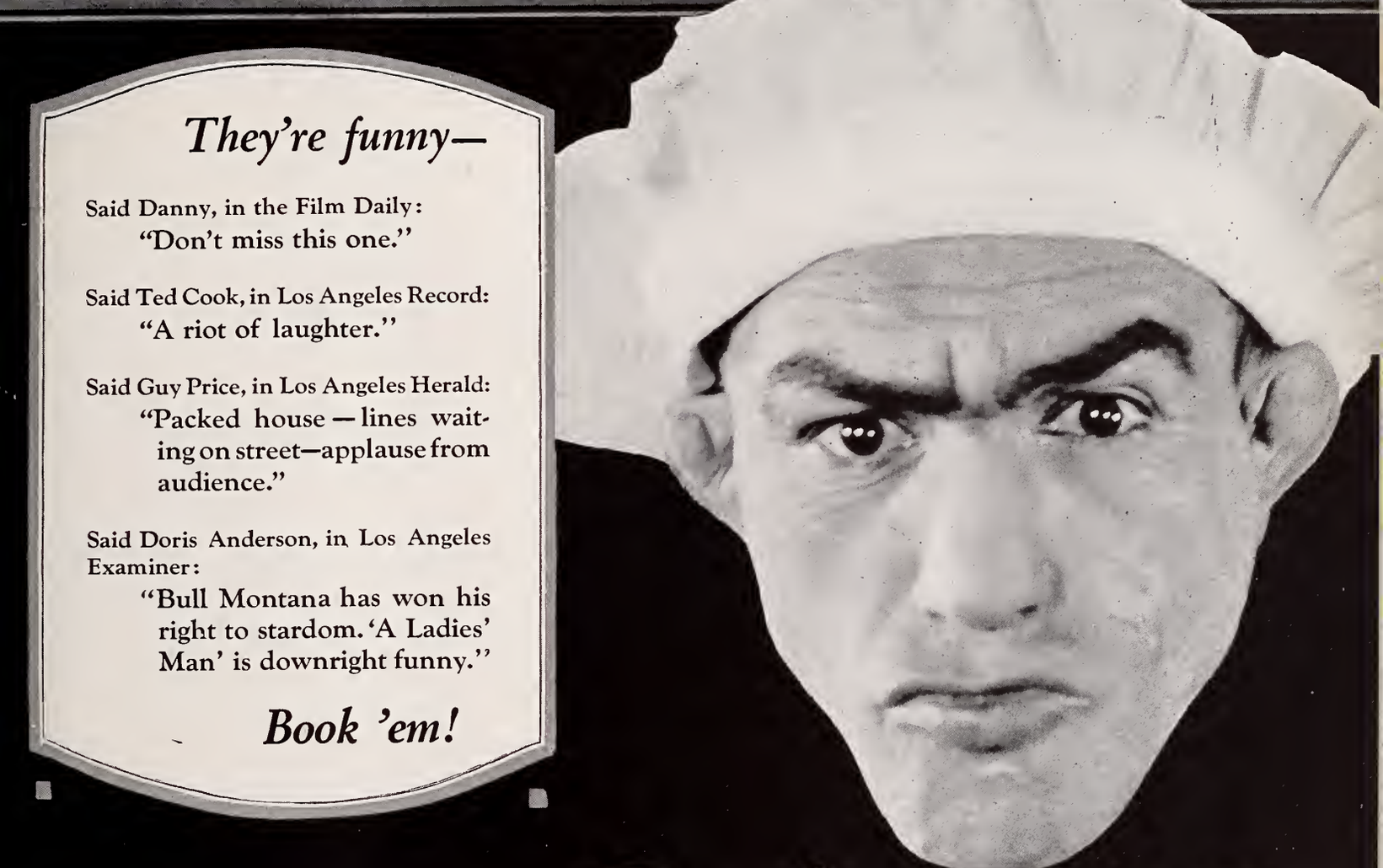

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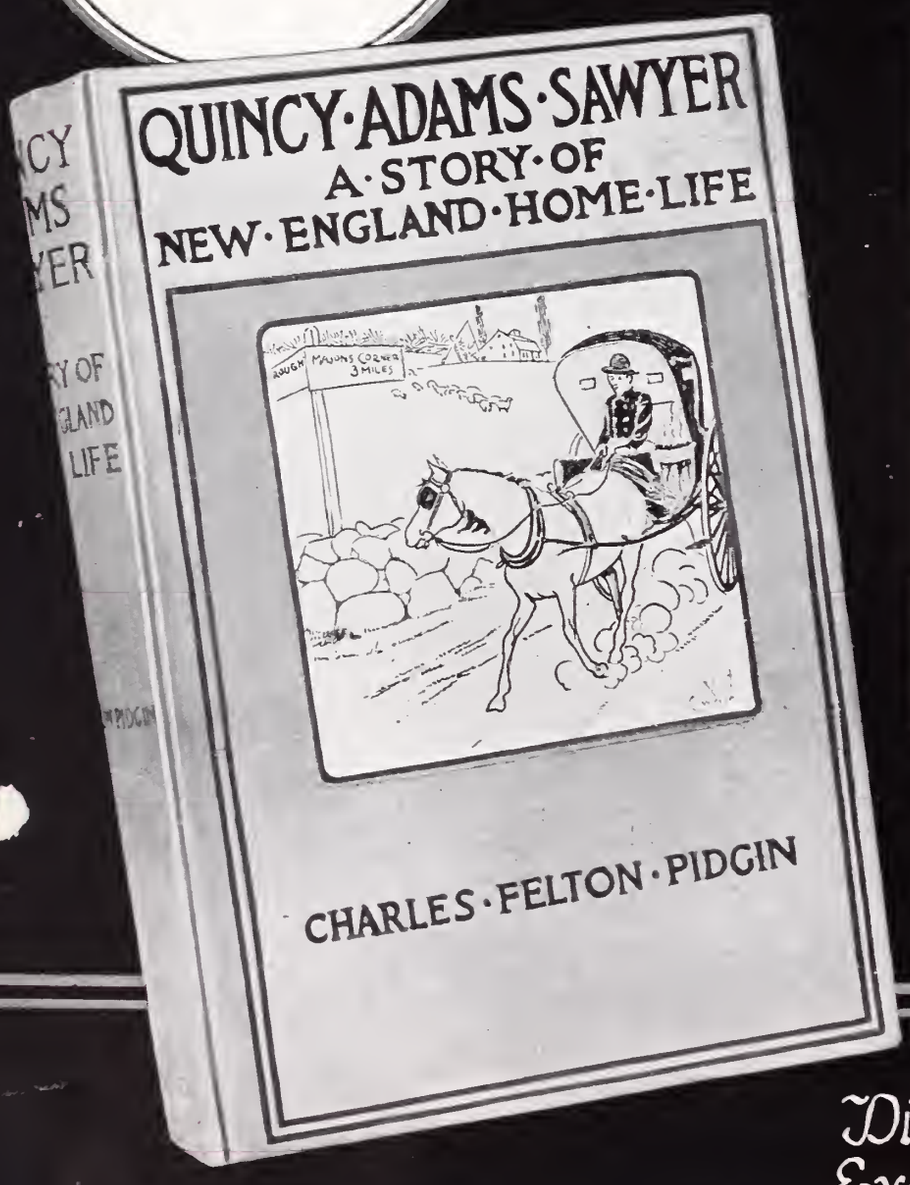

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The Picture
Will Thrill
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in

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Laurette Taylor *in* Peg O' My Heart
Fred Niblo Production *of* Picture Not Titled
Rex Ingram Production *of* Picture Not Titled
Viola Dana *in* Page Tim O'Brien
Mae Murray *in* Picture Not Titled
Clara Kimball Young *in* Enter Madame
Super-Cast headed by Billie Dove *in* East of Suez
Metro-SL Special Production *of* Your Friend and Mine
Bull Montana *in* Picture Not Titled

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A Roguish Little Miss Whether in Rags or Finery,

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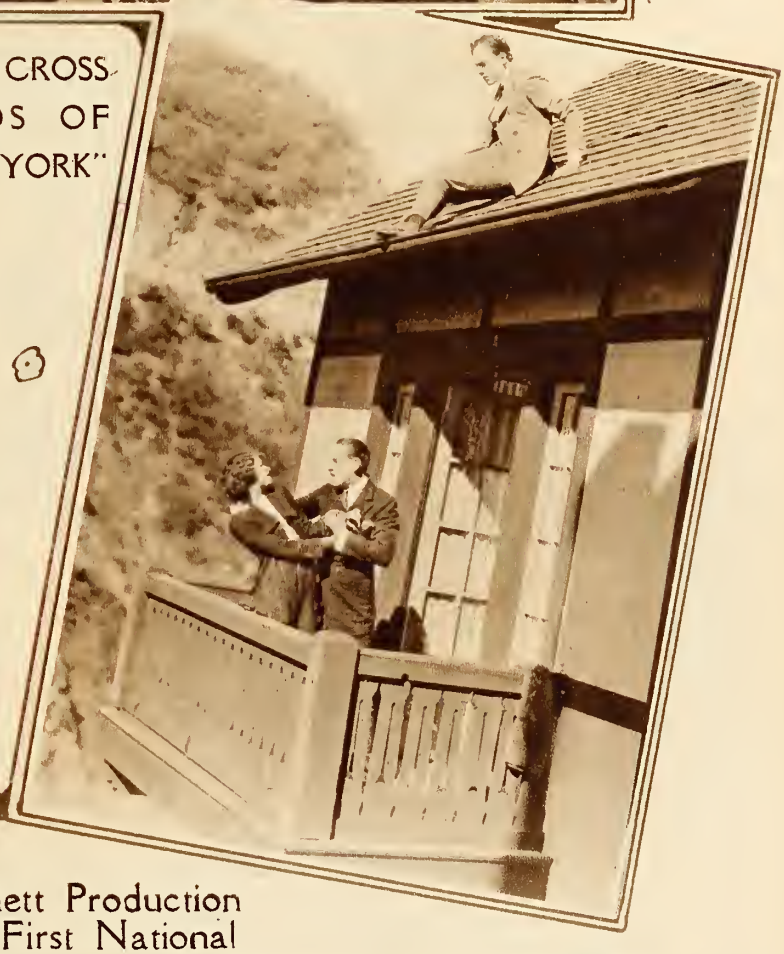

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"MONTE CRISTO"
a William Fox Picturization of Dumas' Novel

William Fox presents "NERO"

Directed by J. Gordon Edwards

Mary Miles Minter
in
"SOUTH OF SUVA"
a Paramount Picture

Hope Hampton

in

"THE LIGHT IN THE DARK"

a First National Picture

Men from Thirty-Seven States Attend Testimonial Dinner to Jimmy Walker

By ROGER FERRI

MONDAY, June 19, 1922, is at least one important date in the busy life of Senator Jimmy Walker that the genial counsel of the Motion Picture Theatre Owners of New York and the Theatre Owners Chamber of Commerce will not forget. And there being a good reason for everything, there necessarily is a gol darned good reason for the great monument of praise and tribute built for the most promising and the youngest New York State Senator by some 700 gentlemen, representative of every walk in life —moving picture magnates, directors, stars, authors, theatre owners, stage producing managers, political leaders, of both the Democratic and Republican parties, Congressmen, local, state and federal officials, judges, prominent business and professional men and hundreds of admirers and "pals"—at a testimonial dinner given him under the auspices of the Theatre Owners Chamber of Commerce of New York at the Hotel Plaza.

The testimonial served a double purpose: the expression of confidence in Jimmy by the moving picture industry and the celebration of his birthday. But the bombshell did not burst until the last minute of the banquet, when Jimmy himself announced that he had received an invitation from officials of First National Exhibitors' Circuit requesting him to sit with them at a series of conferences called for the purpose of modifying the sub-franchise contract. The announcement was greeted with a roar of applause that bespoke the first great victory of the Senator for amicable co-operation, for it was he who championed the cause.

Believes in First National

It was a testimonial paid to Jimmy by the industry as a whole. And in that announcement one found an expression of confidence in the Senator by film men other than theatre owners, who sincerely praised him as no man in this business has ever been praised. Jimmy supplemented his remark with a tribute to J. D. Williams, Harry Schwalbe, Robert Leiber and other First Naitonal officials for the invitation, characterizing the message as one that rang with a sincerity that indicated a more co-operative and friendly era between those who make and release pictures and those who in turn pass them on to the great public via the silver sheet.

"I have no hesitance in saying that I know we will get together with these gentlemen," said the Senator. "The invitation I received convinces me of that. The very tone of that invitation testifies to the sincerity of these gentlemen to do the right thing by the exhibitor. They have told me: 'Senator, for several years you have been attacking the sub-franchise. You say it's wrong. Now you can come in and tell us what is wrong and we'll right whatever wrongs there are incorporated in those contracts.' That's good enough for me. I'll sit with them and I'm here to say that we'll get a modified contract that the exhibitor will rejoice over."

Steffes and Burford Applaud

The invitation extended the Senator by First National brought about much praise for the latter and was received with acclamation by exhibitors. Among those who heard the announcement and who applauded the Senator were W. A. Burford, of Indianapolis, and W. A. Steffes, of Minneapolis, members of the executive committee of the M. P. T. O. A.

Messrs. Steffes and Burford also heard and received enthusiastically the challenge, the challenge of Jimmy that he was "in the motion picture industry to stay." The Senator likened his appearance at the national convention in Washington to De Wolf Hopper's recitation of "Casey at the Bat."

"But, believe me," said Jimmy, "you can go out and tell the world that the other half of Casey's story hasn't been told. I batted out down there, but, take it from this Mick, I came back strong and batted for .500 at that. And I'm going to remain in this industry that I love so well. I'm going to continue to give it everything that I have, I'm going to fight for those who have fought for me and I'm going to give my time to helping it attain the position that it should occupy.

His Impression of Hays

"Not long ago—and what I am now going to say is no breach of confidence—I was attacked because of a statement involving a prescription and Will Hays. I'm here to tell the whole world that if all the men who wanted to could sit at Will Hays' feet, Will Hays would have to get a new pair of shoes."

Jimmy also pleaded for a more realistic interpretation of the man who holds public office. He said that the producers had not played fair in their portrayal of these gentlemen; that they had ridiculed men who are doing their utmost to definitely establish the picture business as one of the greatest in the world. "I wish that motion picture men knew the man who holds public office better," said the Senator. "And I wish the public official knew the motion picture man better.

"I've been accused of being a professional politician. Well, why kid ourselves about a crack like that. I'm proud that I've held office and rendered public service. If Al Smith, and the rest of the public office holders who are and have served the state and country are professional politicians, I'm glad to be included in that category."

From Thirty-seven States

Memory fails to recall a more hearty and enthusiastic reception than that accorded Jimmy. Men from the East Side, men who each week make half what it cost for a banquet ticket, gladly gave their money just to be there to help show what New York thought of Jimmy. And it wasn't New York alone that paid tribute to the Senator, for there were in that enthusiastic crowd friends and admirers from at least seventy-three states. They were Congressmen, showmen, business men, professional men, politicians and just plain ordinary everyday citizens.

Tammany Hall turned out en masse to see that its "pal" got a good send-off. They didn't want the picture business to have it all. That's perhaps one of the many good reasons why everybody who was anybody in the East Side turned out. And they were there strong. They cheered just as loud as the picture folk. Even Jimmy Johnston, Dan McKetrick, Johnny McGraw and Hughey Jennings were on deck—and they felt just like the rest of the mob.

And when the orchestra burst forth with "Tamanee, Tamanee," that crowd arose as one man and sang the praise of the most powerful political organization in the world. Even Al Smith cast aside his air of dignity and burst forth with a couple of mean notes that made Sam Harris want to sign him for the next Music Box Revue. But when that same aggregation of hefty jazz hounds let loose with "Will You Love Me in December as You Do in May," a popular song of a decade ago, written by "Jimmy" Walker, the diners—and they did dine—hopped to their toes and made the Sheik of Albany feel at home by showing that they had not forgotten that beautiful ballad.

The Fun

Then the fun started.

It came in the form of a "super-superlative special" entitled "Our Own Hero, or the Life and Battles of Senator James J. Walker," conceived by Tommy Gray, show business' greatest and most successful gag, bit and sketch writer. And later in the evening Tommy proved this contention by putting over a nifty monologue that knocked them for a row of harps. But that production made such a deep impression that after the affair was over everybody was talking about it. To Max Fleischer, the cartoonist, and Bill Brandt, who almost single-handed put over the dinner with such remarkable success, must also get credit for this entertaining film which kept the crowd in one continual roar. It was the greatest film of its kind ever shown at any affair held under the

auspices of any branch of the picture business.

After partaking of an honest-to-goodness meal—something conspicuous by its absence at banquets—the praise hounds were let loose. And these started their attack with the introduction of General Bernard Edelhertz of the Theatre Owners Chamber of Commerce. Bernie spoke from his heart and left little unsaid that concerned the picture industry's confidence in the guest of honor.

Al Smith Speaks

The General thanked those who had come to pay respects to Walker. "Jimmy Walker," he said, "stands for a constructive policy against one of destructiveness. He has always fought for the exhibitor and that is the big reason why we are here—we are here to tell him just how much we love him and how much we have appreciated all that he has done for us."

The General was enthusiastically applauded and when quiet again reigned he introduced the most popular man in New York—ex-Governor Al Smith—as the toastmaster of the evening. Al smiled when that bunch jumped up and shouted and cheered and sang as the orchestra tickled "Tamane-ee, Tamane-ee." Then after five minutes Al settled down to business. He had before him a mountain of letters and telegrams from friends of Jimmy Walker who could not attend. Among them were telegrams from Jack Dempsey and his manager, Jack Kearns, Edward F. Albee of the Keith interests, and United States Senator James Wadsworth, Jr.

Then Al started in on the blushing Jimmy. Jimmy and Al have been pals since kid days and they're that today and it was only befitting a pal to put in a good word for his side-kick. And Al knew Jimmy well enough to make a number of cracks that any man would be proud of. Al knew Jimmy as an office holder. He told of Jimmy's early days up at Albany and then he detailed the successes of the Sheik of Albany as Democratic leader in the Senate. And he summed it all up by saying that the motion picture business did not know how great a friend and fighter they had. But Al was wrong, for the picture folks cheered as one man the remark that they "don't come any better than Jimmy."

Will Hays Scores

Will Hays was here too. And Will said a mouthful on everything he disdiscussed. The former Postmaster General scored emphatically, so much that Bill Burford from Hays' home state started the applause and proudly acclaimed the fact that he knew Will when Hays had a will that left no doubt in the minds of his friends that he would some day reach the heights he has reached.

Mr. Hays spoke straight from the shoulder. He was constructive, emphatic and effective. There was no flowery screen hiding his heart. He spoke as he felt and he told them just what was what. And when it was over not one man in that crowd held back in the prolonged cheering that followed.

Mr. Hays made a plea for confidence and co-operation and urged a more co-operative program between the producer and distributor and theatre owner. He said that no constructive program of the producers could be effective without the co-operation of the owners of the screen. He detailed the meteoric progress of the industry. He lauded the exhibitors and congratulated them on their accomplishments. As for Jimmy, Mr. Hays paid him a fine tribute. He has known the Senator for but three months, but in that short period of time, he said, he had grown to love and respect him.

"And if you will pardon me I will close by saying to Jimmy," said Mr. Hays, "that 'If you love me as I love you, no knife can cut our love in two."

De Wolf Hopper hopped along next in the lineup and sprung a couple of nifties that kept the crowd in a happy mood. And at the urgent request of the diners he recited the famous "Casey at the Bat." Congressman Fred Landers of Indiana said that through direct appeal to the public and an educative campaign, the industry could strengthen its position in American affairs.

After Jimmy spoke, the "boys" gathered around the idol of the night and personally congratulated him.

To the following committee must go credit for the success of the affair: William Brandt, chairman; Will Hays, Edward F. Albee, John Ringling, Lee Shubert, Charles E. Gehring, Judge Francis X. McQuade, Louis Blumenthal, William Fox, Dr. Hugo Reisenfeld, Samuel Rothafel, Sam Harris, Eugene De Lesser and Robert Grier Cooke.

The T. O. C. C. officials are William A. Landau, president; Charles Stiner, vice-president; J. Alton Bradbury, second vice-president; Sam A. Moross, secretary; Hyman Rachmil, treasurer; Al Harstn, sergeant-at-arms, and Bernard Edelhertz, chairman of the board of directors.

Seated at the head table were Daniel Frohman, Hon. William T. Collins, Thomas J. Gray, Hon. Edward J. Flynn, John McE. Bowman, De Wolf Hopper, Hon. Robert F. Wagner, Charles Brady, Joseph Levenson, Thomas Drennan, Hon. Charles D. Newton, Charles L. O'Reilly, William Landau, James J. Walker, Hon. Alfred E. Smith, Gov. Edward I. Edwards, Will H. Hays, E. F. Albee, Charles Schwab, Hon. Edmund Machold, Hon. James A. Foley, Hon. John Gilchrist, William E. Walsh, Henry D. Sayer, Hon. Morris Koenig, Charles Gehring, Hon. Otto Rosalsky, Robert Grier Cooke, Horace De Lisser, Hon. Murray Hulbert, Bernard Edelhertz, Hon. Perceval E. Nagle and Hon. John H. McCooey.

Oppose Carbon Tariff

Protest is being made to Congress against the proposal of the Senate Finance Committee to put a tariff of 45 per cent. ad valorem on carbons. The present duty is 40 cents per 100 feet, and the new duty would increase that amount by from four to twelve times. The importers of these carbons are calling the attention of Congress to this situation. It is charged by them that this very high rate will practically exclude foreign carbons from this market. They say that it will be absolutely impossible to compete with the domestic product, which now undersells by a considerable amount.

Orphans First to See New Daylight Screen

Over 15,000 orphans from various New York institutions were given their annual outing at Starlight Amusement Park, East 177th Street and Bronx Subway Station, by the Orphans Day Association and the Starlight Park management.

A special motion picture program was provided the youngsters in addition to all the rides and attractions of the park. Charlie Chaplin's "A Dog's Life," was furnished by First National and Bobby Worth contributed a new Federated-Joe Rock comedy and an "Out of the Inkwell."

The pictures were shown on the new Day Time Screen, the first introduction to America of this German daylight screen, which will be continued at the park with an openair daylight show every afternoon.

"Foolish Wives" Suffers Its Second Ohio Setback

"Foolish Wives" and "The Knife," with Alice Brady, have again been barred in Ohio by the censor. After discharging the chief censor, Mrs. Evalyn Snow, Vernon H. Riegel, state director of education, announced he would review certain of the pictures which Mrs. Snow had turned down. In these two instances his opinion agrees with Mrs. Snow's.

Mr. Riegel will call a meeting of producers and distributors in the near future, so that they will hear at first-hand his views on censorship. He says he hopes for a closer and more harmonious co-operation.

"The only people who can make censorship unnecessary are the producers and distributors," Mr. Riegel said. "If they will co-operate, there will no longer be any working at cross-purposes."

Another Dividend

Following a meeting of the board of directors of Associated Exhibitors, June 20, it was announced that a dividend of 2 per cent. on the preferred stock, for the second quarter of the calendar year 1922, had been declared. The quarter ends June 30 and the dividend is payable in the first week in July.

This is the second quarterly dividend which has been declared since Arthur S. Kane took active charge of Associated Exhibitors on March 6. The dividend for the first quarter was declared April 18 and paid April 20.

Paramount School to Help Stars and Players to Perfect Their Work

Rules Made to Govern Players' Conduct Inside and Outside the Studio

ONE of the most radical innovations ever attempted in an effort to improve the quality of motion pictures was announced recently by Adolph Zukor, president of the Famous Players-Lasky Corporation. It is the formation of the Paramount Stock Company and School at the Lasky studio, Hollywood, with classes for the instruction of players in every branch of their art and with complete rules governing the players' conduct inside and outside the studio.

One object of the school is to establish a perpetual reservoir of talent from which can be drawn the stars of tomorrow, and the results are expected to be the development of a corps of screen players such as has never been assembled before by a picture producing organization and the raising of the standard of productions to new levels.

Operation of the school and the rules governing the players will be effective immediately, said Mr. Zukor.

"In organizing the Paramount Stock Company," Mr. Zukor stated, "we have only one aim—better motion pictures.

"Therefore we have assembled an organization of men and women who by their work have shown themselves to be the leading personalities on the screen. Many of the men and women in this organization already have achieved the position of stars; others have shown that they have in them the magnetism and ability to become the stars of tomorrow. Altogether we have, in the Paramount Stock Company, a group of players who will give Paramount Pictures the finest casts it is possible to assemble.

"But none of us wishes to stand still. Therefore Famous Players-Lasky Corporation has placed at the disposal of all the people in the studio its entire resources for their artistic development along principles of proven soundness."

In many respects the school will be one of the most remarkable ever attempted. Famous directors will act as instructors and the pupils will have among their number men and women known throughout the world as the leaders of their profession.

These include the stars under the Paramount banner—Gloria Swanson, Rodolph Valentino, Betty Compson, Elsie Ferguson, Thomas Meighan, Wallace Reid, Dorothy Dalton, Agnes Ayres, Jack Holt, Bebe Daniels, May McAvoy, Pola Negri, Wanda Hawley, Alice Brady and Mary Miles Minter, most of whom work in the Lasky studio.

Others in the Paramount Stock Company are such well-known screen players as Lila Lee, Lois Wilson, David Powell, Conrad Nagel, Theodore Roberts, Sylvia Ashton, Walter Long, Charles Ogle, Clarence Burton, Kathlyn Williams, Ethel Wales, Helen Dunbar, Leatrice Joy, Anna Q. Nilsson, Milton Sills, Theodore Kosloff, Walter Hiers, Julia Faye, Guy Oliver, Lucien Littlefield, Robert Cain, George Fawcett, Bert Lytell and William Boyd.

In speaking of the aims of the school, Jesse L. Lasky, first vice-president of Famous Players, in charge of production, says:

"The Paramount Stock Company is the first effort in the history of motion pictures to develop motion picture actors in purely motion picture technique. It also is the first time motion picture players have had an opportunity to broaden their technical education so that their training may embrace a knowledge of all phases of picture production.

"Unlike the student body of most schools, the members of the Paramount Stock Company are persons who already have established reputations in their life work of acting for the screen. Therefore, the purpose of this school is not to instruct in the fundamentals of screen art, except as such instruction may correct minor faults, but to broaden the working knowledge of the members of the stock company to the end that they may increase their versatility and have a wider outlook on their art."

Complete rules and regulations, courses of study, officers and instructors have been provided for the conduct of this stock company. There is a Board of Control which includes Mr. Zukor, Mr. Lasky, S. R. Kent, and Cecil B. DeMille. The Board of Administration is made up of Mr. Lasky, president; Cecil B. DeMille, director; Robert T. Kane, Victor H. Clarke and Frank E. Woods. There is also a Players' Board of Control, of which the members are Conrad Nagel, Lois Wilson, Thomas Meighan, Sylvia Ashton and Theodore Roberts.

Courses of training include everything connected with the motion picture art. The technical branches are divided into two parts—physical training and studio training. Under the physical training there are the subjects of health, action dancing and fencing. The studio training courses are very elaborate. They include cinematography and lighting, pictorial values, stage mechanics, stage business, make-up, costuming, architecture, interior decoration, direction and acting.

In the realm of the higher ideals of picture making there is a department of creative effort which includes: Photodramatic analysis; photodrama—theory and practice; photo-comedy; scenario, and motion picture history. Under the title of expressional branches three subjects are taught—physical expression, life study and pantomime.

The subjects and the men who will handle them as the faculty of instruction are: Photodrama—Theory and practice, William DeMille; pictorial values, Penrhyn Stanlaws; motion picture history, George Melford; dancing, carriage and fencing, Theodore Kosloff; physical culture, Norman Selby (Kid McCoy); costume theory, Paul Iribe; architecture and interior decoration, Max Parker; cinematography and lighting, Alvin Wykoff; acting, George Fitzmaurice; scenario, Frank E. Woods; direction, Cecil B. De Mille; make-up, George Fawcett and Theodore Roberts; photo-comedy, James Cruze.

When the project of the stock company school was explained to some of the stars and directors early in the spring by Mr. Lasky, they suggested that they be allowed to participate in the control of the work, as is done in some of the larger universities. As soon as the news got around the members of the company drew up a set of rules and appointed the Board of Control which is to assist in their enforcement. They are strict, but are considered necessary by the artists for their own protection.

"1. To protect the good name of their profession, the members of the Paramount Stock Company have suggested and adopted these rules of conduct and work. Therefore infringement of these rules not only works harm to yourself as an actor and an individual, but it also works injury to your associates. Strict adherence to these rules is demanded of every member of the company, and it also is requested that members by precept and example strive to have other members of the company observe them.

"2. The basis of all good work is good health. Therefore, members of the Paramount Stock Company should guard their health as their most precious asset and avoid any conduct or circumstances that will put their health in peril. Proper exercise, sufficient sleep, fresh air, proper diet—all these are essential to good health. Avoid alcoholic stimulants and late hours. If you are a woman, nothing can destroy your good looks so quickly; if you are a man, nothing can incapacitate you so much for the arduous work of the studio.

"3. Any member of the Paramount Stock Company who fails to maintain seventy-five per cent standing in classes, attendance and general deportment is liable to expulsion from the company.

"4. Although the stock in trade of the

(*Continued on page* 53)

JUST FACTS

Moving Picture World herewith reiterates its statement of 7,648 exhibitor subscribers with the added statement that

11,907

Theatres are controlled and booked by Moving Picture World Subscribers

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MOVING PICTURE World

The oldest and newest trade paper in the field

Star Series Production Plan Abandoned by Selznick, Who Explains Capitulation

LEWIS J. SELZNICK, champion of the motion picture star as an attraction par excellence at theatres where photoplays are shown, has abandoned the star series production plan. No more will "Selznick stars" be made to stand out pre-eminently over and above story and production value, in pictures made by Selznick Pictures Corporation or by other producing units identified with Select Pictures Corporation whose destinies Mr. Selznick controls.

"It is not that I love Cæsar less but that I love Rome more, about expresses my position in this matter of production," says Mr. Selznick. "The present Select organization has been serving exhibitors for about six years. During that time there has been an almost revolutionary change in the general conduct of the motion picture business insofar as it has to do with the contact of the general public with the photoplay.

"The past few years have been the era of bigger and more expensive motion picture programs. The construction of palatial theatres and the installation of shows that compare favorably in cost with those offered in any other branch of the amusement business has become the rule. This development has tended to centralize the exhibiting business.

"It has followed quite naturally, then, that motion picture men—producers, distributors, and exhibitors—have been brought to see the desirability of giving the public something which can be announced in a manner calculated to make them 'travel.'

"Of more importance insofar as the Select interests are concerned, however, is the development of the producing units which may be counted upon to contribute largely to the product which it distributes, notably the Selznick Pictures Corporation.

"Selznick Pictures Corporation has always had a definite objective. My son Myron, president of the company and actively in charge of its affairs, has been steadily planning a series of productions so big and important that from their very nature they could not be restricted by the limitations of the star idea as it is generally understood.

"It is no damaging confession to say that this is not always possible when the human limitations of motion picture stars identified with any individual company are considered, and when that company is partial, if not bound, to a small group of stars which it may have under contract.

"And so, in planning for the season of 1922-23, we find conditions ideal for cutting away from our earlier policy—a policy we still consider a splendid one but, nevertheless, a policy which both the Select Company and the industry at large have outgrown. We are going to make a limited number of productions—fewer than we have made in any previous year of our existence, but we're going to make them of the nature that folks will 'travel' far to see. We're going to abandon the 'star idea'—but only as it has come to be known to the trade. And by this we mean that we're going to give the story and production their full chance, ourselves holding them as of first importance and choosing such casts from the field at large as we think best suited for them.

"Nothing which I have said can possibly be taken to mean that it is not our intention to take full and complete advantage of the popularity which certain artists on the screen have created for themselves through their splendid work. It has always been our conviction that the real 'star' of the industry—and the only ones who may be expected to live long enough to make them worthwhile from the producer and distributor's standpoint—have a just claim upon the public's affections in that they have 'delivered the goods.' We're going to choose this particular type of artist for all of our pictures in the future—and we're going to star them—not because our business arrangements with them make it materially worth while for either their future or ours, but because their performances or their draft at the exhibitor's box office warrants it, and because they approach perfection in the parts from which we have selected them.

"As a proof of this I might say that in planning for next year we have already definitely set on eight of the productions to be made, and for four of these productions leading players, including at least ten who are stars of the first magnitude, have been engaged.

"Elaine Hammerstein and Owen Moore, whose productions we have been proud to offer for the past two or three years, will continue to appear exclusively in Selznick Pictures, the firm's general policy governing the manner in which they will be used from time to time."

The company's detailed announcement pertaining to the season of 1922-23 is expected to be released soon.

The Bible On the Screen

STORIES from the Bible, that library of religious literature, have puzzled exhibitors in times past for several reasons. Their desire has always been to present entertainment and steer clear of religious prejudices. In addition they had no desire to go into competition with the churches. The Bible is so filled with poetry and with drama, with exalted and ennobling stories that have a primitive and simple strength that it would seem too bad if so wonderful a treasure house were to be neglected. At the same time there has been a fear of the Bible as entertainment, due really to an unacquaintance with its contents.

During the week we saw the series of short length stories of the Bible, made under the supervision of the famous Dr. Edgar J. Banks, of the University of Chicago, by Sacred Films, Inc., and were pleased to find how well they solve the problems of Bible stories for the big and for the average theatre. Mr. Rothapfel at the Capitol in New York has used them with pronounced success and audiences have applauded them cordially. They afford an added chance for fine musical settings and they give a definite something to a large number of persons who too often have been neglected. The millions of religious people are so frequently overlooked.

The series, faithful in detail and atmosphere, are educating and instructive as well as interesting. They are varied in subject and have sameness only in their old time surroundings. They are well acted and well presented and we recommend them to the careful consideration of exhibitors everywhere. The house that runs them fulfills the idea of the civic centre as fully as would seem to be possible.

ARTHUR JAMES.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE Associated Motion Picture Advertisers with characteristic enterprise and an already demonstrated ability to do things, did a real service to the entire industry having Sir Charles Higham, a most conspicuous figure in advertising and a hearty friend of moving pictures, as guest of honor at luncheon at the Biltmore. The attendance taxed the capacity of the main dining room and it included prominent advertising men from all fields of publicity endeavor as well as men of importance from our industry. The exhibition of advertising progress in the picture field which was given as a side attraction was splendid and it received the most cordial praise.

Your attention is directed to Metro's finely executed announcement in this issue. Not only are good goods talked about but the presentation is exceptional. We extend our congratulations to Metro and to Mr. John E. D. Meador on this very able result.

News of the death of "Bill" Swanson, as he was affectionately known in the industry, came as a shock to his many friends. Bill was a man who lived his life while he lived it, who was warm of heart and cordial of spirit. He was a showman of great ability and one could wish that he might be hearing now the kindly things that are being said about him. Bill was a man and there is sorrow at his passing.

A Great Stride Forward

ONE of the most important steps toward betterment in our industry that ever has been made comes to our notice in the announcement of the organization of the Paramount Stock Company and School. The announcement includes a set of sane, common sense rules and regulations governing the conduct in and out of the studio of members of the producing units in Los Angeles.

A school is to be conducted with courses of training and physical upbuilding. All branches of photodrama production as well as in acting are to be dealt with. While this course of training is of prime importance, the ten rules laid down for the personal conduct occur to us as being of even greater merit.

The rules will serve to protect the good name of the profession on the one hand and will build up the individual on the other. They are fully given on another page of this issue so they need not be duplicated here. Many of them are rules which the vast majority of our picture players have found it advisable to observe. Proper exercise, diet, sleep, avoidance of alcoholic stimulants and late hours, courtesy, avoidance of outbursts of temper misnamed "temperament," the playing of any part assigned without grudging, care in the choice of associates outside of the studio, with the significant reminder "a woman is known by the company she avoids," the reading of good books, keeping abreast of developments in general and, finally, a regard for the responsibility which the position of screen actor or actress places on each who lives of, through and by the screen.

The rules have been very carefully drawn by Mr. Jesse L. Lasky and are concurred in by Mr. Zukor as well as other executives of the organization. They should be widely made public both for the benefit of the industry within and for the information of the public without.

We believe that this example could well be followed by every producing company in our business and we doubt not that it will be the standard of conduct for the limited few who have brought criticism upon the screen.

We have such an abiding faith in the decency of the people of the screen that we feel most of these rules will bring no change in their regular mode of life, but for the exceptions who have transgressed they will be especially helpful.

ARTHUR JAMES.

Big Special Productions Are Basis of Metro's Comprehensive 1922-23 Plans

With a schedule of big special productions of distinctive merit and balanced excellence, Metro Pictures Corporation is beginning the most auspicious season of its history.

For all that there is a variety of subject and treatment of every one of the pictures for release, in the course of making, or planned, they are uniform in that they are all special productions.

The special production, according to William E. Atkinson, vice-president and general manager of Metro Pictures Corporation, is the solution of the box-office problem. The public, even more than it has done in the last year, is going, in 1922-1923, to shop for its pictures: select them for the reputation of story, director, star and excellence of production—regarded collectively. Pictures must have more than one point of excellence to recommend them to an increasingly critical public.

This is in part the significance of the statement issued this week from the home offices of Metro Pictures Corporation by Mr. Atkinson. The text follows:

"Metro pictures are produced with a single, dominating principle always in mind: that every release must be a winner for the man exhibiting them, that every picture must turn over a sound profit for the showman.

"That principle is the basis for Metro's successes in the past, for its present enviable place in the faith of the exhibitor, and for its policy during the coming season of 1922-23.

"To adhere to that principle is becoming more and more difficult of achievement, as the demands of the public are becoming more and more difficult of satisfaction.

"The public no longer selects its evening's screen entertainment with the carelessness of a man buying a straw hat.

JOSEPH W. ENGEL
General Manager of Metro's West Coast Studios.

"What the public shops for is the special production.

"And since Metro must give the exhibitor what the public wants, special productions only constitute the Metro schedule for the crucial year to come.

"Every Metro picture during this period will come easily under the classification of a super-production. The most dramatic story material available, the most capable directors in the world today, stars that pull irrisistably, with casts of players of proven artistry—these essentials of photoplay excellence Metro has gathered together for the purpose of making every Metro picture a winner.

"The wise exhibitor, then, is the exhibitor who books Metro solid, for thus he insures the solidity of his profits."

The first five of the specials for its early fall release-group are:

The Rex Ingram Production of "The Prisoner of Zenda," based on Anthony Hope's famous romantic novel. The photoplay has been produced on the scale of "The Four Horsemen" and is enacted by a cast as distinguished and fitting as that of the Ibanez's picture. The players include Lewis Stone, Alice Terry, Ramon Novarro, Barbara La Marr, Robert Edeson, Lois Wilson, Malcolm McGregor and Edward Connelly. The scenario of this picture was written by Mary O'Hara, and the photography is by John F. Seitz.

Mae Murray in "Broadway Rose," presented by Robert Z. Leonard, who likewise directed the picture. This third of the productions, following "Peacock Alley" and "Fascination," is expected to outdraw the first two record-breakers. Edmund Goulding wrote both the story and scenario.

Viola Dana comes to the screen for the first time during the coming season in a photoplay of Irvin S. Cobb's celebrated story, "The Five Dollar Baby." Harry Beaumont, director of Miss Dana's recent successes, staged "The Five Dollar Baby" and has been retained by Metro to direct Miss Dana in her later productions. First of these will be "Page Tim O'Brien," by John A. Moroso. Already the star and director are at work on it.

One of the best-selling novels of the year, the much-discussed story by Richard Washburn Child, "The Hands of Nara," has provided the structure of Clara Kimball Young's first appearance in a Metro release. The photoplay has been directed by Harry Garson, who presents it. Following this Miss Young will be seen in a picturization of the New York dramatic success, "Enter Madame." As a serial in "Collier's Weekly," and later as a volume published by E. P. Dutton and Company, "Nara" proved tremendously popular.

Bull Montana, the only tractable cave-man in captivity, has frankly turned comedian. Hunt Stromberg has produced a three-reel comedy starring Mr. Montana, entitled "The Ladies' Man." This is to be the first of a series of eight. The seven to come will be of two reels each.

Virtually completed, or in a more preliminary stage of growth, are other pictures of a magnitude similar to the group constituting the early fall releases. Rex Ingram is expected to bring to New York with him, within a month, a first print of a recently made photoplay, the story and direction of which are both his own. The title of this has not as yet been announced.

Fred Niblo will soon begin a big special to be presented by Louis B. Mayer. Metro has contracted for four Fred Niblo productions during the coming year.

Laurette Taylor has started for the West Coast to enact her most beloved role, that of the title character of J. Hartley Manners' play, "Peg O' My Heart." There is little need to comment upon the celebrity of this piece. It has been given more than 14,000 times on the stages of the English-speaking world; and its arrival on the screen will be greeted by a tremendous ovation.

Mary O'Hara is writing the scenario and King Vidor will direct.

The famous home-folk story, "Quincy Adams Sawyer," by Charles Felton Pidgin, will be screened as a Metro-S-L Special Production, by Clarence Badger. In this he has for material a story which, in book form, reached a million and a half homes; and which was proportionately successful on the stage.

A special story series, picturizations of meritorious works by the most popular short-story and photoplay writers of America, is being begun. Each of these pictures is to be enacted by an especially distinguished cast, headed by Billie Dove, the new screen discovery. Among the stories are "Country Love," by Hulbert Footner, now being made, under the direction of Emile Chautard; "The House on the Avenue," by Cosmo Hamilton; "East of Suez," by E. Lloyd Sheldon; "The Girl in the Gilded Cage," by Marion Fairfax, and "A Temporary Marriage," by Cardell Hale.

Noted Book and Play Bought by Metro to Be Picturized

"Quincy Adams Sawyer," by Charles Felton Pidgin, has been bought for conversion into photoplay form for release through Metro Pictures Corporation, and is at present in course of production at the company's studios in Hollywood. It is to be a Metro-S-L Special Production.

Clarence Badger, to whose credit are many Paramount and Goldwyn screen successes, is directing "Quincy Adams Sawyer." The serial has been written by Bernard McConville, adapter of Mark Twain's "A Connecticut Yankee in King Arthur's Court."

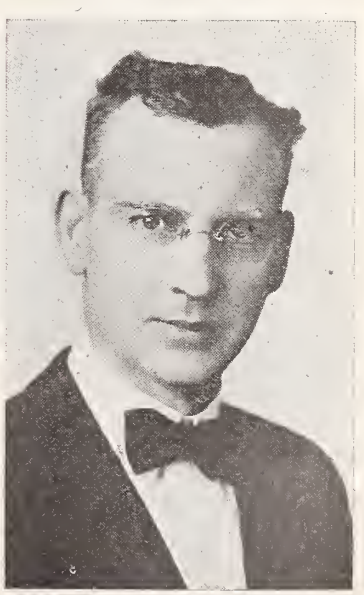
"Quincy Adams Sawyer" comes to the screen with the advantage of a great accumulated popularity. The setting is New England, the people those who indulge in chores and straw rides and dances in the fire company's hall. Both as a book and as a play it has scored over a long term of years.

S-L Pictures (Arthur Sawyer and Herbert Lubin) and Metro believe they have exercised discerning judgment in the delegation of the responsibilities of adaptation and direction. Bernard McConville's skill in translating into pictures the quaint, twangy hero of "A Connecticut Yankee' merited his choice for the task of imparting the same flavor of reality and humanness to the fiction characters of "Quincy Adams Sawyer."

Clarence Badger's suitability to the direction of such a piece, Metro believes, is no less. His work for the screen is, it is said, marked by an instinctive humanness, such as was exhibited in his staging of "Honest Hutch," starring Will Rogers, "Jubilo," likewise a drama of country life, was another of Clarence Badger's hits, as were "A Perfect Lady," "Sis Hopkins," "Leave It To Susan," "Strictly Confidential," "Almost a Husband," "The Strange Boarder" and others.

Viola Dana Film Announced

Under the direction of Harry Beaumont, Viola Dana has begun work at the Metro studios upon a new series of comedy-dramas. The first is "Page Tim O'Brien," John A. Moroso's story. Other stories are "June Madness," by Crosby George; "A Noise in Newboro," by Edgar Franklin.



WILLIAM E. ATKINSON
General Manager of Metro Pictures Corporation

POPULAR STARS IN FORTHCOMING METRO PICTURES

"Prisoner of Zenda" Promises to Beat "The Four Horsemen"

"The Prisoner of Zenda," the Rex Ingram production for Metro Pictures Corporation, based on the famous novel of Anthony Hope, will be among the first of the fall releases of this producing company. The statement has been made to supply definite information to the numerous exhibitors who have already expressed to Metro their desire of being among the first to book the production.

If the advance reviews of critics who have witnessed this Metro photoplay is a standard by which the industry can form its conclusions, "The Prisoner of Zenda" should prove a box-office attraction of even greater power than "The Four Horsemen of the Apocalypse," which is now conceded to be one of the very greatest money-makers and audience-getters that exhibitors have ever played. The photoplay was shown at the recent exhibitor convention at Washington, and the crowds who viewed it were convinced that this Metro attraction was certain to establish itself as the most phenomenal box-office magnet in a decade.

Arthur James in Moving Picture World summed up his prophecy for "The Prisoner of Zenda" with the statement that "Metro will find a harvest in releasing it, and exhibitors who take advantage of its extraordinary advertising opportunities should break house records."

"A splendid box-office, sure fire picture," re-echoes *Film Daily*.

"Has several things in it that may make the famous quartet of 'Horsemen' look out for their blue ribbons," advises the *Exhibitors' Herald*. Rarely has a production earned such a remarkable unanimity of critical praise.

Special Series for Billie Dove

Metro has begun the making, at the studios in Hollywood, of the first of a series of big pictures based on special stories, to be enacted by special casts, headed by Billie Dove.

The initial photoplay is "Country Love," adapted by Edith Kennedy from Hulbert Footner's story, and being staged under the direction of Emile Chautard, to be followed by "East of Suez," by E. Lloyd Sheldon; "A Temporary Marriage," by Cardell Hale, "The Girl in the Gilded Cage," by Marion Fairfax, and "The House on the Avenue," by Cosmo Hamilton.

John Harron Signs

John Harron will appear with Viola Dana in "Page Tim O'Brien," her new picture. The youthful actor also played opposite the little star in "The Five Dollar Baby."

Kerr with Metro

H. L. Kerr is the new casting director at Metro. Mr. Kerr formerly was with Universal.

Metro's Pictures of Seas on Now Passing Among the Record Money-Makers of Period

In the box-office achievements of its big productions during the past year Metro believes that it has provided exhibitors with record money-making photoplays. The pictures in the mind of the producing and distributing organization are the Rex Ingram productions of "The Four Horsemen of the Apocalypse," "The Conquering Power" and "Turn to the Right," and the presentations by Robert Z. Leonard of Mae Murray in "Peacock Alley" and "Fascination."

The success of these Metro releases is not measured by hearsay or rumor, but by official and unsolicited statements from theatre managers, from exhibitors' comments in trade magazines and, chiefly, box-office figures. The dependability of these standards makes this information of unquestionable reliability.

Perhaps no further proof of its power as an audience-getter is necessary, in the case of "The Four Horsemen," than to say it established a new record for receipts at the Capitol Theatre in New York, the world's largest picture theatre, where it was shown a year after the conclusion of its phenomenal run at the Astor Theatre. At the Capitol the audience averaged 20,000 persons a day. In order to accommodate the crowds, the doors were opened at noon.

The nation-wide welcome granted this film version of the Ibanez masterpiece has, if anything, increased since its initial showing. It is now being booked—in many cases for a return engagement—in theatres of various classes throughout the cinema world. The comment of exhibitors is uniform—"wonderful business," "run extended," "played to capacity," "congratulations to Metro."

No less a magnetic attraction has been "Turn to the Right," Rex Ingram's production of the famous John Golden stage hit by Winchell Smith and John E. Hazzard. Praise from every New York newspaper followed its premiere at the Lyric Theatre. And these criticisms have proved an accurate index to its box-office power, for where the picture has been shown exhibitors' statements have coincided with the reviews. When H. A. Schwan, general manager for the Eau Claire Theatre Company, wired to Metro that it shattered all records at his theatre and that it pleased its patrons 100 per cent., he expressed the general box-office reaction to the picture. At New York's Capitol it nearly duplicated the phenomenal success of "The Four Horsemen."

"The Conquering Power," which Ingram produced after his picturization of the Ibanez novel, is another Metro special of exceptional merit. "Mr. Ingram's direction," said a reviewer on the National Board of Review of Motion Pictures, is "an advance on his work in 'The Four Horsemen.'" It was this film that was shown at the Rivoli Theatre in New York, after a capacity week at the Rialto Theatre. These theatres are two of the finest in the metropolis and it is only a production of such great appeal as "The Conquering Power" that is transferred to one after having completed its normal run at the other.

Metro is the distributing medium for its own productions exclusively, but in exceptional cases acts in a similar capacity for photoplays which it would not hesitate to claim as its own. It was in accordance with this policy that arrangements were concluded for Metro to distribute the new series of Mae Murray productions, in which the star is presented by Robert Z. Leonard. The first release under the agreement was "Peacock Alley," Miss Murray's gorgeously costumed play of the white lights of New York and Paris, which marked the opening of the new Cameo Theatre in New York.

Capacity audiences were the rule throughout this engagement, and standing room was at a premium. When the feature was available for general release, a repetition of its first triumph was recorded everywhere. The magnificent opportunities for lavish and spectacular tie-ups were taken advantage of by aggressive exhibitors. Big circuits and first-run houses snapped up the production for long runs, and tremendous business at advanced prices was reported from all parts of the country.

"Fascination," Miss Murray's latest production, is meeting with an even greater response. The house records of New York's Capitol Theatre were threatened by the crowds which fought their way into the palatial house when it was first shown there. Facing Easter week and a session of warm weather, "Fascination" proved one of the greatest attractions ever presented at this theatre. At the Stanley Theatre in Philadelphia, where it was simultaneously exhibited, it duplicated its triumph.

Metro Special Is Big Attraction

"Missing Husbands," the French photoplay which is being released by Metro, is said to be proving an unusual box-office attraction. Exhibitors emphasize the fact that the publicity and exploitation stunts to which the picture lends itself, make this a great drawing card.

Much of the exploitation has centered about the title. Highly successful stunts have been worked. "Missing Husbands" was adapted by Jacques Feyder from Pierre Benoit's novel, "L'Atlantide."

Future Ingram Productions to Overshadow Even "The Four Horsemen," Metro Predicts

Before a fraction of the period of Rex Ingram's new contract with Metro Pictures Corporation has expired, the photoplay company believes that the brilliant young director will have achieved advances in picture production over "The Four Horsemen of the Apocalypse" as great as this masterpiece of the screen made over previous achievements.

Such is the sense of the opinion voiced this week by William E. Atkinson, vice-president and general manager of Metro, at the home offices of the company in New York. As Mr. Atkinson points out, Mr. Ingram is a genius of the motion picture world who has demonstrated that artistic merit in pictures and box-office returns are concomitant qualities.

The industry will recall the predictions of many well acquainted with the film market that to make such a photoplay as "The Four Horsemen" was sheer folly from the commercial point of view. Granting that as a novel it was popular, reliable motion picture experts felt that its appeal to the public would be limited only to those members of it possessing a degree of literary appreciation.

Now that the picture has behind it an exceptional run on Broadway at the Astor Theatre, showings of commensurate length in every big city in the United States, the attendance record of the Capitol Theatre, enthusiastic receptions and bonanza receipts in theatres in Paris, Madrid and other Continental capitals, and recently forty simultaneous exhibitions in Chicago theatres—critics of Metro and of Mr. Ingram have come to see that times change in the picture business as well as in the other activities of the world.

The truth of "Good pictures pay" has been demonstrated not only by Mr. Ingram's initial big production for Metro, but by his subsequent works, "The Conquering Power" and "Turn to the Right." These productions differ as distinctly from one another as both do from "The Four Horsemen"—in subject. But the artistry in the making of all three is equal. And that same merit in direction will prevail in the forthcoming Ingram productions, two of which are already completed, and six more of which will be in the course of the two years beginning this fall, it is prophesied.

"The Prisoner of Zenda," Rex Ingram's production of Anthony Hope's romantic novel, and a second picture, a drama of exotic love, the title of which has not been announced, are already filmed. The first of the two will be included in the Metro releases for the early fall, and it has been denominated by critics of the screen as fully as great as "The Four Horsemen." There is every indication it will score as sensational a box-office success for the reason that its story is even more suitable to the public taste than is that of the Ibanez novel.

The director who won a degree for screen artistry from Yale University plans next to make Victor Hugo's "Toilers of the Sea," and the importance of this photoplay is indicative of the calibre which will constitute Mr. Ingram's contributions for Metro release during the coming two years.

"Absurd though it may sound at this time," said Mr. Atkinson, "we believe that before Mr. Ingram has half completed his projected next six pictures for us, he will have made strides in photoplay making that will make even 'The Four Horsemen' appear at a disadvantage in comparison.

"No matter that it seems impossible, it is inevitable. Before 'The Four Horsemen' no one, even those in the Metro organization most confident of Mr. Ingram's ability, would have believed that so perfect a motion picture could be made—and made to pay. And yet there is 'The Four Horsemen' for evidence that the unattainable was attained. It is only reasonable to expect that the man who made that great advance will make others, for Mr. Ingram is young, utterly absorbed in his art, intensely discontented with anything but perfection as he estimates it. A great director now, he will be a greater. Exhibitors may count on that, and count on the fact that Ingram productions are invariably productive of profit."

Metro Forecasts Records for Film

"Peg o' My Heart" as a motion picture will equal and in many cases surpass the long-run records the stage play has set in the great cities of the world, Metro forecasts. King Vidor is to direct it.

Theatrical statisticians have been kept busy ever since the premiere of this comedy by J. Hartley Manners, May 26, 1912, in keeping pace with the number of performances; and it is anticipated that they will be given double duty as soon as Laurette Taylor, who created the world-famous title-role of "Peg o' My Heart," makes her screen debut in the Metro production of the piece.

The presence of Laurette Taylor in the character of Peg is in itself of inestimable value to the exhibitor of the picture, it is said. In addition to the popularity of "Peg o' My Heart" as a play, the novel based upon it has outsold many of the volumes big publishers herald as fiction sensations, it is said.

Metro Says "Broadway Rose" Will Outpull Other Successes

In part on account of the tremendous success of Mae Murray's appearances in "Peacock Alley" and "Fascination," this star's coming presentation by Robert Z. Leonard in "Broadway Rose," a Metro release, will outscore at the box-office even the enviable records of either of these two earlier Tiffany Productions.

Such is the conviction of M. H. Hoffman, vice-president and general manager of Tiffany Productions in regard to the newest photoplay for Miss Murray written by Edmund Goulding.

At the studios in New York, Mr. Hoffman said: "The most amazing thing about Miss Murray and Mr. Leonard, her director and husband, is that they are not content with big successes. They are constantly seeking bigger ones, never striving merely for the equalling of their last.

" 'Peacock Alley,' I know from the booking reports from Metro and 'Fascination,' have proven two of the most certain paying attractions of the year.

"The thrills and enchantment in 'Peacock Alley' and 'Fascination' have generated an eagerness on the part of the public; and this, in addition to the fact that in her new picture Miss Murray is seen as an American girl, after French and Spanish roles, is bound to make 'Broadway Rose' the most powerful attendance magnet of the series so far."

William E. Atkinson, vice-president and general manager of Metro Pictures Corporation, expressed himself as fully as confident as Mr. Hoffman of the immediate and big-scale success of "Broadway Rose."

Badger at Metro

Clarence Badger is engaged in preparing for the filming of "Quincy Adams Sawyer," the new Metro S-L production. Bernard McConville is writing the continuity.

Clever Child Actor

Another child screen discovery has appeared on the horizon. He is Bruce Guerin, a three-year-old player now working with Viola Dana in "Page Tim O'Brien," her new Metro starring picture, which Harry Beaumont is directing.

Music for Zenda

Louis Gottschalk, composer, has been engaged to prepare a special musical score for "The Prisoner of Zenda," Rex Ingram's big production for Metro.

Writing Continuity

Mary O'Hara has started work on the continuity for Metro's production of "Peg O' My Heart," J. Hartley Manner's famous play, in which Laurette Taylor will star. King Vidor will direct this prdouction.

PROMINENT DIRECTORS MAKING BIG METRO RELEASES

Metro to Have Fred Niblo Make Four Films in Coming Season

Fred Niblo, whose record as a director includes the making of such famous photoplays as "The Mark of Zorro," "The Three Musketeers" and "Blood and Sand," will stage for Metro Pictures Corporation four big pictures, to be released during the coming season. These will be presented by Louis B. Mayer.

Definite announcement of the subjects of these Fred Niblo Productions has not as yet come from the Metro offices, but is expected soon.

Ever since signing the contract with Metro, Mr. Niblo has been going over likely stories, plays and scripts, and word of his selection of a first subject doubtless will be forthcoming within a few days.

The acquisition of Mr. Niblo by the Metro forces is regarded as one of the most strengthening units of that organization's already strong structure. Among directors, it is said, Mr. Niblo is known as "the man who never made a failure," and inasmuch as his work, ever since his engagement in the producing of dramas for the screen, has shown an increasing finish, Metro is certain that the four productions later to be released by its exchanges will outdraw at the box-office even the record-breakers he has made in the past.

Viola Dana Film Highly Praised by Trade Press

Not only in the estimation of the officials of Metro Pictures Corporation, which made and will distribute "The Five Dollar Baby," starring Viola Dana, but also in the eyes of the trade paper critics who have seen this screen version of Irvin S. Cobb's celebrated short story, this photoplay is the most successful offering in which the irrepressible little star has ever appeared.

Both from the artistic and the box-office angle, "The Five Dollar Baby" is acclaimed as one of the prize infants of the infant industry. Star, story, direction, and the appeal which draws the crowds into the theatre and impels them to tell their friends of their enjoyment—all these are praised by the reviewers of the trade press.

Miss Dana's picture is adapted from Irvin S. Cobb's now classic short story, which appeared originally in The Saturday Evening Post. The scenario of this Harry Beaumont production was written by Rex Taylor.

LAURETTE TAYLOR

who will soon begin work on the picture version of "Peg o' My Heart," Her Great Stage Success. J. Hartley Manners, author of the play and husband of the Star, has announced his co-operation in making this Metro picture. King Vidor will direct.

Clara K. Young in Metro Film

Making her debut as a Metro star, Clara Kimball Young will be seen in the principal role of "The Hands of Nara," a screen version of Richard Washburn Child's famous novel.

"The Hands of Nara," in which the star is presented by Harry Garson, was produced at the Garson studios in Los Angeles. The story on which it is based was written by Richard Washburn Child, the famous novelist who is the present ambassador to Italy. It ran as a serial for sixteen weeks in nationally read magazines and was subsequently published in book form.

Because of the interest which it is believed will be manifested in the picturized version, the publishers have decided to issue a special jacket for the novel, on which will appear a scene from the photoplay with the caption, "Clara Kimball Young in 'The Hands of Nara,' by Richard Washburn Child." Elliott Dexter is cast in the leading male role, playing opposite Miss Young.

Following "The Hands of Nara," the star will be seen in "Enter Madame," the successful play by Dolly Byrne and Gilda Varesi, which played for forty-five weeks on Broadway, New York.

As was "The Hands of Nara," "Enter Madame" will be produced by the Samuel Zierler Photoplay Corporation, and directed by Harry Garson. Except in New York and northern New Jersey, Metro is distributor of these special productions. In the territory excepted, they are released by the Commonwealth Film Corporation, which is under the same management as the producing unit.

Negri in Novelty

As its release of June 25, Paramount announces "The Eyes of the Mummy," a UFA production starring Pola Negri and featuring Emil Jannings. This picture is described by Paramount as a genuine novelty a picture distinctly "different" and one which will transport audiences into an atmosphere seldom invaded except by the travel picture. It is a drama of Egypt, the land of the Pharaohs, where the great wastes of the silent Sahara have their secrets locked within the confines of the Sphinx.

Praise Service Rendered by Paramount Advertising Men

Paramount states that its advertising accessories department is constantly receiving letters of commendation from exhibitors on the quality of service rendered, this being especially true of the press books and stills distributed for advertising purposes. Among the recent communications received is one from M. S. Vidaver, director of advertising and publicity for the Kahn and Greenfield interests in San Francisco who wrote to the Paramount Accessories manager at the San Francisco exchange as follows:

"In regard to this latter fact, I am compelled to say a good word for the press stills issued by your organization. No other firm in the field has yet been able to supply me with this kind of material. I find that in my work with the newspapers your stills are exceedingly valuable, especially the star stills which I buy in large quantities from you and cannot buy for love or money from some of the other organizations. It seems to me that if a producing organization wishes publicity it should pay particular attention to star stills, because from them we get the greatest amount of newspaper publicity."

"Monte Cristo" Film Follows Closely Theme of Dumas' Novel

The popular acclaim won by "Monte Cristo," one of the Fox specials productions for the coming season, at Boston, where it enjoyed a nine-week pre-release run at Tremont Temple, and at Los Angeles, where it is entering its fourth week of an indefinite pre-release run at Mack Sennett's Mission Theatre, had, it is said, as one factor the remarkable closeness with which the director, Emmett J. Flynn, followed in the film version the original work of Alexandre Dumas.

Newspaper reviewers have commented upon the cleverness and skill of the filming and the strict adherence, in detail, to the celebrated novel, which was made possible by painstaking research work extending over several months. Director Flynn, who won fame in making "A Connecticut Yankee in King Arthur's Court," also directed "Monte Cristo."

Marcus Loew Puts Over Press Tie-Up on "How to Grow Thin"

Educational's one reel special, "How to Grow Thin," has been booked for a week at Loew's State Theatre, Newark, and a fine tie-up has been made by Loew's advertising department with the Newark Star-Eagle.

Beginning June 20, the paper is carrying a big feature article each day on the subject of reducing weight and its relation to good health generally. These articles, which will run for eleven days, will all be printed under the heading "How to Grow Thin."

On the eleventh day the Star-Eagle will carry a double truck of advertising relating to the subject of weight reduction and health. Then the Star-Eagle will announce the acquisition from Educational Film Exchanges, Inc., of the picture, and the announcement it will be shown at Loew's State Theatre beginning July 3.

The Fox Circuit in New York has also booked it for a run of approximately forty-five days.

Metro Will Release Series of Eight "Bull" Montana Comedies

A series of eight Bull Montana Comedies will be released during the next two years by Metro Pictures Corporation, according to an announcement from the home offices of the company in New York.

They are to be produced and presented by Hunt Stromberg, who, upon the completion of a first one, "A Ladies' Man," signed Bull Montana for seven more. With the exception of "A Ladies Man," which is a three-reeler, the comedies will each be two reels.

"A Ladies Man" will be among the first group of Metro pictures to be released in the fall.

For Hot Weather

"Up in the Air About Mary," the five-reel comedy which Associated Exhibitors is releasing June 25 carries a particularly strong, hot weather appeal, according to statements from that organization, for the picture contains pretty bathing girls, stunts, comedy and pep.

Who's Who in the Independent Field Producing Distributing Exchange See Next Week's Issue

News from the Producers

By C·S·SEWELL

Finish Camera Work

Camera work is finished on "A Tailor Made Man," Charles Ray's screen version of this popular stage play of the same name, and first of the photoplays Mr. Ray is to make for United Artists release under his recently outlined campaign for "fewer, bigger and better pictures." Work on assembling, cutting and titling "A Tailor Made Man" already is well under way.

One Big Time with the One Dollar a Week Men; as Ben Davis Sees It

In one of the most unusual contests in the history of motion pictures, a group of prominent exhibitors was selected by First National to make a trip to Los Angeles and there study the making of pictures, and at the same time take a vacation. These exhibitors are known as "$1-A-Week-Men," because First National, besides paying their expenses, gives them a "salary" of $1 a week during the three weeks they are absent from their houses. The "$1-A-Week-Men" started out last week and are now in Los Angeles. Ben Davis, manager of the Colonia Theatre, Norwich, N. Y., here gives his own story of their westward journey.—Editor's Note.

On board the Santa Fe Limited, en route to Los Angeles. They are off! Off for Los Angeles! The sturdy, victorious gladiators who fought the "Battle of First National Week" and came out with their shields, and on them dangling the trophy—the trip to Los Angeles to see the mysteries in the sanctum sanctorum of filmdom—boarded the Sante Fe Limited at Chicago. Here's who's who:

Every part of these United States is represented — the conservative East, the progressive West, the romantic South and the chilly Northland. The well known exhibitor from the East, Alfred Gottesman, manager of the Strand Theatre, Shenandoah, Pa., was the first to arrive in Chicago, whence the party started. Before leaving Shenandoah he stocked his trunk with candy and other refreshments which might satisfy the most critical connoisseur. In Chicago, he found that the cherished trunk had not arrived, and the whereabouts of the candy still remains unknown. It was bitter lost sweetness for Mr. Gottesman, who is very fond of candy when going for an outing.

Next on the scene was "Jolly Joe" Burton, of the Star Theatre, Toccoa, Ga. Was he alone? Not Joe. He had his smile with him, of course. Escorting Joe to the train were a Chicago policeman and three beautiful, genial and charming ladies of the Southland. They were Mrs. Joe Burton, her sister and their niece. The policeman wasn't there on official business. He is Joe's brother-in-law.

Next came A. G. Stolte, of Des Moines, Iowa, the representative of the A. H. Blank enterprises. He is just Stolte and you can't make him mad. This, he says, is the reason why he weighs nearly two stone. And this two-stone of a Stolte is in reality, a "brick," ever courteous and well mannered. Someone accused him of being a booker in a film exchange and of there having acquired the disease of courtesy. Even this did not make him mad.

A red-cap gave three cheers for President Harding, and out stepped Nick McMahon, Jr., manager of the Marlowe Theatre, Ironton, Ohio. He stepped out in military fashion, waving his First National banner. He hails from President Harding's state. Everybody was happy over Nick being on the job and he was complimented on his up-to-date methods as an exhibitor. Instead of blushing, as after-dinner speakers do, he said:

"That's me. If I think it, I do it."

"You win," chimed the chorus.

Ralph W. Lieber, manager of the Circle Theatre, Indianapolis, Ind., and his friend, Glen E. Millard, of the same city, reported to the group in time to be photographed, but refused to make a speech or do a dance, so everybody sang "For He's a Jolly Good Fellow."

One glance at the prize winners would convince the most skeptical that this is a young man's age. They look like boys. There is not one in the group who is more than 38. All of us expect this trip to do us a lot of good.

H. O. Martin Here Planning to Show Pathe Feature in Chicago

H. O. Martin, Chicago branch manager of the Pathe Exchange, Inc., declared that he is extremely confident of better times throughout the Middle West as the Fall approaches, during his visit to the home office in New York where he is making arrangements for the presentation of the Pathe feature, "Nanook of the North," in Chicago.

"While in New York," he continued, "I enjoyed the pleasure of seeing 'Nanook of the North' at the Capitol Theatre. The splendid presentation affected me greatly, and I have a number of ideas I wish to convey to the Chicago showmen on Mr. Rothafel's huge success with the photoplay.

Clergymen Write Fox Company in Praise of Its Film, "Nero"

Fox Film Corporation, according to its New York office, has been the daily recipient of hundreds of letters from New York's most prominent clergymen, school teachers, business men, editors, and publishers expressing praise for "Nero," the Fox super special production for the season of 1922-23, which is now in its fifth successful week of an indefinite engagement at the Lyric Theatre, New York City.

A feature of all the commendatory testimonials is based on the constructive, educational and amusement value of the super-picture, which was produced in Rome.

FIRST NATIONAL "$1-A-WEEK" MEN LEAVING CHICAGO

In this group are six of the eight "live-wire" exhibitors who went to Los Angeles as the guests of First National. Reading, left to right: Alfred Gottesman, of Strand Theatre, Shenandoah, Pa.; Glenn E. Millard, of Indianapolis (guest of Ralph Lieber); the niece of Joe Burton; Ralph Lieber, of the Circle Theatre, Indianapolis; Mrs. Joseph Burton; Joe Burton, of the Star Theatre, Tuccoa, Ga.; Mrs. Burton's sister; Arthur G. Stolte, of the Des Moines Theatre, Des Moines, Ia.; Ben. Davis, of Colonia Theatre, Norwich, N. Y.; Nick McMahon, of Marlow Theatre, Ironton, Ia. The policeman is a brother-in-law of Mrs. Burton

Robertson-Cole as Trade Name Ends July 1, Being Succeeded by the F. B. O.

The work of completing the change of name of the Robertson-Cole Distributing Corporation to the Film Booking Offices of America is now actively under way, and by July 1, when the change becomes effective, all of the present Robertson Cole branches will be fully prepared to continue their business under the name of the Film Booking Offices.

While the name Robertson-Cole will pass out of the film world on July 1, R-C Pictures will continue as a producing organization. The studios in Los Angeles will continue to be known as the R-C studios and pictures produced in them by R-C Pictures Corporation will bear the familiar R-C trade-mark.

Under the present releasing schedule, the Chester Bennett production, "Colleen of the Pines," starring Jane Novak, will be the first picture to bear the caption "released through Film Booking Offices." It will be issued on July 9.

Johnnie Walker, one of the featured players in the big police picture, "In the Name of the Law," will be seen in a drama of the Northwest, which the Film Booking Offices has acquired for release sometime in July. The picture has been titled "My Dad" and features Walker and Ruth Clifford.

Ann Forrest and Percy Marmont Are Leads in "If Winter Comes"

Fox Film Corporation announces the selection of Ann Forrest, the noted screen star, for the role of Nona, Lady Tybar, the heroine in "If Winter Comes," the great Hutchinson novel, the film rights in which William Fox purchased for use as a special production for release during the season of 1922-23. Miss Forrest sailed last Tuesday for England, where she will join Mr. Fox, Harry Millarde of "Over the Hill" fame, who will direct the production; Percy Marmont, the well-known stage and screen actor who has been chosen for the part of Mark Sabre, and Julius Steger, director-general of production at the Fox New York studios.

The announcement of the two selections for the major roles in the picture has finally settled the lively speculation which has been rife in motion picture circles since Fox Film Corporation purchased the "best seller." Miss Forrest was awarded the honor from a field of more than forty-five possibilities.

It is the stated intention of the producer to adhere closely in this superfeature to the detail and action in Hutchinson's great piece of fiction. And it is because of this that Mr. Fox arranged to discuss the whole production plan with the author before a single foot of film was exposed or a single set erected. In order that even the scenery may conform to that described in the book, all exteriors will be shot in England. The interiors will be taken at the Fox studios in New York.

Perfection in Picture Details Are Not the Prime Requisites

"With so much attention focusesd nowadays upon the featured players, direction, photography, subtitles, sets, clothes, musical accompaniment, lighting and color arrangements, nevertheless it appears to the sagacious film lover that Shakespeare's dictum, 'The Play's the Thing,' cannot be so easily discarded. This fundamental law of drama remains as immutable as a fixed law of nature. Therefore perfection in the above mentioned forms are not the prime requisites for a truly interesting motion picture."

This is Charles K. Harris' view. He continues:

"One of the old stock arguments advanced by advocates for the filming of stage plays, books and magazine stories is the wide amount of publicity attached to these features. They labor under an erroneous impression that the film ought to be enhanced from the box office angle. It does not always work out in that manner. For example: a person who has witnessed the stage performance or read the story may not evince any interest in the screen adaptation of the aforesaid play or novel. It can no longer hold him in suspense. Removing the element of suspense eliminates the problem of imagination.

"Most producers are beginning to acknowledge this defect. They also recognize that there is no dearth of material for original stories. But in order to appeal to an audience these stories must be taken from life, contain a moral, love interest, pathos and a shaft of comedy. The characters should be fashioned true to life.

"I contend it would be far better for us if we eliminated some of the films containing charmingly overdressed men and women who are made to suffer the horrible pangs of love and jealousy amidst the most gorgeous surroundings. We, therefore, must have our characters in the stories human so that they may be readily intelligible to the masses and not be indifferent that 'The play's the thing' and will continue to be the thing."

"Silver Wings" Offers Many Exploitation Opportunities

"Silver Wings," the first of the Fox specials fo the sreason 1922-23 to receive its world premiere on Broadway, New York, where it is showing for an indefinite prerelease run, offers the exhibitor, by virtue of its universally appealing and elaborately developed theme, many opportunities for effective exploitation. The picture, which is in the seventh week of its engagement at the Apollo Theatre, has attracted many thousands of New Yorkers whose unsolicited praise, both verbal and written, has been overwhelming.

The story, dealing with various differences arising within the family life, contains material for earnest discussion on the part of ministers, teachers and lecturers. There is the hypocritical spoiled son, whose evil acts are finally the cause of his mother's financial ruin, of her great grief and of the rupture of all the family ties. There is the son whose love for his mother is so great that he is willing to relinquish every advantage, make every sacrifice and suffer any humiliation at his brother's hands, rather than risk causing sorrow to her. There is the daughter —the mother-loving and self-respecting but high spirited daughter —who leaves home to marry the worthy man she loves rather than force a rupture between her mother and the hypocritical son who is her idol. These all afford opportunities for free publicity.

Title Chosen

"Moonshine Valley" is the title chosen for William Farnum's next vehicle produced by Fox.

Their Pictures Seen on Broadway

While House Peters and Claire Windsor were working together in various scenes in the initial production to be released by the Al Lichtman Corporation, "Rich Men's Wives," they were also being shown in pictures on Broadway last week, Mr. Peters at the Capitol and Miss Windsor at the Strand.

R. H. Davis Book Filmed by Fox

"The Men of Zanzibar," the William Russell vehicle released by Fox Film Corporation May 21, was the first work of fiction by Richard Harding Davis, the famous American novelist and short story writer, to be adapted to the screen since his death four years ago. Rowland V. Lee directed.

Immense Sets and Paraphernalia Used to Make "Burning Sands"

George Melford's recently completed Paramount production, "Burning Sands," which features Wanda Hawley and Milton Sills, is said to furnish a demonstration not only of efficiency, but of the great scale on which things are done these days in motion pictures.

One of these was the building of a complete tent city large enough to accommodate 400 people, and its conduct for nearly three weeks, without mishap or delay, except that occasioned by cloudy days and a sand-storm.

The other project was the artificial lighting for night scenes of an area two miles square, said by Leo Green, manager of the electrical department of the Famous Players-Lasky studio, to be an unprecedented feat. The set, built at the Lasky Ranch, represented a great Arab encampment on the Libyan desert.

"Timber Queen" Called Best Serial by Mrs. Arthur Lowy

Unusual praise has been given the new Pathe serial, "The Timber Queen," starring Ruth Roland, by Mrs. Arthur Lowy, manager of Schindler's theatres in Chicago. Mrs. Lowy has been prominent in the motion picture industry in the Windy City for some years, and is considered one of the best authorities on good pictures in the Middle West.

Mrs. Lowy wrote to Pathe as follows: "I believe that I am safe in saying that I booked 60, perhaps 70 per cent of all the serials that have been made and believe I can qualify as a judge of good serials. I not only play them, but I see each episode of each serial, and of all the serials that have ever been made, 'The Timber Queen' is the best that I have ever seen."

Hughes' Next

Rupert Hughes' next production for Goldwyn will be the original scenario on which he has been working for some weeks past. It is called "Gimme," and both story and continuity were written in collaboration with his wife, Adelaide Manola Hughes, who recently published a volume of verse. Mr. Hughes will direct the filming of the story. Helene Chadwick will have the lead.

De Mille at Work

Cecil B. DeMille, having completed the big bacchanal and court room scenes for his current Paramount production of "Manslaughter," is now engaged on the sequence of prison scenes.

Selznick Picture Opens at Strand

The Select presentation of Oscar Wilde's "A Woman of No Importance" has been booked by Joseph Plunkett, managing director of the Strand Theatre, New York, to open Sunday, June 25, for a week's engagement. This will be the first public showing of an attraction Lewis J. Selznick is depending upon to make this summer a period of profit for the showmen of America.

Contracts have been signed for showings in large cities throughout the country, play dates following rapidly after the engagement at the Strand.

To Start July 3

George Melford figures on starting his new production for Paramount, "Ebb Tide," about July 3. This is a screen version of Robert Louis Stevenson's famous novel, in which Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Noah Beery, Jacqueline Logan and others will appear.

Al Lichtman on Extended Tour

Al Lichtman is on an extended tour of the country with the coast as his ultimate objective, where he will confer with his partner, B. P. Schulberg who is in charge of production activities for the Al Lichtman Corporation and Preferred Pictures.

Will Show Scenes Many Will Recall

Hansom cabs, queer looking derby hats, cobble stone streets, gas lights at the street corners, women wearing basques and small bustles and impossible hats—all the paraphernalia of Gotham in the days before automobiles, radiotelephones, wireless, motion pictures, and other familiar things of today—all these are going to carry a lot of people back on the wings of memory when Paramount's "The Old Homestead" is seen on the screen. James Cruze is the director.

Achievement Film Has Strong Cast

The initial production by J. Searle Dawley for Achievement Films, Inc., has been titled "Hearts and Faces," and, according to Gilbert E. Gable, president, is notable for the unusually strong cast. Gladys Hulette shared leading honors with Robert Frazer. By the aid of a surgeon in facial transformation, he seeks to overcome the girl's dislike and instead precipitates a drama which sweeps from the Parisian underworld to Broadway. Frank Losee is seen as the surgeon. "Hearts and Faces" is from an original story by Bob Dexter, adapted by William Dudley Pelley and photographed by Bert Dawley.

Pathe Will Show Business Series

With the current mid-week issue, Pathe News inaugurates a new and novel feature of statistical cartoons on vital subjects made in cooperation with the Babson Statistical Service. The first of the series illustrates Russia's financial survey.

Each cartoon of the series will have a direct bearing on business conditions, and will show the operations of upward and downward business flow.

Rothafel Says Pathe Picture Is Greatest Sensation of Season

"I consider 'Nanook of the North' the greatest sensation of this season," declared S. L. Rothafel, following the premiere of the big Pathe feature at the Capitol Theatre. "It ranks as one of the four most distinctive pictures I have ever run at the Capitol Theatre. There is more drama in it than the so-called dramatic features and it has a suspense which has spell-binding power. It is truly the marvel photoplay of the North from every standpoint of photoplay, beauty, laughter and extraordinary human interest. Pathe is to be commended for their remarkable vision in procuring this subject. I am proud to have run 'Nanook of the North' at my theatre."

That the photoplay is indeed a sensation can be gleaned also from the exceptional reviews which followed its opening at the Capitol. The New York Times devoted considerable space in its news columns commenting on the merit of the feature picture.

Other papers which gave unstinted praise to the production are the New York Evening Mail, which wound up its criticism with "Don't miss this film"! and the New York Herald, the New York World, the New York American, and the morning Telegraph, which filled nearly a column with praise of the production.

Issues Warning

Jack Cohn and Louis Lewyn as the producers and Pathe as the distributor of the new series of Screen Snapshots, have issued a warning calling attention to the fact that Pathe has sole distribution rights to this reel and that the name "Screen Snapshots" is copyrighted for the exclusive use of this reel.

It is announced that this warning has been brought about by the fact that certain other organizations are advertising a Snapshots reel which exhibitors are booking under the impression it is "Screen Snapshots" also that certain cameramen are endeavoring to photograph stars and their activities promising they will appear in Screen Snapshots.

Mr. Cohn requests that no appointment to photograph anything for Screen Snapshots be honored unless with direct authorization of himself or Mr. Lewyn.

Faculties of Yale and Columbia Praise First National Picture

That Richard Walton Tully's production of Guy Bates Post in "The Masquerader," a First National Attraction, will prove one of the strongest screen plays of the year was the opinion expressed by members of the faculties of Yale and Columbia Universities after special showings at these big educational institutions, First National says.

The showings, arranged by Ned Holmes, manager of First National's Exploitation Department, were elaborate in every respect. The Columbia affair took place in Room 206 of the School of Journalism building, and was given with a special musical accompaniment under the auspices of Dr. Rowland Rogers, instructor of the Motion Picture Production Department of Columbia.

The Yale screening was in the Olympia Theatre, New Haven. Invitations were sent to 600 members of the faculty and 400 responded. Manager Philip H. Levin, of the Olympia, said it was the biggest private screening ever held for Yale officials.

After the showing more than 150 Yale professors voluntarily wrote out their opinions of the productions.

Pathe Playlet and Other Films Scheduled for Release July 2

The short subject features and the one serial episode which have been scheduled for release by Pathe July 2, include the Pathe Playlet, "The Ghost of the Rancho," starring Bryant Washburn, and the third issue of the reel, "Screen Snapshots." "The Ghost of the Rancho" has been re-edited from a former success of feature length which was adapted from the story by Jack Cunningham. Bryant Washburn is assisted in the offering by Rhea Mitchell and Joseph J. Dowling, while William Worthington handled the direction.

"Screen Snapshots" No. 3 shows another array of stars indulging in their favorite pastimes. "Under the Ice" is the thirteenth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz starring Charles Hutchison. "Friday, the Thirteenth," is the latest Hal Roach comedy featuring Paul Parrott.

"The Man Haters" is the current Rolin Comedy featuring the bevy of Rolin girls. "Just Neighbors," shows Harold Lloyd, Bebe Daniels, Marie Mosquini and "Snub" Pollard in their latest re-issued one-reel comedy. Pathe Review No. 162 presents an entertaining series of subjects. Pathe News Nos. 54 and 55 supply the screen with the latest current events of importance photographed throughout the world. Topics of the Day No. 27 presents the latest bits of wit, humor and wisdom culled from the presses of the world.

Music Cue Sheet

A new idea in the way of press books for motion pictures has been evolved by M. J. Mintz and James C. Bradford and is being produced by the Cameo Music Publishing Company, Inc. It is known as the "Thematic Music Cue Sheet" and differs from the ordinary cue sheet in that a few bars of music from each of the compositions suggested are printed instead of only the names being given.

It is stated that this idea has been enthusiastically received by musicians and already adopted by many of the larger producing companies. An advantage claimed for the Thematic Music Cue Sheet is that where the musician's library does not contain the number suggested and he is not familiar with it, the printing of a few bars of actual music enables him to get the correct tempo and melody and thereby to make the proper substitution.

Educationals Get New York Bookings

"Poor Boy!" the final release of the Mermaid Comedy series in which Lloyd Hamilton is to be featured, and a current Educational release, is showing at the Rivoli Theatre, New York, the week of June 18. Irene Dalton is Hamilton's leading lady in this two-reel laugh fest.

"'Tis the Bull," an Educational-Christie Comedy in which Bobby Vernon both throws and fights the bull, is showing at the Branford Theatre, Newark.

"Cold Feet," Christie's travesty on the Curwood stories of the frozen North, and "Spooks!" a Jack White production in the Mermaid Comedy series, have been booked for showing at either the Rivoli or Rialto in New York, but the dates have not been definitely set.

Production Soon to Begin on Paramount's "The Young Rajah"

The big task of selecting a cast for "The Young Rajah" is now completed and production activity will soon begin upon this new Paramount picture which will star Rodolph Valentino. The photoplay is an adaptation by June Mathis of the book, "Amos Judd," by the late John Ames Mitchell and is to be filmed under the direction of Philip Rosen.

The production is said to be unusually rich in the number of its important roles, which are representative types of two nations, India and America.

Wanda Hawley, just completing her featured role in George Melford's production, "Burning Sands," will play Molly Cabot, the chief feminine role. Among other well known actors are Bertram Grassby, Charles Ogle, Fanny Midgely, George Periolat, George Field and Edwin Stevens. Amos Judd as a youth is portrayed by Pat Moore, brilliant child actor, and the remaining American characters include Maude Wayne, Robert Ober, Jack Gidding, William Boyd, Edward Jobson, Joseph Harrington and Spottiswoode Aitken.

Noted Stars in Same R-C Film

"The Fatal Marriage," a revival of "Enoch Arden," supervised by D. W. Griffith and starring Wallace Reid and Lillian Gish, is the current release of R-C Pictures. It will be available at all R-C exchanges June 18. It was directed by William Christy Cabanne.

S. Dean Joins Cast

Sidney Dean has been added to the cast of Alice Brady's first Paramount picture, "Missing Millions," which is now in production at the Company's Long Island studio.

TWO STRIKING LOBBY DISPLAYS TO INTRIGUE THE EYES OF NEW YORKERS
Left: Appeal of William Fox's "Nero" artistically displayed in Lyric Theatre. Right: Apollo Theatre display bringing out human appeal of "Silver Wings," with Mary Carr

Goldwyn Prepares Scenario on Picturization on "Ben Hur"

Active preparations have already been begun by Goldwyn for filming the world's most widely read novel, "Ben Hur," by General Lew Wallace, although final negotiations with A. L. Erlanger for the motion picture rights were consummated only last week, Mr. Erlanger, who has controlled the dramatic rights to "Ben Hur" for the past twenty years, some time ago purchased the picture rights from Harper & Bros., publishers of the novel, and from the heirs of the author. He paid close to $1,000,000 for the film rights. The transaction with Goldwyn involves a bigger sum, it is said, as it has obtained a half-interest in the dramatic rights in addition to the exclusive picture rights.

Interest in the industry at present centers in the nature of the production and the identity of the director. On the latter point, nothing can be said beyond the fact that he will be a director of international fame who has made many big productions which have fitted him admirably to handle "Ben Hur."

Work of preparing the scenario is already under way and Goldwyn's research and editorial departments are absorbed in searching through old historical documents for data to be used in building scenes, in making costumes and generally in giving to the production the atmosphere of ancient Palestine.

Crowds See It

"One Clear Call," the John M. Stahl production released by First National, opened at the Strand Theatre, New York, for a week's run on June 18 and played to crowded houses. This picture, based on the book of the same name by Frances Nimmo Greene, tells a remarkable story and has an unusual cast, in which are Milton Sills, Claire Windsor, Henry B. Walthall, Irene Rich and Joseph Dowling. The reviews were favorable.

Robertson-Cole's Last Is Announced

"The Understudy," a comedy drama starring Doris May, is the current release of R-C Pictures, being available on June 25. This is the last picture to be released through the Robertson-Cole Distributing Corporation, which after July 1, will be known as the Film Booking Offices of America.

Wallace MacDonald plays opposite the star and others in the cast are Otis Harlan, Arthur Hoyt, Christine Mayo and Adele Farrington. William A. Seiter directed.

Strand Lands Harold Lloyd's "Grandma's Boy" for Autumn

A contract was signed this week by which the Mark Strand Theatre, New York, secures the first New York showing of the latest Harold Lloyd—Associated Exhibitors feature, "Grandma's Boy." The opening of the run will be either September 3 or September 10, at the option of the Strand officials.

Te contract is said to call for the payment of the highest rental ever paid for a picture by any of the big Broadway first-run houses. Having landed the Lloyd feature at a record price, Joseph Plunkett, the Strand's managing director, is predicting that "Grandma's Boy" will prove a record breaker from the standpoint of box-office receipts also.

In an informal statement this week Arthur S. Kane, president of Associated Exhibitors, says that the opening of the Strand run will coincide approximately with the national release of "Grandma's Boy," except in certain West Coast cities where weather conditions in the summer are always favorable. The feature is now in the sixth week of its world's premiere at Dr. Breckwedel's Symphony Theatre, Los Angeles. It opens an indefinite run at M. L. Markowitz's Strand, San Francisco, July 9, and it is expected that first run engagements in Seattle and Portland, Ore., may begin before the autumn season sets in.

A. P. Kelly Will Prepare Scenario

Herbert L. Steiner, producer of the Arthur Housman feature comedies for Clark-Cornelius Corporation release, has engaged Anthony Paul Kelly to prepare the story and scenario for the second Housman comedy, which will shortly go into production in the Tilford Studios.

"The Snitching Hour," the first of the Housman comedies, is now scheduled for release by the Clark-Cornelius Corporation.

On their way!
NEW SERIES OF -
PERCY and FERDIE
HALLROOM COMEDIES
BIGGER and BETTER THAN EVER

Predicts "Omar the Tentmaker" Will Be Elaborate Production

Reports from the United Studios at Los Angeles are that Richard Walton Tully's production of Guy Bates Post in "Omar the Tentmaker," will be one of the most elaborate ever offered on the screen. "Omar the Tentmaker" will be Mr. Tully's second production for First National release, the first being Guy Bates Post in "The Masquerader."

In arranging for the making of "Omar the Tentmaker," Mr. Tully has spared neither time nor expense, it is said. Every detail has been carefully worked out it is reported. Determined to surround Mr. Post with the best cast obtainable, Producer Tully, assisted by Director James Young and Assistant Director James Ewens, have spent many weeks in selecting what they consider an unusually fine talent. Among the noted players are Nigel de Brulier, Rose Dion, Douglas Gerrard, Evelyn Selbie, Boris Karloff, Patsy Ruth Miller and Will Jim Hatton.

Theatre Owners Look Over the Next Issue and See What the Independent Market Has to Offer

In the Independent Field

By ROGER FERRI

The Passing Week in Review

NEXT week is the big date. Remember a week from today you will have received a copy of Moving Picture World's Independent Showmen's Number. We have been working hard to secure the material we believe will interest the independent producer, distributor, exchangeman, directors, actors and in fact, everybody in any way interested in the independent branch of this great business. Get behind us and help us put over the coming year. It means money to you. And it's up to you to help us make money for you. How about it? Say it with advertising in this instance. You've said a lot of nice things about us. Perhaps, we haven't deserved all the very nice things that have been said about our department, but if we have in this instance we'll ask you to say it with advertising.

DOWN in Atlantic City, N. J., last Saturday, Weiss Brothers' great production, "After Six Days," opened at the Woods Theatre. Despite the weather which discouraged theatre patronage at the summer resort, business was splendid, more than $1,800 being taken in at the box office. The picture, which was reviewed in this department several months ago, received loud praise at the hands of critics. That the public was satisfied was proven conclusively on the following day when the box office receipts hopped skyward some four hundred dollars more. Speaks well for the picture, doesn't it?

AND in this instance, too, we find ourselves handing our bouquet to an exploitation man. Here we have Bert Ennis, one of the livest showmen in the picture business. He and Louis Weiss of Weiss Brothers personally went to Atlantic City and took charge of the exploitation. They literally burned up the town with business-getting publicity. The lobby they prepared was in the opinion of Boardwalk showmen the best ever seen there. It certainly drew the business, for the statements proved that. But Atlantic City is no publicity man's heaven. On the contrary, it's the worse spot in America wherein to attempt to put anything theatrically over. And yet despite the most discouraging circumstances that surrounded the presentation, the opening went over satisfactorily to all concerned and financially exceeded every expectation.

BERT ENNIS made them sit up and take notice there. This writer was there for several days, carefully and quietly studying Bert's method. We saw the gentleman get up at 7 o'clock in the morning after returning only three hours previous. We have studied other publicists, but none impressed us as did Bert down in Atlantic City. He completely won the town over. The newspaper boys were seemingly hypnotized by Ennis for not a single day passed without he getting a front page splash or three-column photograph. He was prevented, by law, from pulling stunts on the Boardwalk, but he put it over on the authorities by negotiating a number of splendid tieups with Boardwalk stores.

THAT personal appearances mean a lot to a picture is our firm conviction. Gene Burnell, star of "Determination," this past week appeared at Baker's Theatre in Dover, N. J., a short distance from Lage Hopatcong, N. J., where the New Jersey exhibitors are holding their annual convention. Baker's Theatre caters to some 10,000 folk and yet Miss Burnell's appearances attracted 12,000 paid admissions. Miss Burnell makes a splendid appearance and possesses a superlatively magnetic personality which helps considerably. Nevertheless, she and others have convinced us that personal appearances whenever possible make for better business.

BEN WILSON, one of the foremost independent producers in this country came to New York primarily to attend the opening of his super feature, "The Innocent Cheat," an Arrow attraction, which had its world premier showing at B. S. Moss' Broadway Theatre on Monday, June 18. Ben was more than satisfied with what he saw. In the first place, "The Innocent Cheat" is a real picture in every sense of the word. Secondly, it offers exploitation possibilities galore and this fact was not lost sight of by J. Charles Davis, 2nd, of Arrow, who made Broadway sit up and take notice. Mr. Davis is the same gentleman who successfully and sensationally exploited Arrow's other big picture, "Ten Nights In a Barroom."

ELSEWHERE in this department is given a complete account of the splendid exploitation that was accorded the picture prior to its premier. J. Charles convinced fastidious and so-called hard-boiled showmen that the older and commoner the stunts the harder Broadway falls. Take, for instance, that stunt of parading a baby carriage up and down Broadway and leading the following mob to the theatre. Broadway fell for this stunt hard—and was made to like it much to the pleasure of Ben Wilson, B. S. Moss, Dr. Shallenberger and the others who cashed in financially on these stunts. But the prize stunt of the campaign was that involving a New York daily newspaper.

THE stunt of getting a local newspaper to sell the publicist a quantity of papers with the condition that the latter be allowed to print on the front page in color ink, announcement of the coming attraction is a sure-fire bet in the small town. This writer some five years ago worked it on The Fall River, Mass., *Herald*, in conjunction with the advent of a burlesque show. Later, we successfully put it over on the Brooklyn *Times* in conjunction with the showing of an Irish road-picture, "Ireland a Nation," but never did we think that a New York daily would fall. But J. Charles sold the idea to one of these Missourian Manhattan sheets and got it across like a million dollars. And that's another feather in Davis' cap.

EXPLOITATION is synonymous with business. Exploitation stimulates business. But the man or men back of these exploitation stunts must know their business. We have seen scores of chaps sit down and plan stunts, but because they lacked showmanship or refused to adhere to strictly common-sense tactics we have seen these same seemingly promising and good stunts prove a detriment to the attraction advertised. It does not matter whether a stunt is original, old or small-time; if it brings patrons to the theatres—it's successful. And Broadway will fall harder for the so-called small-town novelty gag than another part of the country. J. Charles Davis proved it again this week.

SPEAKING of J. Charles, Arrow and "The Innocent Cheat" reminds us of a few things that Ben Wilson told us this week during a brief conversation we had with him. Ben seeks original stories—he wants as many as he can get of them. Wilson ies of the firm opinion that original story writers should be encouraged and he is doing his bit. Come on you original story writers.

In the Independent Field

Bobby North-Larry Weber Complete Deal for Distribution of Nigh Productions

Bobby North of Apollo Pictures Corporation this week officially confirmed the exclusive announcement made editorially in Moving Picture World that William Nigh had attached his signature to a contract whereby Messrs. North and Larry Weber would handle the distribution of a series of independent productions that he will make within the next season. These productions, Mr. North further stated, will be distributed on a State rights basis.

The event has become the talk of the independent trade. It is taken as a guarantee that independent distributors and showmen will have four sure-fire sensations at hand next season to bring record business to their doors.

Ever since Nigh completed his former contract, the successful director has been the target of almost every big State-right organization in the market. Nigh laid low and held out for a distributing channel that would assure him the most efficient support and co-operation, and that would give him unlimited exploitation channels behind every one of his releases. Weber and North's proposition filled the bill and Nigh accepted.

The deal establishes Weber and North among the leaders in the State-right field. Nigh's performance in the directing field ranks as a phenomenon in picture history. He took the industry by storm last year when he turned out "Why Girls Leave Home." The picture was created by him and molded from nothing into the biggest dramatic clean-up of its day. Its success is still the talk of picture-dom, and has brought many imitators at Nigh's heels. The brilliant director then followed with an ace that stands unequalled in the annals of independent history. He brought forth "School Days," a Wesley Barry feature with nothing but a kid song as its basis and made it the biggest box-office success of its kind. Nigh thereby showed a genius for box-office value, and an intuition for popular taste that was proven true from the moment the picture made its appearance. His last handiwork, "Your Best Friend," is another revelation in direction and manipulation when the time and material with which he had to work are considered.

The director of the leading sensations in the independent market is known as a human dynamo. He knows no rest nor relief from the beginning to the end of a film. No detail escapes him and no flaw passes him by. Scenario, titling, continuity, setting and the endless details from the start to the finish of one of his masterpieces, come under his personal scrutiny. This is the secret of his reputation. It was won because he did more than direct. Nigh took a hand in the authorship of his stories as well. He stands as a unique example of the all-around expert that is assurance of a 100 per cent. finished product.

Weber and North will extend unlimited facilities for the success of Nigh's future output. Nigh will have a free hand. Every possible support will be extended to him and no expense will be spared. Nigh's own belief is that his coming productions will out-class everything he has ever done. He has at his disposal sufficient stories and stars to warrant the confidence in the absolute superiority of his new output. The quartette of coming features will be made in the East. Announcement of the initial release will be made in short order.

Both parties are happy with the new association. It dates back to their first meeting on a business basis when Nigh signed up for the direction of "Why Girls Leave Home." Weber and North figured in the deal. The state-right firm was also interested in the making of "Your Best Friend," Nigh's last work. The director's insight in the efficient business methods and aggressive showmanship of Weber and North is given as one of the reasons for the affiliation.

Edward Le Saint Is Here with New C. B. C. Feature

Edward Le Saint, who directed the production of "More To Be Pitied Than Scorned," and Harry Cohn of the C. B. C. Film Sales Corporation, arrived in New York from California this week on the Century, bringing with them the print of this first of the company's new series of melodramas.

Mr. Le Saint had not at first intended making the cross-continent trip, changed his mind at the last moment upon receipt of word of a special showing that is being arranged for Charles E. Blaney, on whose great Broadway success the film version of "More To Be Pitied Than Scorned" is founded.

Meanwhile, the plans for the big special trade showing are rapidly maturing, and C. B. C. reports the receipt of more and more inquiries every day and requests for showings at the earliest possible opportunity. It is probable from the looks of things now that a special showing will have to be held for exhibitors and another one for other branches of the industry—important territorial buyers, program organization heads, and others who have expressed deep interest in the feature because of the story itself and the great strength of the cast including Rosemary Theby, Alice Lake, J. Frank Glendon, Philo McCollough, Gordon Griffith, and Baby Josephine Adair.

A reason for Mr. Cohn's and Mr. Le Saint's trip East is also the necessity for going over plans on the other features on the series which C. B. C. has announced.

"More To Be Pitied Than Scorned" is the first of the series—to be followed by "Only a Shop Girl," another of the Charles E. Blaney successes, which is to be produced with an all-star cast of equal strength to that in "More To Be Pitied Than Scorned."

Newsy Gossip of the Trade

Fred C. Quimby, who cleaned up a fortune on the Jack Dempsey-Georges Carpentier fight pictures which he sold on the States Rights plan, left on Saturday on board the S. S. Majestic for England. Fred has a number of deals pending on the other side.

Jack Warner, who brought the negative of "From Rags to Riches", which Harry Rapf produced in Los Angeles, left late this week for the Coast again.

Ben Wilson, the independent producer whose productions are released through Arrow Film Corporation, arrived in New York this week to attend the metropolitan premier of "The Innocent Cheat" at B. S. Moss' Broadway theatre.

Louis Auerhach, of Export & Import Film Company, who has heen on the Coast for the past month, returned to New York brimful of optimism concerning the future.

Independent exchangemen of New York and Philadelphia were prominent at the annual exhibitor convention of the Motion Picture Owners of New Jersey at Lake Hopatcong, N. J., this week.

Boh Lucas of Chicago is rapidly recovering from the operation he underwent several weeks ago for appendicitus.

Truly B. Wildman of Kansas City expects to hreak all records with "I Am the Law"' which he owns for his territory.

Charles Davis, 2nd, Arrow's live exploitation man, helped in a hig way to put over Ben Wilson's "Innocent Cheat" at the Broadway in New York.

Louis Weiss, Adolph Weiss and Bert Ennis of Weiss Brothers' Artclass Pictures Corporation, spent the week in Atlantic City, exploiting and successfully put over "Six Days" at the Woods Theatre there.

S. J. Hankin, formerly president and Genecral Manager of Fine Arts Pictures Corporation of St. Louis, has temporarily severed his connection with the industry, for he has sold out his interest in that exchange.

Dr. W. E. Shallenherger, President of Arrow Film Corporation, is one picture man who welcomes the hot summer, for, listen, Doc has discovered a great spot up New York State where he chases fish—and the hard part of it is that unlike real fishermen Doc hasn't spilled a fish yarn on us yet.

Bill Underwood, who operates the Specialty Films Company exchange in Dallas, Tex., was a recent visitor to the Big Town and was brimful of optimism.

Sam Grand of Boston reports added activity in that section and looks forward to a boom during the coming season. Go to it, Sam.

Sanford Sell Tweedy Comedies

Sanford Productions report that they have closed sales on their entire series of twelve two-reel Tweedy Comedies and their eight five-reel semi-Western production, featuring Pete Morrison, to the Peerless Film Service, of San Francisco, California, for California, Arizona, Nevada and the Hawaiian Islands.

They have also sold the rights on their series of Pete Morrison productions for the entire South to the Southern States Film Company, of Atlanta, Dallas, New Orleans and Oklahoma City.

"Jungle Goddess" Sale

Export & Import Film Company have announced the sale of "The Jungle Goddess" serial for Argentine, Uruguay, Paraguay, Bolivia, Peru and Chile.

Get set for new series of—
PERCY AND FERDIE HALLROOM COMEDIES
They don't make 'em any better

In the Independent Field

"After Six Days" Gets Wonderful Send-off at World Premiere in Atlantic City

The first showing anywhere in the world occurred on Saturday, June 17th, of "After Six Days," the much discussed feature version of the Old Testament, sponsored by Weiss Brothers' Artclass Pictures Corporation. The picture was opened for an indefinite engagement at Wood's Theatre on the Boardwalk. Up to the present writing all box office records have been shattered by the Weiss production in the summer resort theatre. The film did $1,800 on the opening day and has been showing big box office receipts each day during the week. Louis Weiss and Bert Ennis attended the premiere and took charge of a big exploitation campaign.

The entire city was covered with lithographs and window cards, the various organizations were circularized through means of a special letter and the clergy and leading figures in public life were invited to the opening, in addition to several celebrities at present visiting Atlantic City. A special display of twenty-five paintings were made in the lobby and considerable interest was aroused through the exhibition of a piece of Turkish manna, which, according to the news reports, is at present falling in Bagdad.

The advertising for "After Six Days" in the newspapers dominated the amusement section in each instance, together with special stories carried on the front page. Particular attention was given to the music and presentation of the picture, Francis Mangan having been brought down from New York to stage a prologue with elaborate lighting effects. Mangan used three special curtains, together with a tableau enacted by three persons. It is expected the Old Testament film will stay at Wood's theatre for the next four weeks, after which arrangements will be made to bring it into New York for a metropolitan presentation at one of the leading Broadway houses.

Madge Kennedy and Company at Work in New Jersey

Madge Kennedy and her supporting company are filming exterior scenes this week in the fastnesses of New Jersey. The previous exterior scenes of the new Madge Kennedy production were taken at Oyster Bay, and since that time the Kenma Corporation, which is starring Miss Kennedy, has been using two New York studios for interior shots—the Tilford studio on West 44th street, and the Biograph studio on East 175th street. Henry Kolker is directing the first Madge Kennedy production, which is an adaptation of the John Golden stage success, "Dear Me."

In writing the scenario, Rufus Steele has made many changes in the story, deepening the dramatic tones of it and laying less emphasis on the comedy end. As a picture play the title, "Dear Me," would not be a fitting one, and the Kenma Corporation announced last week that this title would be changed before the production was released. It is believed the new title will be decided upon and announced next week.

The Madge Kennedy production now being filmed will be ready for release in the early fall. By that time the second production—"Dorothy Vernon of Haddon Hall"—will also be ready. Every arrangement for costumes, special sets and important members of the cast for this production has already been made, so that the actual filming may be commenced just as soon as the current production is completed.

Sam Zierler Acquires Backer's Productions for New York

Sam Zierler of the Commonwealth Film Corporation of 729 Seventh avenue, one of the most prominent men in the State right end of the film industry and who operates the largest independent exchange, has purchased from Franklyn E. Backer of East Coast Productions the rights of "Big Stakes" for the State of New York and Northern New Jersey.

"Big Stakes" is a Western five-reel feature in which J. B. Warner is starred, and while it is a well known fact that Western pictures are as a rule difficult to sell in New York territory, "Big Stakes" has appealed to all who have seen it as of such an unusual quality and type that the rule did not hold good in this case. Immediately after seeing the picture screened, Mr. Zierler signed the contract with Mr. Backer.

"The splendid work of the star and supporting cast, the sustaining interest of the story, the excellence of titles and photography and the general bigness of the production is such that I can safely predict a big success for your series."

Nathan Burkan too Slow for Eddie Polo; News of the Courts

Nathan Burkan, the well-known theatrical lawyer of 1451 Broadway, on Saturday last (June 17) attempted with the aid of Deputy Sheriff Hortenstein of Sheriff Percy Nagle's staff, to serve an attachment against the property of Eddie Polo well known motion picture "star" as he was about to depart for Europe on the S.S. Majestic, but as not even a dress suit case could be found of Polo's to attach, the Deputy Sheriff was obliged to return to the Sheriff's office, and report the attachment unsatisfied. Polo, however, was willing to tender the Sheriff $250 in cash, and notes for the balance of a judgment obtained against by Burkan for $1,254 for services rendered the actor in some legal proceeding, but Polo was advised by William Reiss of Reiss and Reiss, of 220 Broadway, one of his attorneys, not to make this compromise, and the actor took the lawyers advice.

The writ of attachment was obtained from Supreme Court Justic Donnelly of the New York Supreme Court, on the ground that Polo was about to go to Europe, and thus leave the jurisdiction of the court. Burkan will now have to await the actor's return to enforce his writ.

Justice Finch of the New York Supreme Court, has granted the petition of the Maritime Motion Picture Company of Canada, that the suit brought against it by John W. Noble, be set down for an early trial.

The action is the outcome of an alleged breach of contract on the part of the Canadian concern over the production of the motion picture, "The Clansman of the North," in which Noble seeks damages and an accounting. Wallace MacDonald, managing director of the Maritime concern, who lives at Sydney, Nova Scotia, who came here and put up at the Claridge Hotel to try and get an early date for the trial, in an affidavit to Justice Finch, says the finish and production of the picture had been held up because of the suit, and that to continue this situation would entail on his company great hardship, and loss of money, from possible deterioration in value of the picture, for which a Receiver has been appointed by the court.

Surrogate Justice Cohalan in New York has handed down a verdict that Klaw & Erlanger cannot recover a judgment for $7,972, against the late Nat C. Goodwin for loans out of the judgments he got against Mirror Films, Inc., for $15,374 for alleged breach of contract. The reason was that he had assigned the judgment before his death to his father.

A default judgment for $1,684 was filed in the New York City Court last week against Cinemaplays, Inc., on a note to N. T. Kontos.

Radin Pictures Corporation won the suit filed against it in the New York City Court by Garnette Sabin, who sought to recover $1,00 for alleged sale of the picture, "Way Down East". The contention of the defendant was that there was no binding contract.

A default judgment has been filed in New York City Court by Paul Scardon, director, for $1,153 against the Crest Pictures Corporation, of which Carle Carleton was reported to be the charge of alleged breach of a contract head. The judment was made on a by which Scardon claimed he made "Children Not Wanted", starring Edith Day. He sued for back salary.

The allegation is embodied in a suit filed in the Supreme Court, New York, by Daisy Danziger against Triangle owned the film, "The Corsican Brothers" Film Corporation that J. W. Price and assigned to her. She charges that in 1920 the defendant distributed the picture without her knowledge and collected $12,500, which she is seeking.

Special Agent

G. H. Christoffer, special representative for Arrow, out of the Seattle office, has been covering eastern Washington. He has booked many big productions.

In the Independent Field

Producers Security Planning for Most Busy Season; Lines Up Big Features

Since the Producers Security Corporation announced the distribution of Dorothy Gish's new vehicle, "The Country Flapper," to the independent market, it reports an avalanche of requests for the production from State righters in every section of the country and many foreign bids have already been made.

The little star portraying the most popular type of girl in our time is said to have done the best work of her brilliant career. With powerful features of this caliber going to the independent market this field will be strengthened materially.

Following closely "The Country Flapper" release announcement, the Producers Security Corporation announce the acquisition of a new feature, "In the Night," a screen adaptation of the famous stage success, "The Intruder."

"In the Night" is a mystery story, and is said to be one of the most thrilling subjects ever filmed.

The campaign is being prepared and the release date will be forthcoming soon.

Congressman in New Feature

Milford W. Howard, former Alabama Congressman and noted author and lecturer, is making his debut in pictures in the Cosmopolitan Film Company's seven-reel production, "The Bishop of the Ozarks." Congressman Howard is the author of the story. He is also playing the title role, a characterization for which he is eminently fitted, being six feet and four inches in height and having a magnetic personality and that simplicity of manner and depth of soul characteristic of the immortal Abraham Lincoln. The production is being filmed under the direction of Finis Fox.

"Cap'n Kidd", Eddie Polo Serial, Has Been Completed

"Cap'n Kidd," the serial starring Eddie Polo is finished.

Actual production work on this chapter-play, which is Polo's first independent serial, was completed and the Star Serial Corporation, which holds world distribution rights on it, announces that the final chapters are now in process of last editing and titling.

Immediately following the completion of production on the fifteenth chapter Polo sailed for Europe for a rest.

This marks an important epoch in the history of the Independents, for, when Polo first announced his intention of making an Independent serial great surprise and strong interest in the outcome was expressed.

When Mr. Polo first decided to head his own producing unit for the making of "Cap'n Kidd," he stated that he believed that in so doing he would enjoy the liberty and personal freedom so essential to the making of a really big serial and that no expense would be spared to make "Cap'n Kidd" a serial that would justify the confidence expressed in him by exhibitors who had booked his pictures in the past.

The making of "Cap'n Kidd" was one of the biggest Independent projects ever attempted. While final accounts have not yet been checked up, the cost is estimated somewhere around $350,000 for production. About 400,000 feet of negative was shot, and out of this, after the most careful editing, the best scenes possible to be shot were selected to make up the fifteen chapters, that comprise the serial.

Under the supervision of Burton King, who directed "Cap'n Kidd," many wonderfully elaborate sets were specially constructed and unusual effects achieved.

Paul Scardon Gets Verdict

Paul Scardon, motion picture director, has been granted a judgment of $1,153.33 against Carl Carlton, general manager of Crest Pictures Corporation.

Mr. Scardon made a picture for this concern in New York City during 1919. The picture was "Children Not Wanted," and Edith Day, the original star of the musical comedy, "Irene," was featured. Mr. Scardon's action was for back salary as director of the production. Mr. Carlton alleged that the concern of which he was general manager had no assets, but offered to settle for $250, which offer Mr. Scardon refused. Action was started subsequently, and the judgment of $1,153.33 covers the back salary due with interest to date.

Among other productions directed for the screen by Mr. Scardon were "Milestones," "The Gamblers," "Arsene Lupin," "Partners of the Night" and "The Broken Gate."

A current release which he directed is "When the Devil Drives," in which Leah Baird is starred.

Jans Signs for Lichtman's New Features

Herman F. Jans, president of Jans Film Service, announced that he has secured for Northern Jersey, including Trenton, a franchise to distribute the Al Lichtman Corporation "Preferred" Productions.

Mr. Jans has given a great deal of careful thought to the problem of securing the right kind of money getting special pictures for release at proper intervals through his territory, and has finally come to the conclusion that the Al Lichtman Corporation "Preferred" offered the best concrete evidence of a dependable product as to stories, stars and directors which would satisfy the exhibitor from every angle.

Jans Film Service will inaugurate the release of Al Lichtman "Preferred" Productions with "Rich Men's Wives"—a truly all-star picture, directed by Gasnier early in September, and will follow with others at regular intervals to be announced later.

Bookings on "Your Best Friend" in the South Set New Mark

Bookings on the latest Warner Brothers attraction, "Your Best Friend," a Harry Rapf production starring Vera Gordon, being received at the Warner offices are said to reveal in no small measure the increasing popularity of the star and the merits of the feature.

From the Creole Enterprises, New Orleans, comes the report that the Saenger Enterprises have booked the attraction throughout their entire circuit. This is said to be the biggest single booking thus far secured in the southern territory. The Creole concern controls the rights for Mississippi and Louisiana.

Reports from other State right buyers throughout the country are declared to indicate the success that is attending its exhibition. In New England the picture was shown for an extended run at the Providence Opera House, Providence, and for a week at the Tremont Temple, Boston.

"Your Best Friend" deals with the trials and tribulations of a mother who endeavors to counteract the spendthrift and snobbish attitude of her daughter-in-law. Supporting Miss Gordon are Belle Bennett, Harry Benham, Dore Davidson, Marie Mason and Stanley Price. The story was written and directed by Will Nigh.

Finishes Cutting and Editing Film

Daniel Carson Goodman, producer of "What's Wrong with the Women," which will be Equity's big special on the State Right market, has just completed the cutting and editing of this picture, the filming of which was finished at the Biograph studios two weeks ago. Dr. Goodman will turn the picture over to Equity in six reels.

Addition to Cast

Important additions have been made to the cast of "To Have and To Hold," the George Fitzmaurice production for Paramount now under way at the Lasky studio. Among them are Raymond Hatton, Adolphe Menjou, Arthur Rankin, Walter Long, Fred Huntley, Anne Cornwall and Claire Du Brey.

Gloria at Work

It did not take Gloria Swanson long, after her return to the Coast from her vacation trip to Europe, to begin work again. The Paramount star has already begun making "The Impossible Mrs. Bellew," under direction of Sam Wood.

Next Week's Issue Is INDEPENDENT SHOWMEN'S NUMBER

Arrow Closes Big Deal with Mid-Western Firm

Ben Friedman, president of the Friedman Film Exchange, Minneapolis, Minn., was a visitor at the Arrow office last week and while there closed a deal which, according to Mr. Friedman, involves an amount in excess of fifty thousand dollars, one of the largest contracts executed in the northwest states.

By the terms of this contract Friedman secures the four Peter B. Kyne pictures and the big Arrow special, "The Innocent Cheat," for the Minnesota territory. Of the Peter B. Kyne's "A Motion to Adjourn," "Black to Yellow Jacket" and "One-Eighth Apache" have already been produced and the fourth is now being made at the coast. These are Ben Wilson Productions featuring Roy Stewart, Marjorie Daw and Kathleen Kirkham.

"The Innocent Cheat," the big Arrow special which opened at the Broadway Theatre on Monday is considered by Arrow to be one of the big pictures of the year. It is made from an original story by J. Grubb Alexander and was personally directed by Ben Wilson. It co-stars Roy Stewart and Kathleen Kirkham.

In the Independent Field

Small Town Stunts Wake Up Broadway and Score Big for "Innocent Cheat"

The much-heralded and long-awaited Arrow special, "The Innocent Cheat" was given its premier presentation at B. S. Moss' Broadway Theatre, Broadway and 41st Street, New York City, on Monday, June 19, and met with enthusiastic reception from press and public.

Long before time for the box office to open crowds stood in line waiting to see this production which had received the benefit of considerable publicity created and put into effect by the Publicity Department of the Arrow Film Corporation.

Working on the theory that New York was just as susceptible to "hokum" as any other section of the country Arrow's Exploitation Department put over a campaign which was no different from that employed in thousands of smaller cities throughout the country time and time again, but which was very different from the usual method of advertising a production in a Broadway theatre. That this reasoning was sound was proven by the tremendous interest aroused and the capacity business done by the picture. The campaign consisted of an extensive use of a novelty mailing card supplied by Arrow for this production. One was a reproduction of a playing card imprinted with the name of the theatre.

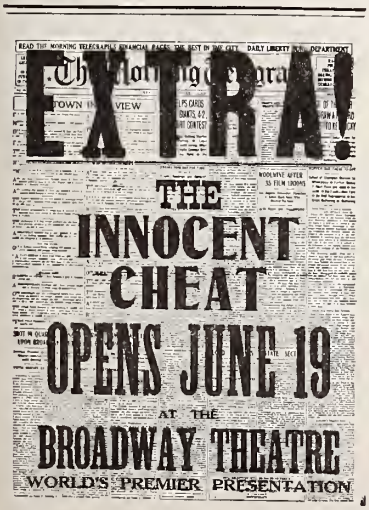
The other was the two-women-in-one novelty folder and both of these attracted a great deal of attention. They were sent out to the house's regular mailing list, and in addition men were sent through the metropolitan district distributing them in offices, stores, hotels and dwelling houses. Arrangements were made with the Atlantic and Pacific tea stores to send one out in each package. Next a baby carriage was secured, on the cover of which was painted a huge question mark. On both sides and the front of this carriage was lettered the name of the attraction and the theatre, and a heavily-veiled, well-dressed woman was engaged to wheel the baby carriage from the theatre up one side of Broadway and down the other, through 42d street and up and down Fifth avenue.

It sounds simple and nothing original about it—which is perfectly true—but when you take into consideration the fact that even the old-timers cannot remember having seen a baby carriage on Broadway in many, many years one can imagine the effect that this produced. So much attention did the young lady and her "Innocent Cheat" baby carriage on Broadway attract that it was necessary for the police to clear a passage for her and she frequently blocked traffic.

Arrangements were made with the New York *Morning Telegraph* whereby several thousand copies of this paper were imprinted with red ink over the entire face of the paper, the imprint consisting of a huge "EXTRA" across the top and the announcement that "The Innocent Cheat" opened at the Broadway that day. Ex-service men were employed to invade the theatrical district as the crowds were leaving the various theatres, particular care being taken that a man was placed in front of every theatre. They cried their wares the same as any newsboy and the shouts of "EXTRA" backed up by the flash of red imprinting was enough to make people rush for the papers, which were distributed free of charge. This was not an old paper, but an issue of the current day and therefore had a real news value, and the remarkable thing was that the public kept the papers and did not throw them away.

In addition to the above Manager McDonald had prepared a most artistic front for the theatre, used a number of oil paintings in his lobby display and had out in front of the theatre previous to the showing and during the showing a trailer shown on an automatic projection machine which ran continuously day and night. This attracted a crowd in front of the theatre at all times, and in addition Manager McDonald ran a trailer in the theatre a week in advance of the showing.

Results: A spell of hot weather backed up with a lot of rain failed to keep the public away and excellent business for the theatre and an I-told-you-so smile on the face of Dr. W. E. Shallenberger, who has believed "The Innocent Cheat" to be one of the big pictures of the year. The general satisfaction this picture gave, judged by box office receipts and newspaper comments, have proven him again to be right.



AN ARROW STUNT

Bob Frazer and Charles Lane Sign for Betty Blythe Films

B. B. Productions, Inc., announced this week that Robert Frazer and Charles Lane have been engaged to play the two leading male roles in "How Women Love," the first special starring vehicle for Betty Blythe to be released on the open market and now being produced at the Whitman Bennett studio in Yonkers.

Mr. Frazer and Mr. Lane recently played the two leading roles with Mae Murray in her immensely successful production, "Fascination," and Miss Blythe feels particularly fortunate in having the co-operation of these two excellent artists.

The actual "shooting" of "How Women Love" began on June 12. The production, in finished form, will be ready for showing and distribution on August 1. Preparations for the second production, to be made in September, are already actively under way.

Auerbach Returns

Louis Auerbach, vice president of the Export & Import Film Company, Inc., returned to New York Monday from a three weeks' visit at the coast, where he made arrangements for the fall producing campaign of his company.

It is understood that he has opened negotiations for the world rights of several independent productions. He has made no statement regarding his conference with Col. Wm. N. Selig.

Rasmussen Is Here with Film

Export & Import Film Company, Inc., have received a print of exclusive motion pictures of the Rasmussen Expedition to Greenland. The subject is now in five reel form and is said to contain many beautiful arctic scenes; an exciting polar bear chase; a walrus hunt and some sensational seal shots.

The life of Greenland Eskimos is shown in all its picturesque barbarity. J. G. Wainwright brought the pictures over from London. They should be of especial appeal to summer audiences. The Export & Import have not stated how they would be distributed, or in what form.

Harry Rapf and Jack Warner Bring Back Cheerful News

Harry Rapf and Jack Warner arrived last week at the Eastern offices of the Warner Brothers' organization with the print of the next Wesley Barry feature, "Rags to Riches," which was directed by Wallace Worsley. The feature, a Rapf production, will be released in the fall.

The sudden departure of Mr. Rapf from the coast to the East is said to have been necessary in connection with several other stories scheduled to be produced by Rapf for the coming season. Mr. Rapf reiterated the report that the coast studios are humming with activity.

This is Mr. Warner's first trip East in two years. He has confined himself mainly with the production of the Monty Banks two-reel comedies. He believes that future comedies must be devoid of vulgarity and horseplay.

"Good, clean comedies," said Mr. Warner, "serve to add spice to an exhibitors program. The day of slap-dash-hokum comedies is gone. The trend of the times indicates that future short subjects must be made with good taste and discernment in screen values. By that I mean—wholesome, worth while entertaining comedies devoid of suggestiveness. There is a constant demand for good comedies, and the popularity of some of the comedy stars proves this fact."

Independent Incorporations

Albany, N. Y.—Ethical Service Co., Brooklyn. Capital $10,000. Incorporators G. J. Tapper, 280 Broadway.

Albany, N. Y.—Silverton Amusement Corp., New York. Capital 200 shares common stock, no par value; active capital $18,000. Incorporators A. Silver, A. R. Bloomgarten and M. A. Hern. Attorney H. M. Flateau, 51 Chambers St.

Dover, Del.—Rembrandt Pictures Corp. Capital, $2,000,000. Attorney, Corporation Trust Co. of America.

Dover, Del.—Astoria Photoplay and Amusement Corp., New York. Capital, $250,000. Attorney, U. S. Corporation Co.

Dover, Del.—Atlantic City Pictures Corp., Wilmington. Capital $500,000. Attorney, Corporation Service Co.

Sacramento, Cal.—Sacramento Pictures Corp. Capital $500,000. Incorporators J. G. Hunter of Sacramento, W. H. Jobelman of Los Angeles and Forrest White of Oakland, each of whom hold one share.

Chicago and the Middle West

By MARGUERITE KEMP

Roy C. McMullen, manager of the Roosevelt Theatre for Ascher Brothers until they leased that house recently to Balaban & Katz, left Chicago last week on a trip to the West Coast. Upon his return, Mr. McMullen will be resident manager of Ascher's Palace Theatre in Peoria.

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A meeting of the Chicago Motion Picture Theatre Owners was held Friday.

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Ludwig Siegel has been ill during the past week. He is president of the Chicago Motion Picture Theatre Owners.

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Harry Ascher, of Ascher Brothers, has assumed direct personal management of the West Englewood Theatre at Sixty-third street and Marshfield avenue, the largest house in the Ascher Circuit. Dave Rice, former manager, has been transferred to the Rosewood, a North side house.

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H. O. Martin, manager of the Pathe exchange, returned Friday from a trip to New York.

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McVickers Theatre, which has been scheduled to open September 1, as a vaudeville and picture house, will show only motion pictures, according to the latest rumors. The theatre is now under construction, the old building having been razed May 1. The announcement follows close on the heels of the leasing of the Roosevelt by Balaban & Katz.

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L. M. Rubens, president of the Illinois Motion Picture Theatre Owners, has sent a message from Paris that he will be home about July 1.

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Silver plated souvenir spoons of the different states are being distributed by Ascher Brothers to the feminine patrons of their seventeen Chicago theatres. The plan was started on Decoration Day. Two admissions are required for each spoon given away. Men and children are excluded from participation.

Two nights each week are designated "coupon nights" and one night as "gift night." Every woman attending an Ascher theatre on coupon night receives a spoon coupon. If she presents her coupon, together with one adult admission, on the "gift night" indicated on the face of the coupon, she receives her souvenir spoon. This plan enables Ascher Brothers to select suitable nights on which to concentrate the pulling power of the spoon plan. Monday and Tuesday nights have been chosen as coupon nights, and Friday night has been gift night since the plan went into effect.

* * *

After extensive advertising that Barbee's Theatre would present ve acts of popular vaudeville at each performance, the management suddenly announced that the vaudeville project had been indefinitely postponed.

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A new cooling system has been installed in the Argore Theatre, on the North side. It was designed and arranged by George Braddock, manager, who says he is going to convince his hitherto good patrons that his theatre is as cool as the beaches. The North side houses, especially, find Lake Michigan stiff competition during the summer months.

* * *

The Wicker Park Theatre was purchased last week from Managers Applebaum and Powell by the Gumbiner Enterprises. The theatre will be closed for the summer and reopened about September 1.

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L. J. Ludwig has been installed as controller of the Ascher corporation. He is a Chicagoan and was formerly connected with the office of Arthur Anderson & Company, public accountants.

* * *

Richard Robertson was last week appointed head of the advertising and exploitation department of the Ascher corporation. Hill Bernstein, former head of that department, resigned to be personal representative for Eugene De Rubini, who is billed as "The Man with the Sixth Sense" in his telepathic acts.

A pretty young woman who disappeared from the Fullerton-Southport State Bank, Chicago, at the same time that $1,570 vanished, confessed to Judge Harry M. Fisher yesterday that she had taken $950 of the money to get to Hollywood and while there had cashed $300 worth of checks on the same bank, signing the name of prominent screen folk.

In commenting on the case, the judge said:

"This is how Hollywood gets its bad name. It is all over foolish women who troop there and groom themselves in fine feathers obtained by any means."

Great Crowd Watches Goldwyn "Shoot" Film in Trafalgar Square

For the first time in the history of London, a permit has been granted to a motion picture company to shoot scenes in the famous Trafalgar Square and Londoners were astounded at the enterprise of American producers in obtaining official sanction for that purpose.

The picture being taken was Sir Hall Caine's famous story, "The Christian," and the permit was obtained by Goldwyn Pictures Corporation, which is filming the novel and which sent Director Maurice Tourneur to England to film the exteriors in London and on the Isle of Man.

The London correspondent of the New York *Sun*, cabling to his newspaper under date of June 16, described the taking of the big mob scene as follows:

"Londoners returning home early this morning enjoyed a demonstration of American film making that left them astounded at American enterprise and made them wonder how permission had been got to stage such a spectacle. Because the 'mob scene' was given in historic, revered Trafalgar Square.

"From 1 o'clock until dawn Nelson's column was lit up by a fantastic bluish light which made falling rain look like snow and throw garish shadows over the mob of 2,000. The scene was being made for the film version of one of Hall Caine's novels, 'The Christian.' The hero, a clergyman, is being mobbed.

"Twenty arc lights flooded Trafalgar Square with glare and ten cameras clicked thousands of feet of film. Scotland Yard lent real policemen for the occasion and they mixed with the stage police. Bullies with caps over their eyes and with broken noses and brutal faces accompanied East End women arrayed in cheap finery, while directors shouted from megaphones their instructions to the mob to beat up the hero.

"Onlookers realized by looking at this make-believe spectacle what it would mean if a real mob from East London ever gained control of the city during a revolution. The players did not spare themselves in the fight for the plinth. The director-in-chief said later, that he never could have got a crowd in America to work like that, and London says that only Americans would have the audacity to convert sedate Trafalgar into such a wild riot.

"Permission was obtained from the Government, not only to film Trafalgar Square, but also Whitehall, Big Ben in Westminster Abbey and the Houses of Parliament."

Explicit Orders for Directors to Get Stories Moving Rapidly

Paramount says the day is past at least so far as it is concerned, when an author and director feel it necessary to waste a reel or two at the start of a picture "establishing" such vague things as atmosphere and character environment.

The instructions at the Lasky studio are much like those given the writer of popular fiction: "Get your story going, and keep it going!"

Take, for example, three pictures that are just getting under way this week.

Irvin Willat is making "On the High Seas" with Dorothy Dalton, Jack Holt and Mitchell Lewis; "The Young Rajah," starring Rodolph Valentino, which is being directed by Philip Rosen, and "The Ghost Breaker," starring Wallace Reid, directed by Al Green.

Each gets away to a fast start, it is said, and theres no let-up in the interest, the suspense, and the excitement, until the final fade-out.

Big Flood Scene One of the Many Thrills in New Fox Film

The supreme climax in the screen drama "The Town That Forgot God," the Fox special for release during the season of 1922-23, is the flood scene in which an entire village is swept away by a great onrushing torrent. This scene was staged in New Jersey and it was necessary to erect thirty small homes and other frame buildings arranged to give the appearance of a village street. This entire "set" was surrounded by a wall of concrete about three feet high—this, of course, being beyond the camera zone and invisible to the spectator.

Several of the houses were completely furnished, and the finished picture, showing the wrecking of the homes, shows also the washing away of the furnishings.

Independents Watch for the Next Issue Announcing All Independent Releases

Keeping in Personal Touch

By FRITZ TIDDEN

THE Movie Baseball Leaguers are sore, they say the weather man's not shooting square. Saturday being the only day they can meet and decide who's who in this league of theirs, why can't it be arranged to rain some other day, or all the other days, they don't care as long as it's not Saturday.

The scheduled game of Metro vs. Universal at Catholic Protectory, was postponed on account of wet grounds. Vitagraph, who was to meet Paramount at Elk's Field, Long Island City, forfeited the game by non appearance, evidently due to a misunderstanding as to the playing condition of the field, as all Universal's players took the field ready to play they claim the game on a forfeit of nine to nothing.

First National and Hodkinson started late but played eight innings before the rain arrived. The feature of the game was the brilliant playing of the First National infield. Sixteen chances being handled with only one error. Loges struck out fourteen men and allowed five passes while Craft fanned thirteen and four passes. Batteries: For First National, Loges and Kelly; for Hodkinson, Brown and Kelly, Craft and Moroscoe.

At Higgs Oval Goldwyn met Pathe in a hard fought contest which was only decided when the last man was out in the ninth inning. Slee, the Pathe left fielder, made a sensational one hand catch of a hard drive to left center with the bases full and retired the side. Batteries: For Goldwyn, Borack and Lang; for Pathe, Walker and Higgins.

Standing of the League

	Won	Lost	Pct.
First National	5	1	.833
Paramount	5	1	.833
Goldwyn	4*	2	.666
Universal	2	3	.400
Metro	2	3	.400
Hodkinson	2	4	.333
Vitagraph	2	4	.333
Pathe	1*	5	.166

*Subject to change pending ruling of League on protest by Pathe.

* * *

As we go to press the A. M. P. A. is tendering a luncheon to Sir Charles Higham at the Biltmore. A number of well-known advertising men will attend as guests and D. W. Griffith will introduced Sir Charles.

* * *

When young Walt Hill, who shortly makes a Sunday jump from the films into burlesque, is not indulging in his favorite indoor sport of checkers he is a hard reader. In this line he has evidently made a close application to Shakespeare of late and the following is the result of his labors. It concerns what the Bard of Avon had to say about movies:

"I will make my very house reel tonight."—(Coriolianus, Act. I.)

"We will draw the curtain and show you the picture."—(Twelfth Night, Act I.)

"Look here upon this picture and on this."—(Hamlet, Act III.)

"A weak and niggardly projection."—(Henry V, Act II.)

* * *

Joseph J. Unger has succeeded Ben Levine as sales manager of First National's New York Exchange.

* * *

Fred C. Quimby expects to sail for Europe in the near future.

* * *

Last Saturday the Majestic sailed in the general direction of Europe with a large delegation of film people aboard. Carl Laemmle, who is taking his usual Summer jaunt through foreign parts, is taking with him his daughter, Rosabelle; his son, Julius; Mrs. Fleckles and Harry Zehner, his secretary. Edward Laemmle heads a party comprised of Harry Myers and Tenny Wright. They are going abroad to make "Ivanhoe."

Eddie Polo was also on board, sailing for a vacation. Sherman S. Krellberg, William Oldknow and his wife were also among the passengers.

* * *

Jesse Lasky will return from Europe around the Fourth of July.

* * *

Pearl White is coming home to appear in a Pathe serial in July.

* * *

Al Lichtman has left on an extended tour of the country.

* * *

Mr. and Mrs. Marshall Neilan have returned to the coast.

* * *

Fable: Once upon a time there was a feature film that didn't start with a lengthy strip of titles announcing everybody from the director general to the errand boy at the studio. —Aesop's Film Fables.

* * *

Barney Rosenthall, of St. Louis, is in town for a few days.

* * *

Crescent Smith, manager of United Artists' Chicago Exchange, is a visitor to New York.

* * *

George E. Bradley, formerly on the staff of the Morning Telegraph, has gone to Seattle to assume the position of publicity manager for the Seattle Universal Film Exchange.

* * *

Lengthening skirts come just in time for the revival of photoplays made a few years ago.

* * *

Peter Milne, head of the scenario department of Pyramid Pictures, Inc., is the author of a book just issued by the Falk Publishing Company, entitled "Motion Picture Directing." When asked how he had the nerve to do such a thing, Pete replied that he knew just enough about directing to compile the book and not enough about it to refuse to.

Incidentally, Pete has been a very busy person of late, having prepared the continuity on the coming Pyramid production, "When the Desert Calls," as well as adapting for the screen another story, the title for which has not as yet been selected. He has also just finished titling "The Queen of the Moulin Rouge," another Pyramid picture shortly to be released.

* * *

Mrs. Al Boasberg, wife of the young gent up in the R-C publicity and exploitation department, sailed for Hamburg and points European on the Reliance July 11. Mrs. Boasberg is a painter and has gone abroad to do some work in the places the old masters got their inspiration.

* * *

William M. Vogel, the well-known film exporter, returned from Europe to New York last week on the Berengaria. He had been on the wet side of the Atlantic since the first week in April and had covered London, Paris, Brussels, Berlin and Vienna on this trip.

* * *

Harry Cohn and Edward Le Saint arrived from the coast with a print of "More to Be Pitied Than Scorned."

* * *

Jack Coogan, Sr., is expected in New York in the near future.

* * *

It is reported that E. B. Hatrick, general manager of International News, who is ill with typhoid fever in London, is slowly recovering. Some weeks ago his recovery looked doubtful.

* * *

As soon try to keep a small boy from an apple, or a stomach ache from a small boy, or a home remedy from a stomach ache, as to keep a picture man out of the pictures, George "Universal" Stevenson exemplifies this. Since February 22 he has been convalescing from an operation at the Battle Creek Sanitarium, Battle Creek, Mich., and he writes he's feeling very fit.

During his convalescence Stevenson wrote a scenario descriptive of the institution and now he's directing the picture. Within six weeks he will bring it to New York City for assembling, editing and titling. He wants to be remembered to his friends.

You can't keep a picture man out of the pictures.

* * *

Marie Prevost, one of our favorite stars, told us at luncheon the other day that she would soon have an important announcement to make concerning a contract. She hinted what it was, and we'll say it will be an important announcement.

We are not in the know, of course, but we will hazard the guess that Marie's pictures have made money for Universal and will continue to do so until the last are released, there being one more to follow "Her Night of Nights." The company that obtains Marie's services is especially fortunate in that she has one of the most promising futures among the newer stars. She has a distinctive personality of her own and at the same time has a degree in combination of that which makes Mae Murray and Constance Talmadge the entertainers they are. If she is handled correctly a company may capitalize on her.

* * *

Carroll H. Dunning, vice president of Prizma, has completed arrangements for opening a Hollywood office to take care of the increasing demands for Prizma color titles, insertions, prologues and special scenes. The office is in charge of Captain George E. Stone. Captain Stone is equipped with one of Prizma's new non-fringing cameras and outfit and for the time being, at least, he will personally supervise all Prizma color photography on the coast.

* * *

Alice Lake has arrived in New York from Los Angeles for her first visit here in six years. This is her first vacation in three years.

* * *

J. J. Thompson, Jr., New York representative for George Kleine, has been nominated for the New Jersey State Assembly on the Republican ticket. Thompson, who resides in Bloomfield, is one of the nominees from Essex county which comprises Newark, Montclair and other representative cities. His stand on problems that are of vital importance to the moving picture industry will be watched with interest.

* * *

John W. Hicks, Jr., one of the leading showmen of Australia, arrived in New York last week to confer with E. E. Shauer, director of the Famous-Lasky foreign department, regarding Paramount distributing plans for the coming year on the island continent.

* * *

Gus Inglis has returned to Los Angeles after spending more than a month in New York. While here Inglis closed with Arthur S. Kane a new contract under the terms of which Florence Vidor will produce a second series of four features for Associated Exhibitors.

* * *

J. Irving Green, director of advertising and publicity for Associated Exhibitors, this week married Millicent Hoagland, daughter of Mr. and Mrs. D. C. Hoagland, of Stamford. The wedding was quiet, being limited to relatives and a few intimate friends.

Green is a graduate of Brown University. He has been in the moving picture industry seven years, except two years when in France as an army lieutenant.

* * *

Harry Rapf and Jack Warner have brought to New York from the coast a print of "From Rags to Riches."

Ruth Roland

The thriller supreme, Ruth Roland's best-

Miss Roland has starred in many Patheserials. They have made a lot of money for the exhibitors. *You* know that.

But good as they have been, here is one that is better. *It is her very best.*

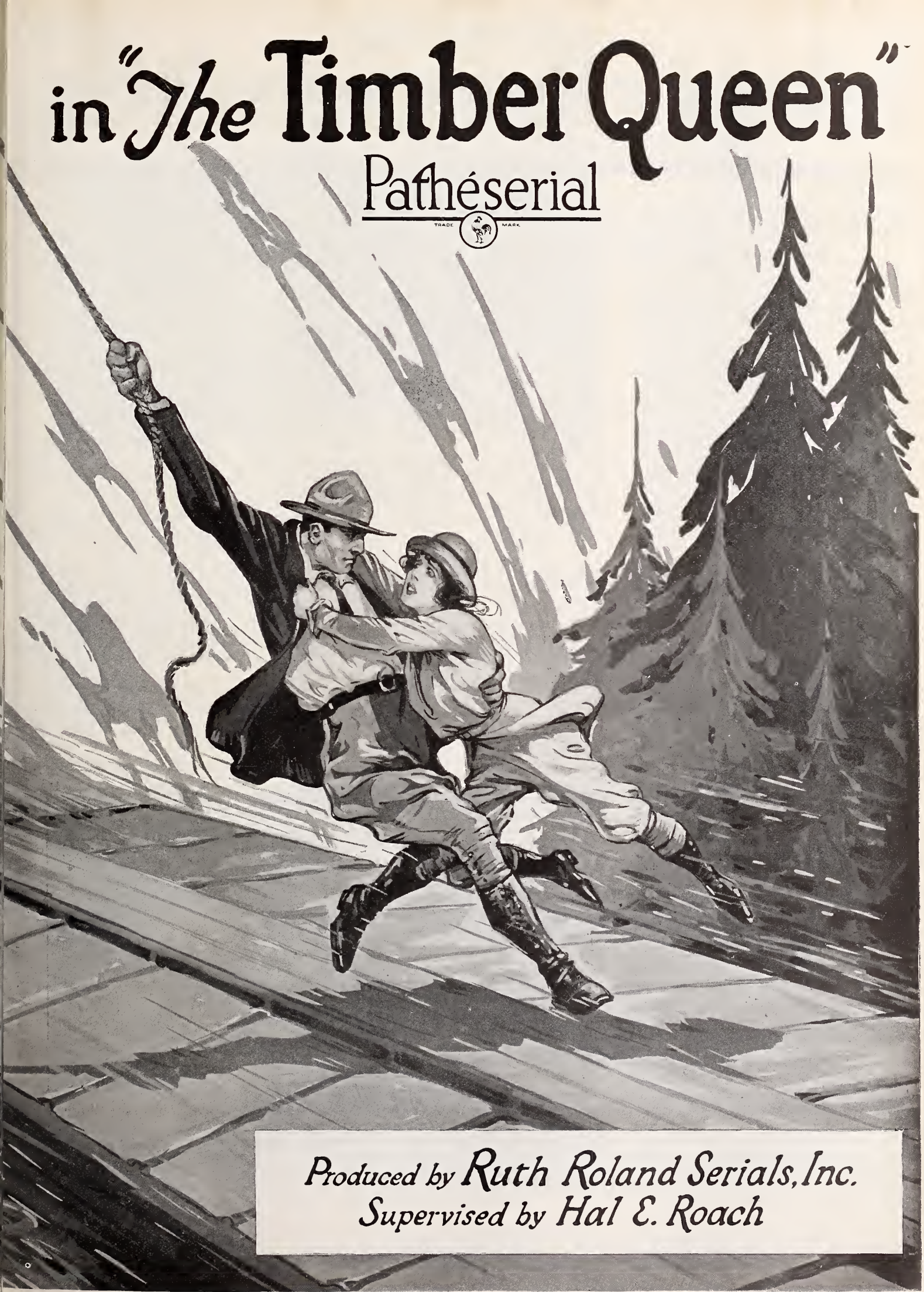
Description

Story laid in the big timber country of the Pacific, Alaska and the Argentine. Superb scenery. Thrilling from start to finish. Many new stunts. Every episode has knockout punches. Direction by Fred Jackman fine. Cast excellent; includes Bruce Gordon. The very first episode contains the most startling serial stunt ever filmed—Ruth Roland carried down a mountainside on a runaway freight car, plunging at dizzy speed.

There are millions of fans who follow every Roland serial. "The Timber Queen" will *make millions more.*

in "The Timber Queen"

Pathéserial



Produced by Ruth Roland Serials, Inc.
Supervised by Hal E. Roach

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Nelson B. Bell Solves the Problem of Getting Type Immovably Into Mortises

ABOUT the only valid excuse for the use of hand lettering in the smaller sizes in the advertising pages is the fact that the lettering will not ride up as small type sections might.

This department has repeatedly suggested that it would be a simple matter to have type sections printed and pasted in, but it remained for Nelson B. Bell, publicity manager for the Crandall houses, in Washington, to work out the scheme and put it to actual use. He offers it as his own discovery, but if he will read back he will find that we have been suggesting the same thing, done in precisely the same way, for several years back.

This advertisement is taken from a recent issue of The Post. Generally Mr. Bell had his type lines mortised in, for he has never used the offensive hand lettering to any great extent. This was an angled mortise and he was afraid that it might not lock up nicely.

F STREET
CRANDALL'S
AT TENTH
METROPOLITAN
DAILY 10:30 A.M. to 11 P.M.
SUNDAY 3 to 11 P.M.
THIS WEEK PRESENTS ANOTHER PERFECT COMBINATION OF FIRST NATIONAL HITS
FIRST NATIONAL PRESENTS
CHARLES
RAY
In an Unusual Photoplay, With a Cast of Unusual Worth, THE
BARNSTORMER
ALSO A FIRST NATIONAL
BUSTER
KEATON
In His Latest Two-Reel Riot, Packed to the Bursting Point With Fun
COPS
—EMBROIDERY—
PATHE PICTURIZED NEWS . . . . TOPICS OF THE DAY . . . . . PATHE REVIEW
CONCERT NUMBER—SELECTIONS, "MUSIC BOX REVUE" (Berlin)
N. MIRSKEY Conducting
WASHINGTON'S FINEST ORCHESTRA

First National Releases

THE BELL ADVERTISEMENT

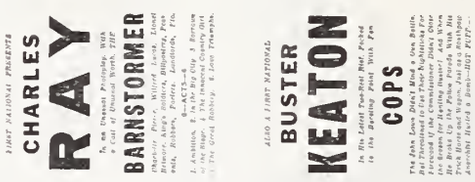
He had the artist, William C. Ewing, who is responsible for the unusually fine art work Mr. Bell gets, draw up a design the exact size of the advertisement as it was to appear. The cuts were proved on plate paper, with halftone ink and pasted into place. The Post set the two type banks, and these, too, were pasted onto the design, and the entire design was photographed as a single line cut, in which the type was an integral part of the block and not a mortise.

The smaller cut shows these type inserts as they came from the printer. In these cuts they are different in size because of the variation in the reduction scale, but these two type panels were of the exact size to paste into the proper locations as shown.

Mr. Bell writes that he was afraid that the six point might not photograph properly but that it all came through nicely.

Little Trouble

This involves very little extra trouble and gives a result so well worth while that we have wondered for years why our suggestion has not been followed. We make a reduction very



THE TYPE INSERTS

much greater in most of the displays we comment upon each week in this department. We even get fair results reducing half tones to a screen which seems impossibly fine. When we first took this department over we were constantly fighting with the engraver on this question, and it was a year or more before we had him trained to do what we told him instead of arguing the question as to whether or not it could be done.

The advertisement shown here is part in line and part in halftone, but it is all one single line cut, since the proofs of the half tones were pasted on and reproduced in line, which gives precisely the same screen when reproduced in line.

Make a Reduction

And here is one more angle. Often printers have no decent display faces in six and eight point where they have good lines in twelve point and above. If you want to use a twelve point for a six point display, you have only to make your design double the intended dimensions, use the twelve point and reduce it to a six, using 24 point for a twelve point line, and so on.

Work this idea up and you can materially increase the efficiency of your advertising without an appreciable increase in the outlay of time and trouble.

Raised the Price

Ray Whitfield, of the Queen Theatre, Abilene, Texas, wanted to get a big house for "Little Lord Fauntleroy." He felt he could do this if he could find some way of getting the kids, without appearing to be giving away his tickets.

He decided upon a potato matinee, but raised the price of five potatoes for each child, the tubers to be given the Salvation Army for distribution to the poor.

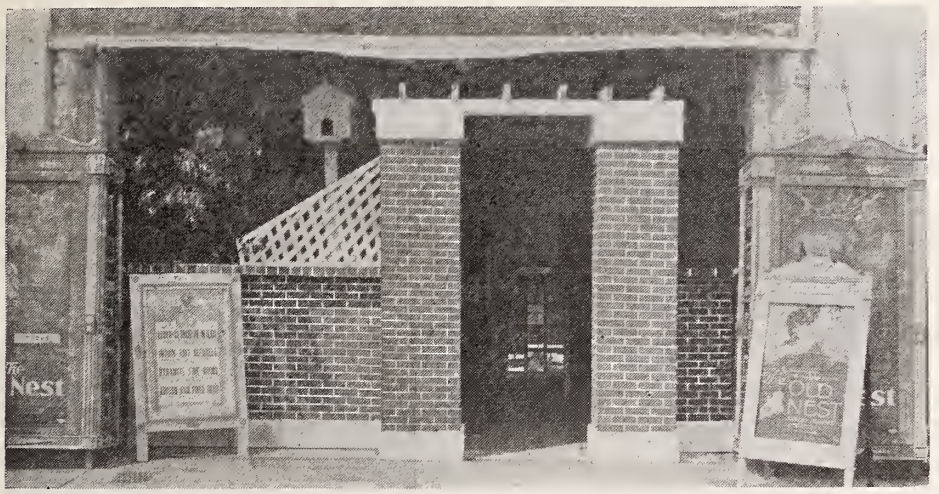
To start with, each child told its mother and asked for the spuds. The newspapers published commendatory notices. The schools made the matinee the subject of platform announcements in assembly, and the Salvation Army got behind and pushed. Add the good will created to all this publicity and it looked as though Whitfield had the best of the bargain.

A copy of Picture Theatre Advertising will tell you how to end the summer slump.

HOW THE CARNIVAL MERRYMAKERS ADVERTISE FOX

This suggests the players in a Western drama, but they are masqueraders in Buenos Aires impersonating Tom Mix and other Fox stars during the carnival. That's what Vivian Moses says, but it looks more like a ballyhoo for the Cine Nuevo

Selling the Picture to the Public



A Goldwyn Release

THERE ARE TWO OLD NESTS AT THE MODJESKA THEATRE

Frank J. Miller got the double allusion, and his front at the Augusta, Ga., house shows both the old home and the bird house. It is very simple and effective and at the same time it costs little to build and can be used again

Old Nest Structure Is Simple and Cheap

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., has the simplest "Old Nest" front to date; that it is the simplest of the big display fronts.

We think he has used this brick wall before. If it was not he, it was someone else, and it surely will figure again in his own exploitation. The lattice is characteristic of the South, and works in with the general design. A tree backs the wall, with a bird house on a post in front of it.

This avoids the necessity for a set house and gives the same effect; or perhaps an even better one, since the tree and birdhouse are real and a painted house would be just a piece of scenery, no matter what you did to it.

The gateway is off centre to let the tree in and also to give a relief from the usual conventional handling. It is just as spacious there as it would be in the centre, and it looks better.

There are a number of plays for which the wall can be used, and it is probable that before he has worn it out, the pro rata cost will be negligible, for Mr. Miller saves his stuff and uses it again and again, though it never looks the same twice.

Poster Puppets Worked by Poster Cutout Clown

Now and then a poster will suggest a new idea to the man who consistently looks for new ideas. S. S. Wallace, of the Capitol Theatre, Oklahoma City, worked out the puppet idea from the posters and got one of the best lobbies shown on Betty Compson in "The Green Temptation."

It is so simple that any house can use the idea and do good that it can be adapted to other plays through painting the handler of the puppets if the paper does not offer a cutout.

Hang Them Up

The white lines running from the cutouts in the centre of the lobby is a framework to which the cutouts are attached, apparently to prevent them from being overturned. It would have been better to have added fine wires to the ribbons to support these from overhead, as the framework is not decorative.

The ushers were dressed in green Pierrot costumes, especially made, and the lights and all of the lettered cards and other lobby material were in green.

Several of the large stores were hooed to the all-green window idea, and the only thing preventing Mr. Wallace from having his newspaper ads printed in green was the fact that the newspapers did not have a fudge.

This and some other ideas cost $75 and built business about $600, which is a decidedly good investment in exploitation.

Semon Sold Out

When he had a weak dramatic feature, Manager Doster of the Strand Theatre, Montgomery, Ala., slid on that and turned over to Larry Semon in "The Sawmill."

He built a frame for a compo board circular saw and used this as a base on which to mount heads of the comedian and the girl. Then he worked the slides hard to tell about the comedy treat, forgetting to mention the five reeler.

The result was that the people came to see Semon, liked him and did not mind that the drama was poor stuff. That was just thrown in for good measure and they were not as critical as they would have been had it been played up.

You do not actually have to play up a feature. If it's weak, play up something else.

Ancient but Honorable

One of the oldest merchant gags is the "broken" window. R. P. Whitfield, of the Queen Theatre, Abilene, Texas, used it lately for "Through a Glass Window," a title which seemed appropriate.

He got a fine window location and broke the glass with a piece of plank, sawing this off near one end and pasting the short end to the outside of the glass while the rest was matched up on the inside, letting it appear that he plank had gone through the window. Cracks made with soap completed the illusion.

Cost Very Little

This got attention for the window display of stills and cutouts on the May McAvoy picture and all it cost was the labor and a second-hand plank.

The same idea, using a baseball cut in half, was employed in a window near the Grand Central Station in New York a few weeks ago and it halted traffic for the better part of a week. Skillfully done, the deception is almost perfect.

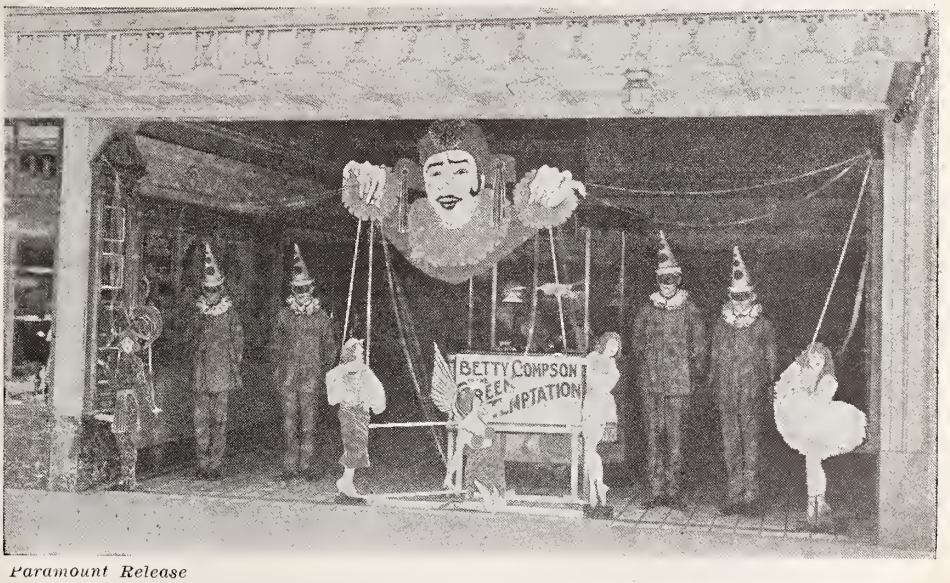
Cut Fight Talk

Because he did not believe that women wanted to see a prize fight in a story, I. C. Holloway, of the Rialto Theatre, Columbus, Ga., not only avoided all reference to the pugilistic angle in his advertising, but he stressed the love story so strongly that many persons thought that Wally was the champion love maker.

He didn't say it was *not* a fight picture; he just didn't say that it *was*. People came and liked the story and didn't mind the fighting and there was not a single kick, though business was 20% above the average on the three day run.

Mr. Holloway carried his point to such an extreme that he even discarded the paper showing the ring or fighting costumes.

Some managers have made money playing up the fight. It's largely a question for each manager to decide for himself.



A Paramount Release

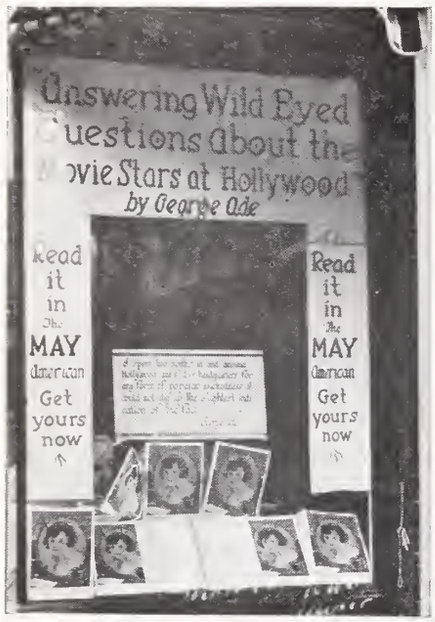
HERE IS AN UNUSUALLY INTELLIGENT HANDLING OF CUTOUTS

S. S. Wallace, of the Capitol Theatre, Oklahoma City, utilized cutout figures for a striking and original display suggested by the figure of the clown on the posters for "The Green Temptation. This is exceptionally good exploitation

Selling the Picture to the Public

Sold Two Hundred Copies of Ade Magazine Article

When the American Magazine published in its May issue George Ade's story of Hollywood, giving the real facts about the picture colony, Lem Stewart, of the Southern Enterprises exploitation department wrote all managers asking them to use every means of bringing the story to the attention of the public.


Answering Wild Eyed
uestions About the
ovie Stars at Hollywood
by George Ade
Read it in The MAY American Get yours now
Read it in The MAY American Get yours now

THE CRUTE DISPLAY

Practically all of the managers co-operated to some extent, and many of them did considerable work, but the best compaign appears to have been conducted by C. A. Crute, of Huntsville, Ala.

He arranged this window in a stationer's, painting the signs for him and supplying a card on which was written: "I spent two months in and around Hollywood and if it is headquarters for any form of popular wickedness, I could not dig up the slightest indication of the fact. George Ade." A number of copies of the magazine, one of them opened at the article in question, completed the display.

The simple exploitation increased the local sales of the magazine by more than 200 copies of this issue, and gave that much more distribution to the same and well-considered article.

That is real constructive work.

Buried Letters Good

Getting one more kink out of the classified ads, H. C. Farley, of the Empire Theatre, Montgomery, Ala., hid the ten letters spelling the name of his star—which happened to be Alma Rubens, in as many different want ads. The letters were liable to occur at any point in a want ad and were marked by parenthesis marks.

Decision was made on neatness and accuracy and replies had to be in longhand. Each advertisement had to be mentioned as the source of a letter and this aided the judges in making their decisions. Prizes ran from five pairs of seats to a single pair, and the contest, with fresh advertisements, ran for about ten days.

What Farley Bought

Here is what Mr. Farley bought for his hundred and ten passes: Ten streamline headings across two pages for the contest and his attraction. Mention in one column fours on the other pages, and three store window hookups, ostensibly advertising the contest, but giving stills of the production. It helped business about 20%.

If you have exhausted the buried names, try this for a change.

Fifty Dollars Offered for Wes Barry Drawings

Twenty-five dollars is pretty good pay for an amateur picture of Wesley Barry as "Penrod," but Paul Noble, of the Liberty Theatre, Portland, offered that as first prize in a drawing contest, with fifteen and ten dollars to the next best.

As each drawing had to be certified by the teacher or parent, the stunt reached beyond the children to the grownups, and they were the ones Mr. Noble was shooting at.

TAKE A GOOD LOOK
THEN GO HOME AND TRY YOUR LUCK AS AN ART STUDENT
"PENROD"
JUVENILE ARTISTS PRIZE CONTEST
ALL SCHOOL CHILDREN OF PORTLAND NOT OVER 12 YEARS OF AGE ARE ELIGIBLE
$50.00 IN PRIZES
FIRST PRIZE-$25. SECOND PRIZE-$15. THIRD PRIZE-$10.

A First National Release

THE DRAWING OFFER

The announcement of the contest was posted in the front of the house, where it would help the general advertising.

Mr. Noble's little son, Paul, Jr., was a student in the Hill Military Academy and was designated to present the freedom of the city to Mary Garden when she arrived in town with the Chicago Opera Company, so Mr. Noble persuaded the head of the school to take a carload of the pupils to see Paul get kissed and then wind them up at the Liberty where the kids went through a military drill before they went in to see the show.

This took the usual strain off the poor newsboys and saved them up for the next time Wes or Jackie Coogan comes along.

Scrim in the Lobby An Excellent Effect

Col. Abe Levy had this display for "Polly of the Follies" made for an Easter display at the Strand Theatre, Waco, but his designer got an effect that can be adapted to a number of uses.

The cut is not very clear because the camera cannot cut through the scrim, but supports come up from the eggs at either side, and on this the scrim is tightly stretched. Then the letters are tacked on, and at night you can scarcely see the fabric, though it shows more clearly in the day time.

All of the material except the eggs and the balloons are taken from the poster material supplied by First National, but hand painting could not have given more of a carnival effect to the lobby, and the display is quite in the spirit of the frolicsome little comedy.

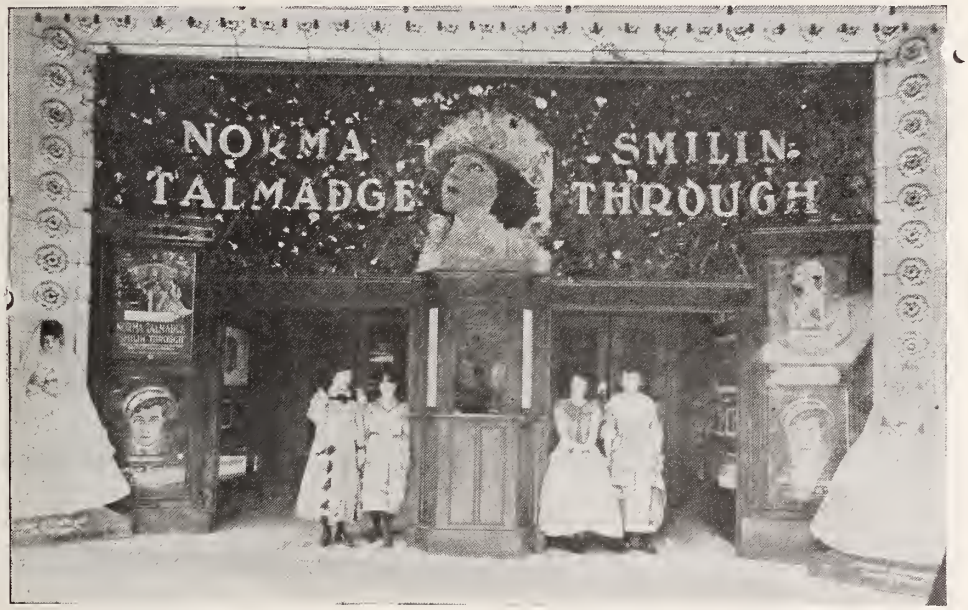
The top banner does not show up well because the solors have the same camera value.

A First National Release

A STUNNNING FRONT MADE MOSTLY FROM THE POSTERS

Col. Abe Levy, of Waco, mounted his lettering on scrim to get a new effect, and pasted some poster cutouts as well. The supports were planted in the eggs at the bottom and gave a new and very strong pull to the lobby decoration

Selling the Picture to the Public



A First National Release.

HOOPSKIRTED USHERS WERE AN ATTRACTION IN HARTFORD

The Princess Theatre put the girls in the old-fashioned dresses for the run of Norma Talmadge in "Smilin' Through," and the novelty proved an attraction. The rest of the exploitation had to do with the telephone in various angles

Hoopskirt Ushers Pleased Hartford

Because of the aptness of the connection, the telephone company is generally willing to hook to "Smilin' Through" and the New England Telephone Company permitted Hal Olver, a First National exploiteer to card some 400 pay stations in Hartford when the Norma Talmadge play was at the Princess.

More than that, Olver arranged a treat to all telephone central girls through a local paper and was permitted to put one of the cards over each panel of the exchange switchboard. These stared the girls in the face all day long and helped to cheer up the service.

Dressing the house staff in the quaint dresses of the period of the play was another stunt which cost little and earned much, and a very good house front was simply arranged.

Matrimony May Fail But Carpenter Didn't

Matrimony may be a failure, but "Is Matrimony a Failure" was no flivver for George E. Carpenter, of the Paramount-Empress, Salt Lake.

He tied a local paper to an offer to present a pair of tickets to each couple married in three counties during the month preceding the advertisement.

Then he used this as the argument to sell a double-page display to merchants who advertised that matrimony could not be a failure if the home was furnished with their products.

He did not stop there. He went to the advertising club and gave them a loving cup to be presented to the merchant making the best co-operative window display on the title.

That filled the house for the run, so he did not try anything else, but he still had a couple of ideas up his sleeve.

Stale but Successful

Several months ago the Southern Enterprises managers started in to play the wigwag idea, and gradually it has worked north.

Nathan Robbins, of the Avon and other theatres in Utica, hired an ex-soldier and a sailor who knew the flag signals. One he placed on the sidewalk on a busy corner and the other was on a roof diagonally across the street.

For three hours they worked the signal flags, stopping every ten minutes, when the man on the sidewalk would pull down a roller curtain on which was written "I am signaling the man up there to 'Hail the Woman,' Avon Theatre." At the same time the man on the roof would throw overboard a sign with the title and house.

Around four o'clock the police told Mr. Robbins to wigwag the men to come in and get paid off or they would give him a summons for blocking traffic, which convinced Mr. Robbins that he had had sufficient publicity for one day, and he called the men in.

You can work it with ex-service men or boy scouts and it is good either way if you have not had it before.

Helped the Helpless

Getting a laugh from the press book copy on "Don't Ever Marry," Dan Roberts of the Grand Theatre, Columbus, Ga., had some of the best lines printed on small cards and passed around town. Everyone got one or more and exchanged them to trade smiles. Two young women were engaged to call all bachelors on the telephone and recite the title—a variation on the "Don't Tell Everything" idea, and a week before the opening all street cars and about one hundred shop windows carried cards with the title and nothing else, hooking into the regular announcement later.

During the run a man with a mile of bandages and half an acre of courtplaster on his face pushed around town a baby buggy with the same sage advice lettered on a card where the baby should have been. It may not have held back many bachelors from a reckless venture, but it increased business 35% at a surprisingly small cost.

Three of a Kind

One of the First National exploitation men went over to Jersey and helped the Regent Theatre, Paterson, tie up the Rotary and Kiwanis Clubs and the Chamber of Commmece to the "Smilin' Through" slogan. The latter organization even wrote its membership asking that the "Let's Go Smilin' Through 1922" be incorporated into the advertising done by the membership.

A Paramount Release.

HERE IS THE FAMILIAR BOOK IDEA DONE ON A FLAT

Built-up books are no novelty, but this front for "Back Pay" was painted on a flat and hung from the arch of the Majestic Theatre, Memphis, by wires to the top, making an overturn impossible. It was designed by Manager H. B. Clark

Selling the Picture to the Public

Poor Relation Steals Laundry from a Vamp

Although "A Homespun Vamp" has no patent on the clothes line idea, it seems to be hers by common law, but R. P. Whitfield, of the Queen Theatre, Abilene, Texas, used it for "A Poor Relation," because it fitted in.

It will be recalled that Noah does the washing for his little family and Mr. Whitfield picked up this idea and added the suggestion that Noah could have lightened his labors with a patent washing machine which was displayed in the lobby in return for the use of a window in the shop.

Won Free Ads.

The company supplying the machine also contributed a demonstrator (who was too bashful to go in the picture), and all through showing times, the washer washed industriously and the demonstrator demonstrated and in addition to the ballyhoo effect of the lobby work, the company took large ads in the papers to urge prospects to go to the Queen and see the washer at work both in the lobby and in the screened picture.

The cost to the house was four dollars, and it brought in more than that.

A Goldwyn Release

STEALING THE LAUNDRY OF A HOMESPUN VAMP

Perhaps R. P. Whitfield, of the Queen Theatre, Abilene, Texas, figured that vamps do not need undies. At any rate he swiped the line for Noah Vale in "A Poor Relation" and threw in a washing machine to help Noah with his labors

Adapted a Prologue for a Window Show

Prologues do not sell many tickets, as a rule, so the State Theatre, Minneapolis, figured that the idea on "Smilin' Through" would be more productive in a window, and the opened door idea was adapted for a music store window, with a display of pictures of Norma Talmadge, one of which was given each purchaser of the plugger song in music roll, record or sheet music form.

Another music store made use of a large cutout and backed this with a display of several stills, but it did not have the display value of the other window, which was different.

Small houses cannot afford to paint up special window scenery, but they can accomplish a great deal by utilizing the paper and backing this with a straight set. Anyone can paint a brick wall, and this is all that is needed for "Smilin' Through" in addition to the material on the lithographs.

A First National Release

MAKING A PROLOGUE OVER INTO A WINDOW SHOWING

The State Theatre, Minneapolis, used the plan book idea for a music store window, and got a fine display for Norma Talmadge in "Smilin' Through." A photograph of the star was given to each purchaser of a record, sheet music or roll of the song

Another Novel Angle On Buried Names Idea

Still they come. Oscar Kantner has devised another angle for the buried names idea, making a hook-up page more effective.

The Paramounteer went down to the Colonial Theatre, Loganport, Ind., to help Harlow Byerly open his house after reconstruction. "Fool's Paradise" was the opening bill and they wanted to put it over like a dynamite blast.

Kantner worked the buried names, but in a new way. In each space in the double truck was a reader. For a garage he ran a story with a heading about a repair job for a picture star, and started off the story something in this fashion:

"While en route from New York to California last summer, where he was to take the leading male role in 'Fool's Paradise,' the magnificent picture with which Manager Byerly is to reopen the beautiful Colonial Theatre today, Conrad Nagel had the misfortune to topple over an embankment east of the town, near the limekilns. Chester Hansen, who lives near the scene of the accident, helped Mr. Nagel get his car on the road, etc."

The story went on to tell how two other persons had helped take the car to the garage where repairs were made. Hansen and the other two mentioned in the story were entitled to seats if they noticed their names. This ensured all of the copy in each space being read, and made it easier to reach the advertisers on the proposition.

In addition, Kantner worked these and other merchants to take a portion of their regular space to greet the reopening of the house, and sold the merchants in the "block" in which the theatre is located on a special congratulatory space.

Scared a Little

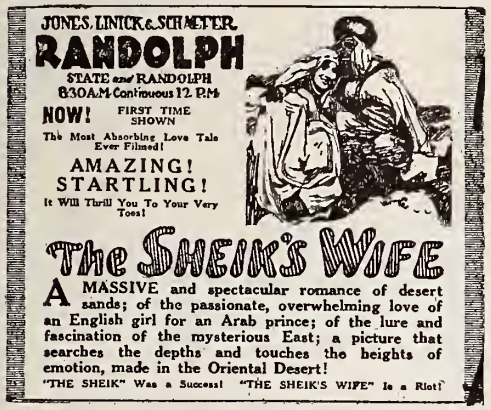
Clasped hands, lettered "The Oath" were used by First National as a sort of trade mark cut on the play of that title. It was worked very generally into the press schemes.

The New Royal Theatre used the cut for a teaser recently. Just the clasped hands and "The Oath" without the quotation marks. A lot of people thought it was a reminder of some new secret organization, and it got so much publicity that the regular newspaper ads were hailed with relief.

Selling the Picture to the Public

Smaller Display Makes a Much Better Showing

Here are two displays from the Chicago papers on "The Sheik's Wife." Both are for the Jones, Linck and Schaefer house, the Randolph, and both appeared the same day. The first is one used apparently in a paper not supposed to bring as good results as the other. It is a double fifty lines and is chiefly in type with a cut so poor that it probably would have paid to have it redrawn and engraved. There is too much mass and too little detail. The detail really is there, but it is obscured by its own weight. A lighter tone would have been more

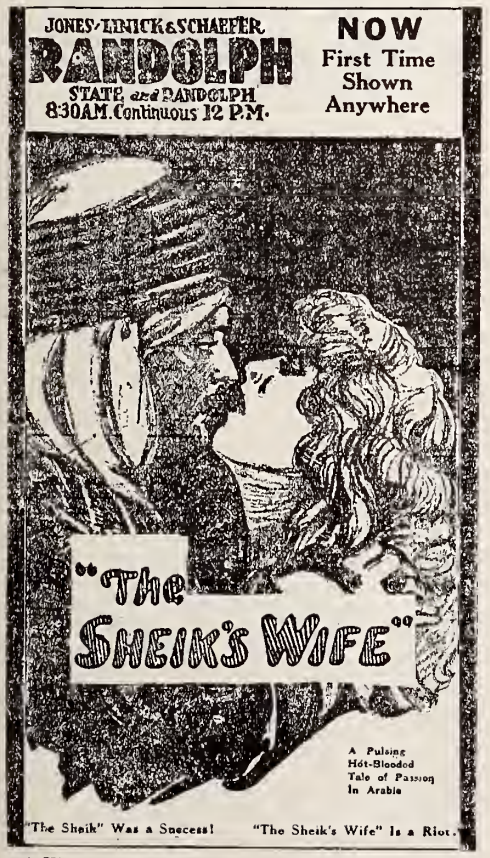

JONES, LINICK & SCHAEFER
RANDOLPH
STATE and RANDOLPH
8:30 A.M. Continuous 12 P.M.
NOW!
FIRST TIME SHOWN
The Most Absorbing Love Tale Ever Filmed!
AMAZING! STARTLING!
It Will Thrill You To Your Very Toes!
The SHEIK'S WIFE
A MASSIVE and spectacular romance of desert sands; of the passionate, overwhelming love of an English girl for an Arab prince; of the lure and fascination of the mysterious East; a picture that searches the depths and touches the heights of emotion, made in the Oriental Desert!
"THE SHEIK" Was a Success! "THE SHEIK'S WIFE" Is a Riot!

A Vitagraph Release

THE SMALLER DISPLAY

of the type lines. The title is set in a poor letter, when the title will sell more tickets than all the argument you can bring to bear. This title is about nine-tenths of the sale. It should have been black and as legible as a good type face could make it. Fancy lettering has not the same value. Next to the title the best selling line falls to the bottom. This runs: "The Sheik was a success. The Sheik's Wife is a riot," tying up to one of the proven successes of the season. This should have been played up in larger type to get all the value possible out of it. We would have put this just below the signature. It will sell more than "Amazing! Startling!" But taken as a whole this is a good display to fight for life in a crowded space in which few advertisements are as large. Evidently the other is in a paper appealing to the fans where, it was felt, it would pay to make more display. For this one hundred lines are taken down the column instead of fifty—just twice the space. And the display has about one-fifth the selling value at probably a little more than double the cost. This seems to be a crayon sketch and the black ground and the figures but faintly revealed are so unpleasing that you do not get the impression of a good picture from the drawing and must be sold on the title alone. The black ground gives it prominence on the page, but not distinction, and the latter is what is to be aimed at. In other words a space twice as large gives very much less when devoted almost wholly to drawing than one in which the type display gets relief from the white paper and so makes a stronger appeal to the eye. This is an excellent example of the relative values of type and drawing for display work. Nine times out of ten the type work will win out against the drawing: which must be very superior to show an equal sales value. The hundred line space with a good cut and a strong type play on the title would have brought better results. According to report the theatre got the business, but it did not get much through advertising. A cut attractor is good only where it is not permitted to overshadow the type. This drawing was probably very good in the original. It is better in the reproduction than it was in the paper, because it goes back to the original black, but in the sleazy grey of fast web presswork it betrays the confidence of the advertiser.

—*P. T. A.*—


JONES, LINICK & SCHAEFER
RANDOLPH
STATE and RANDOLPH
8:30 A.M. Continuous 12 P.M.
NOW
First Time Shown Anywhere
"The SHEIK'S WIFE"
A Pulsing Hot-Blooded Tale of Passion In Arabia
"The Sheik" Was a Success! "The Sheik's Wife" Is a Riot.

A Vitagraph Release

LARGER BUT POORER

distinct and therefore more of an attraction. For that matter we think that a good drawing in few lines of the wife would have been more of an attractor and seller than this scene cut in the space used. But the selling value of the cut is of less importance than the selling value

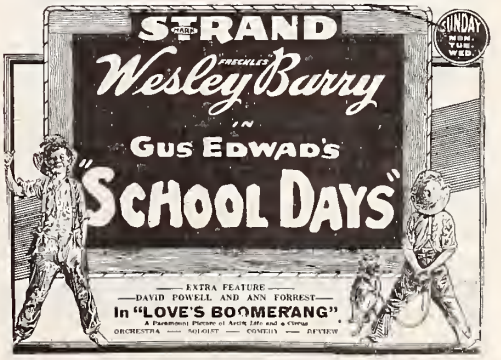
Lettering on Title Does Major Selling

Most of the sale on "Hail the Woman" at the Wallace Theatre, Canton, Ohio, is made on the title. This is because the title is so well displayed in spite of the fact that it is split in the middle. It would have been a little better had the "the" been placed in between the woman's outstretched arms. It would not only have held the title together better, but it would have linked the cut more intimately to the feature. It is a cross page sevens and again emphasizes the fact that one proper cut is considerably better than an entire picture gallery. There are a lot of other good cuts available on this Ince title. You can get them in all shapes and sizes, but to introduce a second cut into this space would kill off this one and deaden the force of the appeal. That secondary line means nothing. It is pompous and high-sounding, and doubtless it has a good effect, but it is incomplete; stopping just as it is about to talk sense. It probably is supposed to refer to the lines which flank the cut, but these do not connect, since they are not in acknowledgment of the picture, but merely detatched sentences. It's just another instance of getting something over that has an effect. People will read the line and be impressed by it because they do not understand it. They will think that it must mean something, so they will be impressed by it. It is not to be recommended for constant use, but now and then you can let out a lot of words that are sonorous and impressive without being intelligible. This is a seven inches across the page. It would make a very good four column display with a condensation of the small type talk. It would be almost as good in three columns, but it is a form of display which does gain from the size of the space, and with such a self-selling title, the use of large space is indicated.

—*P. T. A.*—

Blackboard Cut Is Easy to Read Here

Many advertisers who have used the blackboard or slate idea to advertise "School Days" have made the mistake of getting the board or slate too full of writing. We do not know which Mark-Strand house this display comes



A Warner Brothers' Release

AN EASY BLACKBOARD

WALLACE THEATRE
HAIL THE WOMAN
In acknowledgment of the splendid tribute American womanhood in Thomas H. Ince's
to the new social and economic position of great drama of today, "Hail the Woman"—
"Hail the Woman"—The big picture without an old-Pueblo sea situation
The Epic of American Womanhood—"Hail the Woman."
The Epitome of Life's Philosophy—"Hail the Woman!"
A story of real people, for real people—"Hail the Woman."
"Hail the Woman" Greatest character drama of the screen
"Hail the Woman"! It smiles 'midst tears!
Humanity's symphony of fear and laughter—"Hail the Woman."
The emotional classic of human motives—"Hail the Woman."
"Hail the Woman"—It grips the heart strings.
"Hail the Woman"—The human epic supreme
Thomas H. Ince's greatest dramatic achievement.
"Hail the Woman!"—Thomas H. Ince's greatest human epic.
The picture a weary public has waited for
Starring the greatest all star cast that ever appeared in pictures. Positively one of the best pictures of the year.
Prices—Matinee 2 and 3:15, Children 10c; Adults 25c
Evening 7:15 and 9, Children 15c; Adults 50c including the tax.
WATCH FOR "OVER THE HILL," "PEACOCK ALLEY," "CAMILLE," "THUNDERCLUP," and "PERJURY" COMING VERY SOON.
NOTE—WE PLAY ALL THE BIG ONES!

A First National Release

ONE CUT DOES THE WORK

Selling the Picture to the Public

from, but it does not make the common mistake. There is a clear written signature and then only the title, with Gus Edwards' name. The result is that this stands out where a mass of writing will fade the cut and make it look like a poor one. The value of the reverse back is that the white lettering will stand out well. This holds true only where the black really is black and the lettering is large enough to be read with ease. This display measures up to both requirements. The presswork is good and the lettering is bold and clean cut. The only small lettering is the "freckles" above the name, and it does not greatly matter if you overlook this. You will think of freckles if you think of Barry.

—P. T. A.—

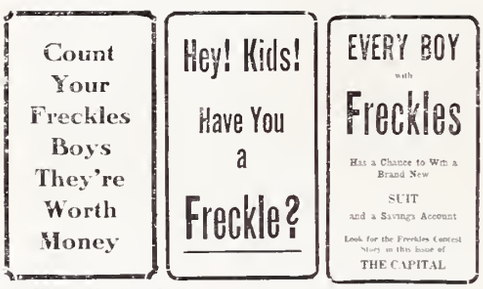
Clever Sketching Is Hurt by Lettering

This six eights from the Sorg Theatre, Cincinnati, comes very close to being an exceptionally good advertisement, but after making one of the best Sheba sketches to come from a house artist, the effect is materially hurt by the use of hand lettering for the comments of the New York papers. Had these been set in six point Roman they would have carried more the suggestion of press quotations, and they would have helped the appearance of the space more than most persons will realize. One reason alone should indicate the use of type. There is a striking design in the white space below the title. There are five chariots in silhouette dashing toward the reader and the foreshortening has been cleverly done to get the best ffect. It is all black and white, with very little detail, but it is spirited and carries the suggestion of a play with an immensity of sensation. The lightly sketched figure of the central character is also well done, though the face is a trifle wooden. In spite of this the figure works in well to support the general idea, and is a great deal better in this treatment than it would be if built up with a mass of heavy lines. Heavy lining would hurt the effect, because it would work more toward the black of the background and sink into that. Up to this point, the effect of the display is markedly good: a decided advance over the average. Then six white spaces, each more important than anything in the design, because of the white, are worked in and half of them would kill off the best display conceivable. There are six white blocks to distract from the general effect without offering sufficient in return to make them worth while. If type had been worked in here, the type would have killed the deadly white where this light hand lettering does not. You won't bother to read the six criticisms because they are difficult to read. They bother you to the point where the effect of the attractor is lost. The reduction will not show this fault to the same degree that the original does, because a reduction in the area reduces also the killing effect of the contrast, but even at that, if you will take a crayon and black out these offering spaces, you will realize in some measure what is meant. Then, if you wish to copy the design, try the effect of a continuous mortise at the bottom to give room to reproduce these notices in type, if your patrons still fall for the press notice idea.

—P. T. A.—

Playing the Freckles Still Brings Results

The Wesley Barry freckle contest is not dead yet in towns where it has not been used. The Cozy Theatre, Topeka, booked in "Penrod" and went over and sold the Capital the idea of a freckled boy contest, and the Capital was so well pleased with the idea that it set right to work to give the Cozy all the space it could ask. There were a set of three display ads, four inch singles, used, starting with the one shown in the centre, with that on the left for second and the one on the right third. This last announces that the winner will get a suit of "Penrod" clothes. The contest as run was so clearly a lottery that we wonder how it got by the post office authorities, but the same results could have been gained through playing safe and making the award to the most freckled boys. Four press stories were used, and the shortest was more than half a column, while the last drew an entire column on the front page. The prizes were a suit of clothes, a five-dollar savings bank account and five passes to the theatre. Generally where the bank is induced to contribute there is a stipulation that the money shall not be withdrawn for a year on the theory that by that time the youngster will have acquired the habit of building up his account and will let the money lie.


Count Your Freckles Boys They're Worth Money
Hey! Kids! Have You a Freckle?
EVERY BOY with Freckles
Has a Chance to Win a Brand New SUIT and a Savings Account
Look for the Freckles Contest Story in this issue of THE CAPITAL

A First National Release

MAKING FRECKLES PROFITABLE

A First National Release

A PARTIAL HOOK-UP

The second cut shows a partial hook-up effected by the Cozy in a Sunday issue. The hook-ins are the bank which contributed the second prize, the stores handling the song and the book, a clothing store other than that offering the "Penrod" line and a drug store which announced a soap sale for dirty faced boys, though it did not claim the soap would wash off freckles. The house adds a quarter page to tell of a new organ, probably getting at least a part of the cost of this space from the builders. It is referred to in the regular house ad as "the organ that cost more than the average home," which is a lot better than the usual $20,000 organ. For a long time, it seemed as though organ manufacturers were one-price only concerns.

—P. T. A.—

SORG
OPERA HOUSE
The WILLIAM FOX production
"QUEEN of SHEBA"
Starting TUESDAY, MARCH 28th
WILL ENTERTAIN YOU AS YOU HAVE NEVER BEEN ENTERTAINED BEFORE
The Love Romance of the World's Most Beautiful Woman!
IT FILLED THE NEW YORK CRITICS WITH ENTHUSIASM
"QUEEN OF SHEBA" is a milestone that even the most elaborate productions of the past have not achieved. A marvelous super screen spectacle and such it has need cut to be!—HERALD
"QUEEN OF SHEBA" is realistic film filled with action. Exciting chariot race one feature of beautiful picture. The most exciting race ever put upon the screen.—HERALD
"The producer has aimed at the ultimate in the spectacular and has achieved his end. Lavish sets, gorgeous display and scenes sensationally large. A wonderful piece of direction and camera work."—NAT.
"QUEEN OF SHEBA" is one elaborate and spectacular. His many of the characteristics of a gorgeous circus.—NEW YORKER
"QUEEN OF SHEBA" is in for a long run. Gorgeous spectacle—a love story of exquisite beauty. Chariot race takes one's breath away.—N.Y. JOURNAL
"The chariot race in 'QUEEN OF SHEBA' was the last word in thrills. Historic love story a great success."—EVE. WORLD

A Fox Release

KILLING THE ATTRACTOR

One Medium Electro Gives Good Display

The Kerridge Theatre, Hancock, Mich., attains a maximum of effect with a minimum of cut through the supplementing of the suit with good display faces. Even better results would have been attained had the line, "the drama magnificent," been set in a ten point to give more display to the title. Placed as it stands it kills off both the title and the date. In a lighter face the lines above and below would have shown to greater advantage. But apart from this, the display is very well planned and the use of contrasting faces over at the left gives emphasis to the three approaches that would not be gained through the use of a uniform face and which would be lost through ugliness if they were more in contrast. As a general thing the use of a uniform face is to be commended in the advertisements, but this applies only when the space is to be read as a whole. Where two or more arguments are advanced,

Selling the Picture to the Public

the use of a slightly contrasting face gives better display and segregates one from the other,

KERRIDGE THEATRE
3 DAYS COM. MON. FEB. 13
MATINEE WEDNESDAY
NEW! DIFFERENT!
THE DRAMA MAGNIFICENT
ONE ARABIAN NIGHT
WITH
POLA NEGRI
As the Wild Desert Dancer Wore Bejeweled Maiden Never Threw Careless Kiss.
Suffer At All Men's Love Yet Sleep At Last To Her Own
THOUSANDS OF PEOPLE! A WONDER CITY RECREATED!
THE MASTER WORK OF LUBITSCH, DIRECTOR OF PASSION!
ACTION! THRILLS! DRAMA! LOVE! IRRESISTIBLE!
Read what the Highest Authority in America said about it—
OFFICIAL REPORT
PRICES: 15-25-35c, Plus Tax

A First National Release
FOR ONE ARABIAN NIGHT

as is shown here. You want uniformity of appearance when you are making a continuous argument, but you need contrast if two or more appeals are to be made. This is well exampled in this space, but the big lesson is that one good cut attractor is more potent than a dozen cuts sprinkled all over the space. There was plenty of room in this seven tens for a number of cuts, but they would not have shown up to the same advantage as does this single stock attractor. It is a good advertising layout well set by an intelligent compositor. We think that if it was our advertisement, we would see to it that the compositor who set the display was given a pass as well as the office foreman. The foreman gives the orders, but a compositor who is out for a pass can better the orders where otherwise he might merely follow directions and not half try. This is one of the best small town ads in some time.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Another Good Example of Using Cut Attractors

Here is another good example of the way Roth and Partington use their advertising spaces for advertising instead of art work. The cut is a part of the advertisement because it helped to sell the play through the appeal of the star. It is a good likeness and a pretty bit of drawing, but it is all made subservient to the type talk, attention to which is gained by the top line. The use of "Announcing" instead of "Announcement" is a good move. The old "announcement" idea is played out, but "announcing" gives a new twist to the idea, because "announcing" is merely the beginning of a sentence and you feel compelled to read on, where "Announcement" is final and definite. The former slips you over into the smaller type without your realizing the fact where "Announcement" tells you that there is something to be read if you want to read it. It sounds like a slight difference, but it is an important one because it is a polite form of confidence game. This is some of the best selling copy to come from San Fran-

Announcing
The initial starring photoplay of Paramount's most alluring and fascinating actress.
Starting tomorrow at the CALIFORNIA THEATRE.
With Theodore Kosloff in his first leading role—one that gives him an opportunity for almost unsuspected dramatic powers.
Based on the thrilling French-Canadian tale by the famous English novelist, Sir Gilbert Parker.
The California also presents "A Night in Argentina" featuring the famous original Argentine dancers of "The Four Horsemen of the Apocalypse"—
Senorita Juanita Arcaya and Senor Arturo de la Plaza, in two Argentine classic dances, including the Argentine tango, with Emelia Gonzales, bandorinist; Eugenio Lombardero, double guitarist; Lola Pravda, Argentine baritone.
Agnes Ayres
in
"THE LANE THAT HAD NO TURNING"
Tomorrow at 11—
Grand Concert
Soloists
Edan Swanson Vr Hoar, Swedish Contralto, offering
"My Heart Is Weary," "O, Love, Thy Might."
California Orchestra, Hermann Heller, Conductor, in four symphonies, Harvest of the Orient.
Last Times Today, WALLACE REID in "RENT FREE"
STARTING TOMORROW at the California

A Paramount Release
WHERE CUT AND COPY BLEND

cisco in a long time. The only thing we do not like about it is the line "Paramount's most alluring and fascinating actress." This will arouse the unconscious antagonism of those who prefer any one of half a dozen other Paramount players, and will regard this as a slur on their favorite. It is as simple and as selling to make her "one of the best" as "the most," and it will gain no goats.

—*P. T. A.*—

D. M. Bain Achieves Daily Hook-up Idea

Not content with a weekly double truck, D. M. Bain, advertising agent for the Howard-Wells Amusement Co., Wilmington, N. C., has developed a daily hook-up, using as a basis the name-in-the-classified-ad. stunt, but working it with merchants. He probably gets the top space free as a sort of commission on the advertising he brings in, and he makes each space give him space for one of the letters of the title of Mae Murray's latest picture. The merchants figure that they will get sufficient publicity from the stunt to make their spaces doubly attractive, and so everyone is happy. At the bottom of each space you can see a line which represents a line of six point type. These are names chosen at random from the telephone book or the city directory. If the person whose name is found in the spaces calls at the newspaper office, a pair of seats are given upon identification. The stunt is best when worked as a repeater. You cannot get the interest up for a single day. It must be kept going until the novelty wears off to get the best results, which makes it all the better for the house and the newspaper as well as the merchants. This sheme is generally worked with some paper to get attention for the classified advertising, but it will work just as well for a hook-up and give better advertising for an attraction.

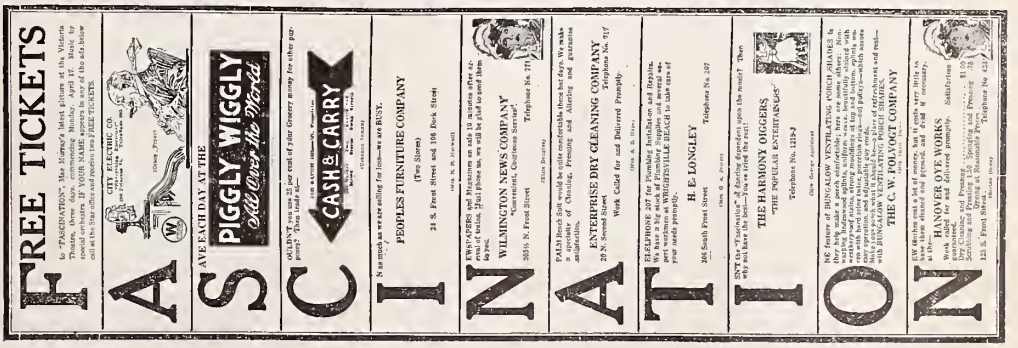
—*P. T. A.*—

Doubled on Advertising Chaplin in His "Pay Day"

Skouras Brothers combined their displays for Chaplin in "Pay Day" at their St. Louis houses, using a double signature for a single space 75 lines across three, with an all lettering advertisement in which an honest effort is made to cut out the funny work and stick to a close suggestion of real type. The arrangement is such that mortising is not practicable, so the space is done in all hand work. The comedy is linked to the de Havens in "My Lady Friends," which gives more weight to the "Mirth Week" used at the top. J. Reeves Espey, who used to be with the Paramount houses, has gone to Skouras Brothers as their press agent, and is doing some capital work.

NEW GRAND-CENTRAL
THE SUPREME ACHIEVEMENT
WEST END LYRIC
ST LOUIS COZIEST THEATER
COME EARLY
MIRTH WEEK
WITH THE TWO BEST FUN FILMS EVER BOOKED ON THE SAME BILL
TWO VOLCANIC LAUGH QUAKES
JOY + FUN = GOOD TIME
Charles Chaplin
IN HIS LATEST SUCCESS
PAY DAY
-AND-
"MY LADY FRIENDS"
A RIOTOUS FARCE COMEDY OF MARRIED LIFE
BRING EVERYBODY FROM GRANDPA TO THE BABY
GENE RODEMICH'S ORCHESTRA DAVID SILVERMAN'S

A First National Release
A JOINT CHAPLIN AD



A Metro Release
BAIN'S DAILY HOOK-UP

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

American Releasing

BELLE OF ALASKA. Ran two days to fair business. Good plot; splendid acting. Patronage; neighborhood. H. L. McClure. Gem Theatre, Sidney, Ohio.

First National

CHILD THOU GAVEST ME. Absolutely one of the nicest pictures from every standpoint we have ever played. Little "Dicky" Hedrick is a wonder and you cannot help but dearly love him in pictures. Got this very reasonable, but somehow can't make any money on anything. If you are an exhibitor, play it. You owe it to your patrons. Advertising; local newspaper, heralds, posters, mailing list. Patronage; country and village. Attendance; fair. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

CHILD THOU GAVEST ME. Boys, when you get this one, you have a real picture. Bear down on it; go the limit on advertising and you'll have them thanking you for a month for bringing this one to them. The kid is the big attraction in the picture. Advertising; every way known. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

MAKING THE GRADE. Good picture; all we need is more like it. Book this; you can't go wrong. Advertising; one and three sheets. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

MAN-WOMAN-MARRIAGE. A picture that satisfies the craving for novelty. One that doesn't bore the better class; in fact, one that appeals to everybody, in my opinion. Photography and scenic effects of the highest class. Two nights in a one-night town. Advertising; posters and papers. Patronage; small town. Attendance; fair (rain two nights.) Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

MY BOY. We packed them in on this one for two days. Splendid picture that the children and grown-ups went wild about. Am anxious for his next. These are lifesavers for me. Advertising; twenty-fours, sixes, threes, ones, photos, heralds. Patronage; neighborhood. Attendance, good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

MY LADY'S LATCHKEY. Fairly good picture but, sorry to say, Katherine MacDonald doesn't draw here. Advertising; regular. Patronage; mixed. Attendance; fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

PENROD. Kids went wild over it, but grown-ups say it is too long and drawn out; should please most any type of patrons. Advertising; ones, threes, sixes, slide, newspaper, window tie-ups, throwaways and ballyhoo. Patronage; mixed. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

SERENADE. Patrons disappointed; do not like Spanish themes. Poor title. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SEVENTH DAY. A fine one. Everybody well pleased that saw it. Not a dull moment in it. Advertising; ones and photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Three of a Kind—Aces!

"Please send us some Report Cards. . . . We think Straight from the Shoulder a fine department." Thos. J. Romine, Isis Theatre, Roseville, Illinois.

"Please send me Report Cards for Straight From the Shoulder. I wish to express to you at this time my appreciation of the benefit that I derive from this department." E. L. Partridge, Pyam Theatre, Kinsman Ohio.

"I have for a long time followed your Straight From the Shoulder reports as a guide on my booking, and inasmuch as I have benefited by the other fellow's comment it is only fair that I should in a measure assist." H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

SILENT CALL. Excellent. Ran this Sunday and Monday. When my Monday business is nearly as big as on Sunday I know I have had a fine picture that pleased 100 per cent. Advertising; twenty-four sheet, photos, ones and slide. Patronage; small town and surrounding country. Attendance; good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

STARDUST. Proved a riot, shown in connection with opening of new Hope Theatre here, and with personal appearance of Miss Hampton, after whom theatre was named, appearing during the four days of the run. The story appealed and star cemented fine impression made in film by her appearance on stage in short chat and songs. Opening of this house bigger than any Dallas has ever known. Buddy Stuart, Hope Theatre, Dallas, Texas.

STRANGER THAN FICTION. Four reels of one story and two of another. Looks like first part was put on to make the footage. Nothing to it for me. The thrills, aeroplane stunts and "Freckles" very good. If you never show it you will probably not miss anything; it gets me no prestige. Patronage; general. Attendance; fair. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TWO MINUTES TO GO. Have played nearly all the Ray pictures, but for me this is the worst yet. A very poor story and the star miscast. Advertising; regular. Patronage; small town. Attendance; fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

WONDERFUL THING. A dandy. Norma had the right vehicle in this one and filled the bill. Better get another scenario similar to this, Norma. I at one time lived near Bradley, in state where some scenes were shot, and advertised accordingly. Advertising; except above, usual. Patronage, general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Fox

BROADWAY PEACOCK. Only an average program offering. Pearl White does some fine acting which helps put it over. Advertising; usual allotment of slides, posters and programs. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

CHASING THE MOON. Splendid Tom Mix. Has the high priced Fairbanks stuff beaten a mile or two. Advertising; photos. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

EVER SINCE EVE. Shirley Mason is good in this. A classy program picture. Advertising; slide, lobby, newspaper. Patronage; small town. Attendance; poor. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

LAST TRAIL. Very good. Well advertised. Patronage; best. Attendance; good. St. Denis Theatre, Sapulpa, Oklahoma.

MOUNTAIN WOMAN. About the poorest picture we ever saw. Terrible; ashamed to face our patrons. Pearl White's drawing power no good here. Advertising; regular. Patronage; mixed. Attendance; fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

SHAME. A good picture of its kind, but there is too much Chinese atmosphere in it to please the average movie fan. It is a big production with perfect direction and good acting done by John Gilbert. Did not go as good as "Thunderclap." Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

SKY HIGH. Score another K. O. for Mix. Had to dust off the S. R. O. Though this lacks the punch in places, scenes offset this easily. Advertising; ones, papers, photos, slides, dodgers. Patronage; small town. Attendance; good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

THE TEXAN. Extra good. Believe they liked this as well as, or better than "Road Demon." Advertising; usual. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

Straight from the Shoulder Reports

WESTERN SPEED. Good. Charles Jones is our best exponent of Western stories today. His scenarios are pleasing. Advertising; photos and papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

Goldwyn

COME ON OVER. It has a good, wholesome Irish atmosphere, is humorous and a good one to book. Advertising; posters, ones, papers. Patronage; country town. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

DANGEROUS CURVE AHEAD. Helen Chadwick. Picture well advertised. This production attracted an average business. It was well liked by the patrons. Patronage; general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

GRAND LARCENY. No good for me: the kind we should not buy if we expect to make any money. Picture is well put on; but the subject—well, give them anything but this kind would be a safe rule for this house. Advertising; two column, eight inch, two papers. Patronage; rural town. Attendance; poor, the house manager, door girl, organist and four fellows behind on their rest. Columbia Theatre, Columbia City, Indiana.

SCRATCH MY BACK. Good clean comedy-drama; will please anywhere. Advertising; newspaper and lobby display. Patronage; good. Attendance; poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

SNOWBLIND. Picture not liked. Poor lighting in interior scenes. Advertising; ones, threes and photos. Patronage; better class. Attendance; fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Wid Gunning, Inc.

THE BLOT. A very good picture, praised by my audience, the few who saw it; but did not pull. Advertising; newspapers, lobby and cutouts. Patronage; mixed. Attendance; poor. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

OLD OAKEN BUCKET. Pleased all. Good entertainment. Advertising; eighteen days heavy exploitation; ranging from teaser slides to window displays and newspaper tieups, papers giving free tickets to school children for word contest from title; special lobby display, miniature paper buckets, painted mirrors, etc. Patronage; high class. Attendance; good. Jos. W. Creamer, Strand Theatre, Chillicoothe, Missouri.

Hodkinson

LORD LOVES THE IRISH. Just a fair picture in five reels; nothing to brag about but can get by one night, and please most of them. Patronage; mostly Irish. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

MYSTERIOUS RIDER. Unfortunately booked this on Commencement Night but had a full house. Could have filled the house twice on any other night. Excellent picture. Did you ever do business with Hodkinson? They seem to be a bunch of square shooters who have something else in mind than taking a million dollars from you. Patronage; small town. Attendance; good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MYSTERIOUS RIDER. I did not consider this as strong a Zane Grey production as others, but just a good film. Advertising; newspaper, one and six sheets, photos. Patronage; town and country. Attendance; poor. H. V. Harvey, Palace Theatre, Dixon, California.

TRUANT HUSBAND. Good clean comedy. Give us more like this. Advertising; one one, three threes, two papers, photos, slide. Patronage; mixed. Attendance; fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

Metro

CONQUERING POWER. Unusually good picture and one worth anyone's time to see. Advertising; regular. Patronage; residential. Attendance; good. Mrs. I. F. Cramer, Majestic Theatre, Willets, California.

CONQUERING POWER. As far as direction, continuity, photography and acting is concerned this picture leaves nothing to be desired. But the theme! With a miser for the central figure and showing all the attendant misery caused by his worship of gold. In my opinion, absolutely not a picture for a small town; it's not entertainment, it's not interesting to the average playgoer. I'm in a small town, with a large city population in quality and I barely got operating expenses; the picture was not liked here, but that may in part be due to my receiving a print in frightful condition, titles three-quarters gone, that were merely flashes on the screen, ten feet (or more) gone from the ending, the title "THE END" was exactly three frames, and all this on a special that I paid important money for. Rough stuff! I stood a lot of abuse from patrons on account of this dilapidated print. They said a lot of harsh things, and all because someone else is to blame; yet I had to stand and take it. Advertising; mailing list, house programs, trailer, ones and threes. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CRADLE OF COURAGE. A good picture, but rather sad and most people prefer Hart in a "Wild West" role with his pony, Pinto. Pleased fairly well. Advertising; three threes, two ones, handbills, newspapers. Patronage; rural. Attendance; good. L. P. Frisbee, Community Theatre, Meredith, New York.

FIGHTIN' MAD. Pictures of this type are appreciated by all classes. It is well worth all the advertising you can afford to give it, and should make money for any exhibitor. Advertising; extra. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

FOURTEENTH LOVER. Splendid Dana picture; comments all good from patrons. Advertising; one, three, photos, slide, two newspapers. Patronage; mixed. Attendance; average. E. T. Dunlap, Dunlap's Theatre, Hawarden, Iowa.

PEACOCK ALLEY. Good, patrons well pleased. General comments were good, and an enjoyable evening well spent. Advertising; three papers, program, three, six, one, posters. Patronage; neighborhood. Attendance; fair. J. Edward Mitchell, Strand Theatre, Waverley, Massachusetts.

THERE ARE NO VILLAINS. Good program picture. Satisfactory to our patrons. Advertising; regular. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

THE VERY IDEA. A substitute for us and a rotten one at that. Silly and disgusting in the extreme. Anyone having anything to do with a thing like this ought to be jailed. Advertising; one three, four ones, photos. Patronage; small town. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

Paramount

DON'T TELL EVERYTHING. Outside "Affairs of Anatol" the poorest Wallace Reid yet. Program, at 10-22 cent prices, saved by the Mermaid comedy, "For Land's Sake." Patronage; family. Attendance, fair. R. J. Relf, Star Theatre, Decorah, Iowa.

FLYING PAT. A good clean comedy, pleased 100 per cent. Dorothy Gish draws laughter from both young and old with her fine comedy acting. Advertising; threes, ones, handbills, usual. Patronage; rural community. Attendance; fair. L. P. Frisbee, Community Theatre, Meredith, New York.

A HEART TO LET. Just a program picture. Nothing of much interest. No compliments. Advertising; ones, threes, photos, slide, newspapers. Patronage; neighborhood. Attendance; fair. Edw. W. Weiner. Windsor Theatre, Canton, Ohio.

HER OWN MONEY. Nice clever little show. Clayton is a favorite here. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

IS MATRIMONY A FAILURE? T. Roy Barnes and Lila Lee in an excellent picture which pleased a large business all week. Patronage; general. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

ONE GLORIOUS DAY. An excellent comedy, some good trick stuff and a good story: cast fine. Advertising; regular. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

ONE GLORIOUS DAY. If I were rating them "12 superfine, 6 fair and below 6 no good" I would rate this one "9," for it is much better than average picture. Advertising; six, one, photos. Patronage; small town. Attendance; good. Eric Garrett, Richard Theatre, Ahoskie, North Carolina.

ROOM AND BOARD. A fine little program picture and I find all the Realarts about the same class, while some appeal to the public more than others. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

SATURDAY NIGHT. Just a good picture; might say a little above the ordinary. Generally pleases our public. Advertising; paper, newspapers, mailing list, dodgers. Patronage; country. Attendance; fair. H. V. Harvey, Palace Theatre, Dixon, California.

SATURDAY NIGHT. Bad weather, but had good business. Patrons liked picture fine. Advertising; 24, six, three, one, heralds, newspaper. Patronage; mixed. Attendance; good. Henry M. Rogers, Queen Theatre, Sweetwater, Texas.

THE SHEIK. A special that was equal to all expectations. Good story with good acting and good photography. Consider it one of Paramount's best and far superior to "Affairs of Anatol." It drew the people and pleased all: many compliments. Advertising; threes, ones, heralds and newspapers. Patronage; rural. Attendance; very good. L. P. Frisbee, Community Theatre, Meredith, New York.

THE SHEIK. Advertised big, charged 50c and was first picture we ever showed at increased admission that we did not hear

Straight from the Shoulder Reports

kicks on the price. Advertising; five 24 sheets, ten threes, one hundred ones, circulars, mailing cards, newspaper. Patronage; city and country. Attendance; excellent. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

Pathe

HEART LINE. A good picture, but one that will not please everyone on account of the subject it deals with—spiritualism. Advertising; newspapers, posters, handbills. Patronage; small town. Attendance; poor. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

MAN AND HIS WOMAN. With none too strong a story the excellent photography and settings in the picture leads us to pronounce it good. Our patrons liked it. Advertising; three sheets. Patronage; rural. Attendance; good. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

R-C

CALL OF HOME. Very interesting and a picture that should take well with the average audience. Advertising; regular. Patronage; family. Attendance; fair. Mrs. I. M. Creamer, Majestic Theatre, Willets, California.

ONE MAN IN A MILLION. One hundred per cent entertainment value if ever there was such. Will live up to all the boosting you can give it. Advertising; two threes, four ones, photos. Patronage; small town, tourists. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

QUEEN OF THE TURF. A good race track story. Advertising; heralds, caps, posters. Patronage; mixed. Attendance; good, considering heavy rains. Jack W. Ogilvie, Dixie Theatre, The O. K. Amusement Co., Wynona, Oklahoma.

QUEEN OF THE TURF. It's a good picture but all Foreign. Don't boost it too hard else you will crush yourself and possibly get licked. Just tell 'em it's pretty good but not the best ever. R-C are fine people to deal with though and that covers a great big spot. We don't get many poor pictures from them. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Selznick

CLAY DOLLARS. A very clever entertainment, pleasing and clean. Should satisfy any audience. Advertising; billboards and newspapers. Patronage; high class. Attendance; good. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

EXPERIMENTAL MARRIAGE. A good drawing card; pleased everybody. Advertising; usual. Patronage; small town. Attendance, good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

WHY ANNOUNCE YOUR MARRIAGE? Good comedy drama with many funny situations. Advertising; one, three, six, slides and program. Patronage; mixed. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

WIDE OPEN TOWN. Good picture; all you need to do is talk it; it's good. Advertising; one and three sheet, posters. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

United Artists

WAY DOWN EAST. A wonderful picture, pleased 100 per cent. Splendid business as the picture has been advertised very extensively in the larger cities. Book it; you can't go wrong. Advertising; twenty-four sheets, ones, threes, sixes, heralds, photos. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WAY DOWN EAST. Without a doubt this is the greatest production ever screened, a picture of quality with a moral lesson that would reach the heart of everyone that sees it. Patrons reported it the best they had ever seen; pleased 100 per cent. A few saw it twice, one person reported it better than anything a minister could preach. I took a big chance on paying big for it for two days but didn't lose. I put it over and had the town talking. "Way Down East" a week before I showed it. It's a great one. Advertising; mailing list, dodgers, six and three sheets, photos, banners and window cards. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Universal

BEAUTIFUL GAMBLER. Grace Darmond in a wonderful role. This picture was good to the last click. Book this: you can't go wrong. Advertising; billboard. Patronage; country and town. Attendance; fair. O. K. McNemar, New Electric Theatre, Burnesville, West Virginia.

FOOLISH WIVES. A good picture for a city, but not very good for the little town. One of the best pictures we have played in some time, but you see too much of Von Stroheim. Advertising; sixes, threes, ones, half sheets, photos, lobby paintings. Patronage; small town. Attendance; poor G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

THE FOX. The best Harry Carey ever made. Push this picture hard and you will never regret it. Simply great and pleased everybody. Advertising; ones and threes, bills. Patronage; small town. Attendance; jammed. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

MAN TO MAN. Very good. Almost as good as "The Fox," though not nearly the drawing card. With the excellent exploitation aids furnished, it will certainly make good. Advertising; heralds, newspaper, twenty-four sheets, small lithos. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

MOONLIGHT FOLLIES. Here is one that will go over big. Universal has made some show in this one. We ran it right after the "Sheik" and had more compliments on it than we did the "Sheik." Hire a jazz band and raise your prices. Marie Prevost is going to be a winner. Attendance; good. Advertising; lobby, sixes and threes, heralds. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WILD HONEY. The worst one Priscilla Dean ever made. Nothing to it, but the flood scene. Most of the patrons liked it though. Advertising; threes, ones and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

THE WISE KID. Gladys Walton did fine in this picture. Everybody liked it. Went over good. Advertising; hand bills, lobby, slide and newspapers. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Marysville, Missouri.

Vitagraph

BRING HIM IN. A very good picture. Sold at a fair price. Did not do much business, but pleased everyone who saw it. Advertising; newspapers and billboards. Patronage; high-class. Attendance; fair. John A. Schwalm, Rialto Theatre, Hamilton, Ohio.

Comedies

CIRCUS CLOWN (Universal). Not much good. Business of "Circus Clown" is one of the poorest so far. Wm. Thatcher, Royal Theatre, Salina, Kansas.

DOG'S LIFE (First National). Chaplin always a winner here. We have played this one twice and it took well considering conditions, fine weather, daylight saving, always an off month with us. Advertising; usual. Patronage; regular. Attendance; fair. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

State Rights

KAZAN (Exp. & Imp.). Good Curwood picture. Advertising; posters. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Devil's Pawn

(*Pola Negri—Paramount*—4,713 *Feet*)

M. P. W.—Pola Negri is afforded an opportunity for her wide range of emotional acting, although the story can in no way measure up with those contained in the noted film spectacles in which she created her popularity in this country.

T. R.—This latest of Continental films to reach the American screen registered as a decidedly third-rate production.

F. D.—Picture has nothing to recommend it but appearance of Pola Negri.

E. H.—A distinctly foreign story and picture, less meritorious than other vehicles of the star, but better than the average of lesser importations.

N.—The whole thing is a little too continental to appeal to the average American taste.

Evidence

(*Elaine Hammerstein—Selznick*—4,622 *Feet*)

M. P. W.—Will entertain all classes.

E. H.—An excellent production which has the combined advantage of a pleasing and convincing story, first class acting and many beautiful sets.

F. D.—An old theme but skilfully handled and has a strong climax.

N.—Without doubt this is the best screen vehicle Elaine Hammerstein has had in a long while. The story is a good one.

T. R.—An entertaining drama.

The Great Alone

(*Monroe Salisbury—American Releasing Corp.*—5,912 *Feet*)

M. P. W.—The abundance of strong dramatic situations, coupled with the work of the cast, should make this production appeal to the average audience.

T. R.—Another offering of particular summer appeal.

F. D.—Should please the average crowd.

N.—The story is not logical nor particularly well told, but the snow storm and fight scene make it well worth seeing.

E. H.—Interesting, but slow-moving.

Lights of the Desert

(*Shirley Mason—Fox*—4,809 *Feet*)

M. P. W.—Good balance of comedy and drama.

N.—Dandy light entertainment.

T. R.—The type of picture that will have a rather wide appeal.

F. D.—Will please the star's admirers but not the critical.

E. H.—This is a love romance of the oil fields with the pleasing Miss Mason at her best. A very capable cast appears in support.

The Fire Bride

(*Featured Cast—Wid Gunning—Five Reels.*)

M. P. W.—Unusual production filmed in Tahiti with an American cast.

N.—Makes good entertainment for the average.

E. H.—Abounds in beautiful locations and has a story that holds attention.

My Wild Irish Rose

(*Featured Cast—Vitagraph*—7,650 *Feet*)

M. P. W.—Has all the lilt and color of the famous song.

T. R.—Gives every indication of scoring as decisive a hit on the screen as the original did before the footlights.

E. H.—The showman will find here not only a very excellent picture but also a decidedly unusual opportunity which is chock full of possibilities that should mean big business.

F. D.—Pleasing entertainment in Irish love story. . . . Contains plenty of audience appeal and can stand boosting.

N.—No picture has ever been placed in celluloid form which is more true of the atmosphere of the Emerald Isle.

The Stroke of Midnight

(*Victor Seastrom—Metro—6 Reels*)

M. P. W.—Film containing remarkable photography but with a story which fails of credibility.

N.—Absorbing and entirely unusual.

T. R.—A remarkably fine enacted picture.

E. H.—An intensely interesting dramatic production which should prove entertaining to theatre-goers and furnish them with much food for serious thought.

F. D.—An interesting and very unusual picture but appeal may be limited.

Nanook of the North

(*Featured Cast—Pathe—6 Reels*)

M. P. W.—One of the most suitable hot weather attractions within reach of exhibitors up to the present time. . . . It has vital interest for everyone. "Nanook of the North" is a screen classic.

N.—Put all the snow pictures you have ever seen together and they appear insignificent compared to "Nanook of the North," which comes forth as one of the greatest contributions to the screen.

T. R.—Entertainment? Rare. Photography? Superb.

F. D.—You can go the limit on your promises that it is unique and entertaining.

Yellow Men and Gold

(*Helene Chadwick and Richard Dix—Goldwyn*—5,224 *Feet*)

M. P. W.—Gouverneur Morris adventure story is made into thrilling picture.

T. R.—Lively riot of romance, wild adventure and whirling action which furnishes good entertainment and can be depended upon to win the favor of a majority of patrons.

N.—Action! That's the term that best describes this stirring story of red-blooded men.

E. H.—An imaginative satire of the sea, lost treasure and romance.

F. D.—Pleasing entertainment for those who like hidden treasure stories.

Paramount Opens School

(*Continued from page* 21)

members of the Paramount Stock Company is their ability to portray their emotions, the place for such portrayal is on the screen, and not in the studio. Temperament is a valuable asset, but temperament out of control is a nuisance to yourself and everybody about you. Bursts of so-called temperament in the studio will not be tolerated; we are all grown men and women, and our actions should be governed by sanity and common courtesy.

"5. No member of the company will be allowed to make a public appearance at a theatre or public entertainment without permission of the director of the stock company.

"6. Gifts and gratuities to any instructor or officer of the Paramount Stock Company, or anybody else connected with the studio, are strictly forbidden.

"7. Members of the stock company will be expected to play any part assigned to them. Success can be based only on good work, and ability to do good work can be demonstrated as well in a small bit as in a leading role. Therefore, never slight your work, no matter how inconsequential your role may seem.

"8. Be careful in the choice of your associates outside the studio. Remember: 'A man is known by the company he keeps.' A woman is known by the company she avoids.

"9. Do not confine your outlook on life to the activities of the studio. Broaden your viewpoint. Read good books; read a good newspaper and keep abreast of developments in politics, literature, economics, art. Remember that your mentality and your tastes shine through your eyes on the screen.

"10. The motion picture, because of its great distribution, gives you popularity, wealth and a great career. But, by virtue of this very distribution, it also brings enormous responsibilities. You must accept these responsibilities. The motion picture has made you an intimate friend of countless people whom you will never see. You are their friend, nevertheless, and it must be your constant care never to do anything or say anything that will betray the confidence these millions of motion picture lovers have placed in you. Therefore, members of the Paramount Stock Company are expected to avoid places, people, circumstances and conduct which might in any way bring themselves and the motion picture profession into disrepute. Any member failing strictly to observe this rule is liable to instant dismissal from the company."

That these rules will be something more than a formality is evidenced by the fact that Mr. Lasky is to receive weekly confidential reports on the work of each member of the company from the director, Cecil B. DeMille. These reports will carry details as to what classes each student has entered, the student's work in each and also his work in productions, his general deportment inside and outside the studio, with a statement as to the average rating for the week.

"Attendance at church," said Mr. Zukor, "is to be urged, but, of course, no effort will be made to dictate the religious practices of our people."

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Top of New York"

May McAvoy Has a Charming Role in Paramount Picture of Tenement House Life.

Reviewed by Fritz Tidden.

May McAvoy has a most congenial role in "The Top of New York," into which she infuses her fascinating personality and makes doubly attractive with her decided beauty. As Miss McAvoy's starring vehicles multiply the judiciousness of placing her name in electric lights, in a manner of speaking, becomes more and more apparent. She has won for herself a wide public already and with each picture she develops into a stronger drawing card for exhibitors. In this feature she takes what is basically a rather commonplace role and lifts it to a higher plane with her advantages enumerated above and her distinctive acting ability.

"The Top of New York" relates a sob story in such a way that what might have been made maudlin is deflected into direct sympathy, human appeal and genuine sentiment. Many things have contributed to this result but the most outstanding are the manner in which the picture has been directed and atmospherically mounted and the selection of an able cast comprised of players that give fine performances, and in each instance seem just the right person for the role.

With the pathos is intermingled a generous supply of comedy that comes as welcome relief considering the story is laid in sordid surroundings. Most of this is contributed by Carrie Clark Ward in a broad comedy part which she keeps just this side of the line of over emphasis. Walter McGrail is convincing in his role. The two children, Mary Jane Irving and Pat Moore, are especially appealing because they do not display any of the quite common precociousness that happens in some of the best regulated features.

The Cast

Hilda O'Shaunnessey.....May McAvoy
Emery Gray.....Walter McGrail
Micky O'Shaunnessey.....Pat Moore
Gregory Stearns.....Edward Cecil
Mr. Isaacson.....Charles Bennett
Susan Gray.....Mary Jane Irving
Mrs. Brady.....Carrie Clark Ward
Mr. Brady.....Arthur Hoyt

Story by Sonya Levien.
Scenario by George Hopkins.
Directed by William D. Taylor.
Length, 5,148 Feet.

The Story

Hilda O'Shaunnessey and her invalid brother, Micky, live in a tenement with their relations, the Bradys. Hilda clerks in the toy department of a big store and hopes to save money to send Micky to a sanitarium for proper treatment. Meanwhile, she keeps him on the roof as much as possible, and there he makes the acquaintance of little Susan Gray, daughter of Emery Gray, an artist, who has built a bungalow on the roof of an apartment house in the next street. Hilda's devotion to Micky arouses Gray's interest in the girl. To attract the Christmas trade in the toy department, Hilda is dressed up in various fancy costumes and as an animated doll is a great success. Her beauty attracts the proprietor of the store and he asks her what she wants for Christmas. The girl asks for an expensive fur coat, planning to sell it, get Micky into the hospital with the money, and then commit suicide rather than pay the price which she knew would be expected for the coat. Gray sees her on the roof and prevents her rash act, thrashes the man who has tried to win Hilda by such means, and asks her to become his wife.

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"The Storm" (Universal)
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"Her Mad Bargain" (First National)
"The Half Breed" (First National)
"Her Night of Nights" (Universal)
"The White Masks" (Merit)

"A Millionaire for a Day"

Pioneer Presents Guy Empey in His Own Production of Oil Fields Story.

Reviewed by Fritz Tidden

"A Millionaire for a Day" has entertainment value in fairly good measure. Its theme is not startlingly new or is the outcome of the story for a moment in doubt, but considering that the plot revolves around the popular subject of the discovery of oil it should hold the interest of average audiences. Sudden and great wealth acquired by a young man trying to get enough money together to marry the girl of his choice has always seemed to have appeal, even if the story follows in familiar channels.

Arthur Guy Empey wrote the tale for his own starring vehicle, but he does not by any means hog the picture. He has given Harry Burkhardt Templar Saxe, William Eville, and Denton Vane plenty of opportunities for sharing in the acting honors, which they grasp with excellent result. Empey himself does good work except when he overdresses the part for comedy.

The Cast

Jim Warner.....Harry Burkhardt
Bobby Walters .....Guy Empey
Dorothy Wright .....Florence Evelyn Martin
Gamble Mason.....Templar Saxe
Surething Silvers .....William Eville

Story by Arthur Guy Empey
Scenario by William Addison Lathrop
Directed by Wilfred North
Length, Five Reels

The Story

Bobbie Walters succeeds in amassing a large bank roll in spite of his adversaries and then sets out to celebrate his good fortune. But it is short lived. The Wall Street sharks get to him good and proper with the result Bobbie climbs down from his perch, a sadder but a wiser man. But Bobbie is adamant. Besides, he has a girl waiting for him to get rich, and so he starts all over again. This time, however, the villains are bested, even though they dynamite his costly oil derricks and Bobbie emerges with a million and a wife.

"The Girl in His Room"

Vitagraph Production Starring Alice Calhoun Combines Two Good Stand-by Themes.

Reviewed by Marguerite Kemp.

Alice Calhoun can shoulder the responsibility of making a fair feature out of frail story material as well as any actress we know. She is pleasing to look upon and when handicapped by lack of things to do, as in this picture, she can play basketball or the piano gracefully.

The story is a combination of two good old stand-by themes—one, the girl who has never known her parents, and the other, the young man who returns from a sea voyage and finds a strange young woman making herself at home in his room. They combine very nicely, only needing the hook-up of a crooked father who has bestowed his client's home upon the daughter he had long neglected, and there you are!

The story gets under way with difficulty and has many draggy moments, but manages to sustain interest. The audience is kept guessing as to the identity of the father until the last. It does not reach any great dramatic heights, and the climax when the father is revealed as a crook does not come as a surprise for liberal hints had been thrown out.

Fay O'Neill, as a kitchen lackey, advanced to the position of companion, injects some splendid comedy in a whole-hearted manner that does wonders for the draggy moments. Eve Sothern, as a blonde vamp, adds nothing to the story and certainly not to the pictorial beauty of the feature, for her clothes, hats, and coiffure are too messy for words.

The Cast

Myra Pendleton.....Alice Calhoun
Kirk Waring.....Warner Baxter
Paul Dupre.....Robert Anderson
Molly Maguire.....Fay O'Neill
Elinor Larrimore.....Eve Sothern

Adapted from the Play by J. Raleigh Davies.
Scenario by C. Graham Baker and Harry Dittmar.
Directed by Edward Jose.
Length, 4,523 Feet.

The Story

Myra goes to New York from her boarding school at the request of the father she has never seen, and is installed by his supposed agent in a beautiful home which he has given her. Kirk Waring returns from an ocean trip and finds the beautiful stranger in his home. Upon investigation he finds a note from his attorney advising him the Warren home and fortune has been dedicated to a cause he could never understand. Kirk visits his old home to secure some bonds from a hidden safe. He is discovered by the girl who knows him, despite his disguise, and recognizes the handwriting on a note he drops as that of her father. Then the wanderer is sought by the two—the daughter he has neglected and the victim of his theft, but his son-in-law refuses to prosecute.

"A Case of Identity"

Another of the entertaining Sherlock Holmes comedies offered by Educational makes its appearance in "A Case of Identity," one of Sir Arthur Conan Doyle's most interesting stories. It is acted with such skill and understanding that it seems as though Sir Arthur's characters had come to life and were enacting their tragedy before one's eyes. Eille Norwood plays the great detective and Hubert Willis is Watson. Edna Flugrath and Nelson Ramsey, on whom the chief burden falls, do excellent work. It is in two reels.—S.S.

Newest Reviews and Comments

"The Storm"

Well Known Stage Melodrama Makes Exceptional Picture—Released by Universal.

Reviewed by Fritz Tidden.

From a showman's angle, "The Storm" is a knockout. It has everything! And everything is exceptionally well done. It's a sure-fire moneymaker. It is one of those pictures about which this can be said without reserve or conservatively without fear of making false prophecies.

"The Storm" is one of the distinctive pictures of the year. It is an adaptation of Langdon McCormick's stage melodrama of the same name which played an extended engagement in New York and then made a wide tour. The film version adheres especially firmly to the original, the only apparent changes being additions and further exposition for the first reels that fit onto the story with uncommonly intimate relationship.

The play was pure melodrama with especially well manipulated stage effects for thrills, notably in the scene of the forest fire. The adaptation has retained all the melodramatic flavor and force, and what were stage effects have become the real thing. The picture begins with a snow storm and ends with the fire. They have the healthy effect of walloping you at the start and then again at the climax.

What transpires between is elemental; an elemental conflict, the love of two men for a girl, who are trapped in a Northwoods cabin throughout the winter by the great snows. It has elemental appeal, which, in final analysis, is what has always pleased Mr. and Mrs. G. Average Theatregoer most in this sort of entertainment.

But the success of the picture does not by any means lie solely in the subject matter. Quite the contrary. What stamps "The Storm" as an exceptional picture is the inspiring manner in which the production is made in all departments. Reginald Barker's direction has intensified the drama, with his smooth narration of the story, in which he has, of course, been aided by an expert scenarist. His selection of exterior scenery and arrangement of interiors has mounted the picture with fine atmosphere.

The acting is superb. Although House Peters is starred, Matt Moore and Virginia Valli share acting honors with him. These three play what are practically the only roles of importance, with the possible exception of Josef Swickard in a part that appears for a time in the first reels. The method of the trio is restrained and being done as well as they are their performances are tremendously effective. The photography is artistic in composition and clear in result. The shots of the forest fire, which is especially well staged, will tend to make the spectator feel the heat and thrill him out of his seat.

You evidently have seen "The Storm is Coming."

You can go the limit in saying "The Storm is Here."

The Cast

Dave Stewart.....Matt Moore
Burr Winton.....House Peters
Jacques Fachard.....Josef Swickard
Minette Fachard.....Virginia Valli
Nanteeka ..... Frank Lanning
N. W. M. Police Sgt.....Gordon McGee

Adapted from Langdon McCormick's Play of the Same Name.

Scenario by J. G. Hawks.
Directed by Reginald Barker.
Photographed by Percy Hilburn.
Length, 7,400 Feet.

The Story

David Stewart, blase rounder of the cities, has seen "too much" of women, and is beginning to love the straight, clean Northwoods. He saves Burr Winton, a great, honest hulk of a woodsman, from robbery and possible injury at the hands of a gang in a trading post where Burr came for supplies. A friendship develops which results in Burr taking David back with him to his valley trapping domain, where for four long months snow will hem them in where women never come—a pleasure for the jaded David. But a few days before the snows Burr is visited unexpectedly by Fachard, a Canuck smuggler, and his daughter. Fachard has been wounded by the Mounted and dies. Snow chains Burr and David with the girl for winter. What comes shows every human weakness that ultra civilization has developed in David and every primitive good quality that the woods have kept in Burr.

They are willing to murder each other from the second day, over Minette Fachard, and she tries to keep them friendly.

When Spring frees them a forest fire brings a dramatic denouement that marks the girl's choice clear to her.

"For Big Stakes"

Fire Scene in Fox Production Starring Tom Mix is Big Thrill.

Reviewed by Mary Kelly

Tom Mix leads a precarious existence indeed, in this feature, in which the odds are against him as never before. This hero-in-danger complex in the production is rather too prominent for plausibility's sake. The effect is as if the author and director had thrown realism to the winds for the sake of exploiting the star. This would be justifiable, in view of his famed daredeviltry, if the stunts were as startling as they sometimes are. But with the exception of the tremendous fire scene at the close, and this is not a vehicle for Mix, there are no unusual thrills. The fighting and shooting is heavy, but the victories are a little too easy to bring much suspense. If they were a little more realistic and less like one-man achievements, they would be more certain to hold the interest.

The fire scene has been excellently done. There is an effect of expanse and abandon about it that is quite out of the ordinary. It is as if the whole town and the surrounding prairie for miles about were in flames. The tension is increased by the terrific fight in the burning house and later the rescue of the girl. Patsy Ruth Miller is especially appealing in this role.

The Cast

"Clean-up" Sudden.....Tom Mix
Dorothy Clark .....Patsy Ruth Miller
Scott Mason.....Sid Jordan
Rowell Clark.....Bert Sprotte
Ramon Valdez.....Joe Harris
Sheriff Blaisdell.....Al Fremont
Tin Horn Johnnie.....Earl Simpson

Story and Scenario Not Credited
Direction by Lynn Reynolds
Length, 4,378 Feet.

The Story

"Clean-up" Sudden is a strange cow-boy in Pima County, Arizona. He upsets precedent by intimidating the sheriff into opening up the jail and freeing Peterson, a pitiful object, who is in for stealing barbed wire, and whose wife has died while he was imprisoned. Pretty Dorothy Clark has been taking care of Peterson's little boy, and "Clean-up" falls in love with her. The whole community is down on him because of his fearlessness and prowess with the gun and lariat. He proves many times that he is superior to the others. One frame-up leads to another, until one of his enemies burns the Clark home, after tying Dorothy to a tree. After many thrilling escapades, he saves her and wins a new reputation for bravery.

Program and Exploitation Catchline:

There's a Fire Scene So Real That It Almost Eats Up the Picture!—It's the Final Thrill in a Picture About a Man Who Is a Hero Every Minute—Tom Mix and Patsy Ruth Miller Are an Attractive Team.

"The Unfoldment"

Strong Spiritual Theme is Principal Contribution of Associated Exhibitors' Product.

Reviewed by Mary Kelly

As a picture with a deep religious motive, "The Unfoldment" is unusually interesting. It is done with so much dignity and intelligence that it survives the frequent weakness of such productions which are apt to be laughable at times in their intense morality. It is a picture of reform and naturally its appeal is limited to the more or less serious-minded patron. The title speaks for itself in this regard. It is a story with a spiritual lesson, told without reference to any sect or creed. While the action and the characters are a strong factor, by far the greater stress is laid upon the theme. This would suggest that the tastes of the patrons in your neighborhood be carefully considered, and particularly their reaction to the feature of the "uplift" type.

The development of the motive reaches its zenith when the girl describes the life of Christ to the prisoners. This is done by means of reproducing some of the old masterpieces. The painting of the "Last Supper" is one of these that has been exceptionally well posed.

Most important in appraising the work of the cast is their whole-souled sincerity. The difficulty of making the subject-matter register has been appreciated by them and the result is an interesting performance, part honors being due to conscientious directing. Special mention, in exploitation, should be made of the fact that this feature marks Florence Lawrence's return to the screen.

The Cast

Katherine Nevin .....Florence Lawrence
Martha Osborne.....Barbara Bedford
James Osborne.....Chas. K. French
Charles MacLaughlin.....William Conklin
Angus.....Albert Prisco
Mrs. MacLaughlin.....Lydia Knott
Jack Nevin.....Raymond Cannon
"Mayor of Ave. A".....Murdock MacQuarrie
Ted Peckham.....Wade Boteler

Story and Scenario by James Cauldwell and Reid Heustis
Direction by George Kern
Length, 5,795 Feet.

The Story

Adversity threw Katherine Nevin into the environment of a big newspaper organization and brought her into contact with all sorts and conditions of people—the self-sufficient owner; the iconoclastic city editor; his pitifully crippled brother whose condition has made him bitter against God; the revenge-seeking man of the streets.

It remained for her, through the power of the photoplay screen, to show each one to himself in his true light. She made them see themselves as others saw them and revealed to them the truth that, "As you think, so you are." She also untangled several difficulties and two romances.

Program and Exploitation Catchline:

A Picture With a Message That you Can't Resist—Inspired Entertainment With a Splendid Cast—Florence Lawrence, the Biograph Girl of Early Moving Picture Times Proves That She Still Deserves a Place in Your Hearts.

The Gyro-Designer and Smoke Rings

This Kineto Review shows how a gyroscope top equipped with a funnel filled with sand will trace different designs on a table-top. It shows also how smoke rings can be formed by forcing smoke through a small opening in a tin can somewhat in the way that a smoker blows smoke rings through pursed lips. These pictures lack the usual interest of Kineto Reviews. Their chief virtue is in their brevity.—T. S. daP.

Newest Reviews and Comments

"Divorce Coupons"

Splendid Vehicle and Cast Has Been Provided For Corinne Griffith by Vitagraph.

Reviewed by Mary Kelly.

"Divorce Coupons" sells Corinne Griffith in one of the most successful methods conceivable. She has been cast and directed with splendid box-office judgment, and for various reasons makes an appeal that is hard to resist. Pictorially, as the wife to unlimited millions, she registers one hundred per cent. in magnificent array of becoming gowns. Dramatically, she is just as certain, for the role is one that commands sincere interest, and her interpretation of it is most sympathetic.

An exceptionally good story has been used. A slightly different angle to the play of the unsatisfactory marriage has been conceived, and played to dramatic advantage. The thing that threatens the happiness of husband and wife is a malicious freak of circumstance, a purely imaginary barrier, a fact which makes the situation the more crucial. The "Divorce Coupon" is the term which the girl uses in describing the promise of freedom which always goes with the bonds of matrimony. Alimony is the interest. But in this case she falls in love with her husband and has no desire for divorce, only her early comment comes back on her, and that provides the emotional interest.

The supporting cast has much to offer. Mona Lisa, in the role of Ishtar Lane, the psychic, is a remarkable personality. Her performance, which might easily be overdone both by the director and herself, adds only the slightest mystical touch, and is effective because of this. Photography, lighting and settings are matters that have been given fine consideration.

The production gives every promise of being a good investment for the exhibitor.

The Cast

Linda Catherton.....Corinne Griffith
Roland Bland.....Holmes E. Herbert
Ishtar Lane.....Mona Lisa
Teddy Beaudine.....Diana Allen
Conrad Fontaine.....Cyril Ring
Buddy ..... Vincent Coleman

Story by Ethel Watts Mumford.
Scenario by William B. Courtney.
Direction by Webster Campbell.
Length, 5,249 Feet.

The Story

Linda Catherton, a young girl whose family has fallen into poverty, longs for riches and the life of the city. Her school boy chum, a young lawyer, wants to marry her, but money is the object of Linda's marriage and she refuses. Then the society belle of the small Southern town is married. She asks Linda to be her bridesmaid. The girl accepts because Roland Bland, a wealthy young man, but notorious and known as the Universal Corespondent, is to be best man. She sees in him her opportunity, and in her simple country way wins his heart. He, like Adam, falls for the girl, and when he learns that he has bitten into the apple starts to make things merry. He goes out to give her evidence enough for a divorce, but the girl has learned to love him dearly and refuses to be separated.

Then the other woman enters the scene. She loves the husband, but her love is of the kind that wants to make him happy with his own wife. Here an intense bit of dramatic action ensues. The villain is made away with, and with the cold, grey dawn of a new days, as the angelus is ringing, the other woman finishes her work and the couple are united.

Program and Exploitation Catchlines:

"Divorce Coupons"—the Guarantee That Goes With An Advantageous Marriage—the Story of a Girl Who Married for the Sake of Alimony—the Unusual Turn in Events That Gave Her a Different Conception of Marriage.

"Her Night of Nights"

Universal Production Gives Marie Prevost Opportunity to Wear Several Wonderful Gowns.

Reviewed by C. S. Sewell.

Abundant opportunity is afforded Marie Prevost to display her personal charm in her newest Universal feature, "Her Night of Nights," as she is cast as a model who displays many types of gorgeous gowns in an exclusive Fifth Avenue shop and later appears in an abbreviated costume at a ball which reminds the spectator of the costumes she wore when a bathing beauty.

As in her previous productions, Miss Prevost is charming and attractive and acts with ability, but she has not been provided with a particularly interesting story in this instance, the theme dealing with the scrape a girl got in an effort to assist a husband in making his wife jealous. It has not been presented with any especially novel angles.

The star is assisted by a capable cast, including Edward Hearn, as her serious-minded lover; Hal Cooley, as a rather gay young husband, and Betty Francisco, as his chorus girl wife. Then there is also Richard Daniels, a very much freckled youngster. Director Hobart Henley has succeeded in making this production only one of average appeal, the star being its main drawing power.

The Cast

Molly May Mahone.....Marie Prevost
Jerry Trimble.....Edward Hearn
Ted Bradley.....Hal Cooley
Myone Bradley.....Betty Francisco
Cyrus Bradley.....Charles Arling
Lily Everson.....Jane Starr
Pop Mahone.....Robert Dailey
Micky Mahone.....Richard Daniels

Adapted from Story by C. S. Montayne.
Scenario by Doris Shroeder.
Directed by Hobart Henley.
Photographed by Victor Milner.
Length, 5 Reels.

The Story

Molly Mahone, who loves pretty things, is a model in a Fifth Avenue shop. Suddenly she finds herself in love with a hard working young man and her butterfly tastes vanish and she helps him save to buy a home. Her sweetheart, Jerry, is unable to meet her at the appointed time to take up the option, and peeved, she spends the money on furs. A quarrel ensues and she goes to a ball with Ted Bradley who wants to make his wife jealous to regain her love. A raid and other complications ensue, however, everything is finally straightened out.

Program and Exploitation Catchlines:

Always Attractive Marie Prevost in a Peppy Story of a Girl Who Loved Luxury But Who Finally Married a Poor Man.

You Will Like Marie Prevost in This Picture, in Which She Wears Some Wonderful Gowns.

"Circus Days"

The days of childhood are brought back by this two-reel W. S. Campbell Comedy for Educational release. The main idea centers around one of those backyard circuses that used to—and still do—charge two pins admission. But here all the actors aren't children; there's Joey, the clever monk, and the famous Campbell dog, and everybody unites in making this one of the best Campbell comedies yet turned out. Charles Hochberg is to be commended for his direction. A. Linkof is also mentioned in that connection. Little Joey, than whom there was no cleverer monk, is now dead of pneumonia and will be sadly missed by children the country over. One picture of feature length in which he appeared was "The Four Horsemen." He's at his best in "Circus Days."—S. S.

"Her Mad Bargain"

Associated First National Presents Anita Stewart in Extraordinary But Generally Acceptable Story.

Reviewed by Mary Kelly.

Anita Stewart is presented here in a picture that is improbable but generally acceptable. The story concerns a bargain of an extraordinary nature and will appeal in many cases just because it is far removed from common experience. In depicting the heroine's progress through various environments of poverty and luxury, and her artistic, social and business pursuits, there is an attractive panorama that can be counted upon to win approval. The production has been interestingly staged, and has the conventional quota of comedy and pathos. It contains enough diversion to be assured of at least average success.

"Her Mad Bargain" is the agreement to take her own life after one year, upon the receipt of $50,000. This sum of money is the temporary relief offered by an interested artist who discovers the girl attempting suicide. Anita Stewart's role is a rather strenuous one from the outset. Restraint may seem incompatible with the circumstances, but her performance would be more artistic if she suffered less ostentatiously. All of her work in this picture gives the impression that she is too conscious of the camera. Walter McGrail's sincerity provides a good balance in this respect. Ernest Butterfield, as the kid, is another human note, and the scene of his automobile accident is unusually realistic.

The Cast

Alice Lambert.....Anita Stewart
Grant Lewis.....Arthur Edmund Carew
Mrs. Henry Beresford.....Helen Raymond
Mrs. Gordon Howe.....Adele Farrington
Mrs. Dunn.....Margaret McWade
Parsons ..... Percy Challenger
David Leighton.....Walter McGrail
Ruth Beresford.....Gertrude Astor
Monsieur Armand.....George B. Williams
Jerry Dunn, Jr.....Ernest Butterworth
Jerry Dunn, Sr.....Will Badger

Story and Scenario by Josephine Quirk.
Direction by Edwin Carewe.
Length, 5,491 Feet.

The Story

Alice Lambert's life had been crowded with sorrow and disallusionment. But David Leighton arrives upon the scene just as she is about to kill herself, and, by accusing her of being a coward and a quitter, he induces her to allow him to insure her life for one year. Provided with munificent funds and a new attitude toward life, Alice soon learns that luxury does not necessarily mean happiness and also that she has much to live for. At the end of her probation period, she assures David that there is no further need to insure her against suicide and joyfully accepts his proposal of marriage.

Program and Exploitation Catchlines:

Would You Agree to End Your Life After One Year's Time for the Sum of Fifty Thousand Dollars If You Were Tired of Living?—Anita Stewart's is Such a Wild Agreement, But During the One Year's Time, She—But That's the Picture.

"The Fatal Marriage"

Under the former title, "Enoch Arden," this feature was reviewed by Moving Picture World, April 24, 1915. The present version has suffered a number of changes and has been re-titled. The story is based on Tennyson's familiar poem and has been presented in a slow, quiet manner typical of the old-fashioned production. In attracting present-day interest, the best means is the use of the names of Lillian Gish and Wallace Reid. D. W. Griffith who supervised the production also plays a small role. The direction is by William Christy Cabanne, the footage, 4630 feet, and the distribution by R-C.—M. K.

Newest Reviews and Comments

"The Half Breed"

First National Presents Story Featuring Wheeler Oakman Based On Oliver Morosco Stage Play.

Reviewed by C. S. Sewell.

That there is an almost insurmountable blood barrier against which the half-breed Indian has to fight, regardless of the advantages given him by education and civilization; and how the effect of this in overthrowing his cherished desires will bring to the surface the traits of his Indian blood, is the theme of "The Half Breed," the Oliver Morosco production, featuring Wheeler Oakman in the title role, which is distributed by First National.

Mr. Oakman is a good selection for the role and portrays it with realism; however, it is not a pleasant story particularly where he allows his savage traits to get the better of him when he is finally repulsed by the white girl who has previously favored his suit and he does things which alienate your sympathy for him.

One of the weak points of the picture, from an audience standpoint, is the fact that there is no strong sympathy established for either the hero or any of the characters and while there are some melodramatic scenes they are not convincing nor are there the compelling dramatic touches that would make you forget this lack of sympathy. Mary Anderson is satisfactory as the white girl, who allows herself to be carried away by romance, but finally decided against the half-breed. The remaining roles are in capable hands.

The settings are good, the atmosphere realistic, and there are some thrills particularly in rounding up the immense herd of cattle and where the hero and the other girl dive into a stream on horseback, but the continuity of the story is faulty and several times the spectator finds it hard to clearly follow the action.

The Cast

Delmar Spavinaw.....Wheeler Oakman
Doll Pardeau.....Ann May
Evelyn Huntington.....Mary Anderson
Ross Kennion.....Hugh Thompson
Judge Huntington.....Joseph Dowling
Juan Del Rey.....N. F. DeRuiz
John Spavinaw.....Carl Stockdale
Dick Kennion.....King Evers

From Oliver Morosco's Stage Play.
Adapted and Directed by Charles Taylor.
Length, 5,484 Feet.

The Story

Delmar Spavinaw, a half-breed, loves Evelyn Huntington, whose father, Judge Huntington, is prejudiced against him because of his race. Evelyn, carried away by romance, favors his suit, but finally realizes that she really loves Ross Kennion, an honorable, upright, though unromantic white man. Disappointed in his love affair and goaded by the treatment of the whites who have sought to have his Indian mother evicted from land which she rightfully owns, his savage instincts get the better of him and he plans revenge. Seeking to obtain important papers, his fellow conspirators murder a white man and it is necessary to leave the country. Delmar plans to take Kennion's son, also his cattle, and to force Evelyn to go with him. He gets away with the cattle and en route to the border meets Evelyn's chum, Doll, who decides to go with him, and they finally reach Mexico safely.

Program and Exploitation Catchlines:

Dramatic Story of What a Half-Breed Indian and White Man Has to Contend With.

See Wheeler Oakman in This Stirring Drama of the Red-Man, Based on the Oliver Morosco Stage Success of the Same Title.

"Some Baby"

There are a number of good comedy situations in this single-reel Pathe offering, starring Snub Pollard, assisted by Marie Mosquini. It is a broad comedy of newlyweds who have a baby wished on them as a wedding present. Someone steals the baby along with all of the furniture and the chase to recover the little tot when its mother demands its return, will furnish many laughs. This one ought to please the average audience.—C. S. S.

"Annabel Lee"

Picture Based On Edgar Allen Poe's Verses Has Poetic Appeal Primarily —Distributed by George Fecke.

Reviewed by Mary Kelly.

Edgar Allen Poe's verses to "Annabel Lee" suggested the story which has been used for the picture, and the picture like the poem is without a dramatic punch. Conceived primarily as esthetic entertainment, it lacks realism. The characters are more like dream figures and the action is long drawn-out with a heavy emphasis on sentiment throughout. For instance the interlude while the hero is lost at sea is almost entirely without suspense. This time is marked by delicate touches indicating the grief of his mother and the loyalty of his sweetheart, but nothing happens to preserve the interest. The constant reminder that he is still loved by those behind is without novelty or much action. Scenes that might have been made vivid, such as the storm at sea or the rescue from the desert island have been only faintly suggested, instead of shown.

This tyle of subject might make a more certain appeal if it were considerably shortened, and presented more as an illustrated poem than a feature production. It has been produced in a poetic mood and to those who enjoy this sort of entertainment, it will no doubt be pleasing.

The Cast

Annabel Lee.....Lorraine Harding
David Martin.....Jack O'Brien
Mother Martin.....Florida Kingsley
Colonel Lee.....Louis Stearns
David Martin (as a child).....Ben Grauer
Annabel Lee (as a child)...Arline Blackburn
David Grainger.....Earnest Hilliard

Adapted from the Poem by Edgar Allen Poe.
Scenario by Arthur Brilant.
Direction by William J. Scully.
Length, 4,800 Feet.

The Story

Annabel Lee lives on a hill in the most beautiful residence in a small fishing village. Her sweetheart, David, is a fisher boy, whom her father does not recognize as a suitable husband. He promises, however, to give his consent to the marriage, if David will go away for a year, and if in the meantime their love remains true. David and the Chinese cook on board the ship, on which he sails away, are banished from the vessel by a jealous crew. They are sent out into the storm in a small life boat. They swim to the shore of a desert island but David's companion contracts a fever and dies. David's mother receives word that he has been drowned and goes to live with Annabel. Finally a ship comes within sight of the island, and David's signals are answered. He gets back home safely and is welcomed by Annabel and his mother.

Program and Exploitation Catchlines:

Edgar Allen Poe's Famous Love Poem Adapted to the Screen—the Story of a Beautiful Girl and a Poor Fisher Boy and a Love that Survived All Time and Distances.

"Starland Revue"

The fourth of the R-C series devoted to offstage moments of the favorite stars on Broadway is up to the interesting standard of the first three. Perhaps the most vivid scene is George Arliss' rehearsal with his leading woman. Eddie Cantor from a domestic angle, Master Gabrielle in a scene with Charlotte Greenwood and attractive shots from "Tangerine" and "Blossom Time" are included. —M. K.

"South of Suva"

In Different Type of Role For Paramount Mary Miles Minter Reveals Unusual Ability and Charm.

Reviewed by C. S. Sewell.

Never has Mary Miles Minter appeared more attractive or charming than in the Realart production, "South of Suva," which is distributed by Famous Players-Lasky. Cast in a straight role as a grown woman, a young bride, in contrast to the sweet and honeyed type of girlie-girlie pictures with which she has been largely associated, she acts with ability and is always a treat to the eye.

The entire action of the story takes place in the tropics "South of Suva" in the Fiji Island group. The tropical atmosphere is well and convincingly handled, the story, however, is only of average interest and fails to carry conviction at times. Strangely enough, the very appealing personality and magnetism of the star has much to do with this, as it seems hardly normal for a man to choose a life of degradation with semi-savage companions in place of a girl of such beauty and refinement. In brief the star was far finer than the picture, but this has happened to Miss Minter before.

There are other apparent inconsistencies and despite the strong appeal of Mary Miles Minter, whose work will endear her more than ever to her admirers, the production as a whole is only one of average quality.

John Bowers is satisfactory as the lover and rival of the degenerate husband, admirably portrayed by Walter Long, revealing the strong contrast between the husband and wife. Roy Atwell gets considerable comedy out of a character role, but is inclined to overdo it at times and his makeup shows up badly in some of the closeups.

The Cast

Phyllis Latimer.....Mary Miles Minter
Pauline Leonard.....Winifred Bryson
Sydney Latimer.....Walter Long
John Webster.....John Bowers
Marmaduke Grubb.....Roy Atwell

Story by Ewart Adamson.
Scenario by Fred Myton.
Directed by Frank Urwon.
Length, 5 Reels.

The Story

Phyllis Latimer, bride for a year, unexpectedly goes to join her husband in the Fiji Islands. She finds him a dissipated degenerate surrounded by native women. She gives him back his rings and puts him on probation. After two weeks she finds his regeneration is hopeless. Preparing to leave him he seeks to attack her but the falling of a canopy stuns him. Making her getaway she finds she has not enough money to pay her steamer passage from the island. Mistaken for the ward of her husbands enemy, Webster, she decides to impersonate her. Their friendship ripens and Latimer on a visit to Webster finds her and takes her back. Refusing to join in his plans, Latimer in a drunken frenzy gives her to the savage natives as a sacrifice to their gods. Webster, learning of this, arrives in time to save her, and Latimer is killed in the battle with the native police.

Program and Exploitation Catchlines:

Always Charming and Attractive, Mary Miles Minter in a Story of the Tropics, in a Role That Will Make You Like Her Better Than Ever.

Where is "Suva?" See This Picture and You Will Know. But Best of All, You Will See Beautiful Mary Miles Minter More Lovely and Charming Than Ever.

Exploitation Angles: While the tropical location of this story will furnish angles for exploitation your main point of appeal to patrons should be on the star. She is shown in a role different from her usual type and one which reveals her as an actress of beauty, charm, ability and personality.

Newest Reviews and Comments

"A Virgin's Sacrifice"

Vitagraph Production of Story of the North Woods Stars Corinne Griffith.

Reviewed by Mary Kelly.

The lack of suspense in "A Virgin's Sacrifice" is so evident that the picture as a whole is hardly more than mediocre. It fails in the art of keeping one guessing. This applies not only to the main theme, the chief purpose of which is to mislead, but in the development of the drama. Even at the time of the climax, the thrills are more or less uncertain, as the outcome is so obvious. It is the old story of the caged girl and her captor. The preparation for her rescue is revealed with such care that it is robbed almost of surprise. If there were more novelty in the material, it would register in spite of the method of handling, but the main situation is as old as moving pictures and has lost something by repetition.

Sentiment and chivalry run high in the story. A young man volunteers to pose as the father of a mysterious infant to save the name of a girl who is posing as the mother. Corinne Griffith has little to do except look tragic. There are a number of stunning close-ups of her. The backgrounds and atmosphere are typical of the usual picture of the Canadian woods. One of the more striking touches is the burning of the gambling house, a final crimson flash in the snow.

The Cast

Althea Sherrill.....Corinne Griffith
Tom Merwin.....Curtis Cooksey
David Sherrill.....David Torrence
Mrs. Sherrill.....Louise Cussing
Jacques ..... Nick Thompson
Nokomis ..... Miss Eagle
Sam Bellows.....George McQuarrie
Batielle ..... Charles Henderson

Story and Scenario by William B. Courtney.
Direction by Webster Campbell.
Length, 4,867 Feet.

The Story

The story deals with a man who agrees to marry a girl in order to save her from a great danger, the nature of which is not disclosed. The youth fights his enemies in the dark, aided by an Indian and half dozen wolf-dogs. His faith in the girl never falters, although circumstances indicate that she is unfaithful. His love goads him on into new dangers and adventures, face to face with a gang of outlaws, but he braves it all, and brings her safely home, where the mystery surrounding her life is cleared.

Program and Exploitation Catchlines:

Corinne Griffith in a Role That Has Inspired Sympathy Throughout the Ages—a Girl Who Sacrifices a Priceless Reputation for Some One She Loves—the Story of Her Love and Two Men.

"Screen Snapshots No. 3"

This fan magazine of the screen, distributed by Pathe, contains several interesting items. One shows Carmel Myers, Bessie Love, Ruth Clifford, Pauline Stark and Colleen Moore making fudge. Other items show Bryant Washburn, Buster Keaton, Snub Pollard, Marie Mosquini, Nell Shipman and Baby Peggy. —C. S. S.

"Friday the Thirteenth"

Naturally this single reel comedy, distributed by Pathe, deals with superstitions, and Paul Parrott gets into all kinds of scrapes and trouble thereby. This number is of especial interest on account of the presence of a new leading woman, Jobyna Ralston. She is an attractive and capable assistant of the star. This comedy is of average interest and contains several amusing situations.—C. S. S.

"From the Death of H. H. Pope Benedict XV to the Coronation of H. H. Pope Pius XI"

An interesting three-reel film showing the events taking place in Rome during the time described in the title has been brought to this country by Luigi Brunacci. The producers of this picture obtained permission to photograph some of the proceedings at the time of the funeral of Pope Benedict and the election and coronation of Pope Pius within the Vatican precincts where the news photographers were not allowed. Particularly among these is the procession of cardinals, that gives a close view of each as he passes.

The photography is unusually clear, taking into consideration the fact that around the time of the election and coronation of the present Pope the Roman weather was especially foggy with frequent heavy rains. The film will have interest for others as well as Roman Catholics.—F. T.

Lighting the Sea-Lanes to New York Harbor

Few people take time to think how the incoming and outgoing vessels in New York's harbor, the greatest harbor in the world, are aided in keeping to their course in deep water. Most people just take it for granted that they come and go in a hit or miss manner without any definite course to follow.

But this picture illustrates what a vast amount of work and care is necessary to keep the safe-guarding lights and warning bells along the water "pathways" within the harbor on the job.

The Ambrose Channel is shown, "the Broadway of the waterways," with its never-ceasing harbor traffic, and the miles of buoys that guide the ships in their courses. The bouy tender that makes trips ever so often to see that the buoys are in working order and supply them with gas-tanks for their lights is shown making its rounds. And there are also glimpses of the huge lights in the light-houses at the harbor entrance that guide ships coming into the most populous waterway in the world. —T. S. daP.

"The Man Haters"

Though not a new idea, this is a bright and entertaining little comedy dealing with six attractive girls who vow to have nothing to do with men. To escape them they charter a yacht. Of course a mere man is rescued and all of the girls secretly try to win his favor, but they overwhelm him and he prefers to return to his raft and take the chance of rescue. There is good satirical comedy to this idea and the girls are attractive (Pathe).—C. S. S.

"Pathe Review No. 162"

Continuing the series of "Photographic Gems" which have appeared in several of the recent issues of the Review and which are all beautiful and exceedingly well done, this number shows scenes on St. Johns River in Florida. Particularly striking are the views taken by employing the river as a mirror. Other interesting sections show views of polar bear hunters among the eskimos of Siberia, striking scenes of the engineering marvel of the bridge over the Firth of Forth in Scotland, training of police dogs, and a color section dealing with the modern city of Arles and ruins of the Roman city of Arlelatum.—C. S. S.

"The White Masks"

Merit Company Releases Franklyn Farnum Feature Combining the Thrills of the Prize Ring and the Ku Klux.

Reviewed by Mary Kelly.

After a somewhat labored opening, "The White Masks" develops into a stirring drama and succeeds in registering a good punch at the finale. The lengthy preparation for the excitement may be for the sake of contrast with the purpose of accumulating the interest gradually. But it is too slow in moving to accomplish this. The first part of the film could be cut to the decided advantage of the effect of the whole. Repeated emphasis on the villainy of the villain, the integrity of the hero, the facetiousness of his companion is unnecessary, after having been once suggested.

Considerable effort has been made to make this rank as something different among Westerns. The thrill of the prize ring and the maneuvers of a band similar to the Ku Klux help in accomplishing this. Upon the occasion of the first showing, the scene of the prize fight met with evident approval. Shorty Hamilton, who figures in this scene, gives the most interesting performance of the entire cast, not excepting the star. Franklyn Farnum's work is along traditional lines, and he proves that in combining the arts of smiling and fighting, he is an adept.

The Cast

Jack Bray.....Franklyn Farnum
Jim Dougherty.....Al Hart
Olga Swenson.....Virginia Lee
Battling Rush.....Shorty Hamilton

Adapted from the Story by E. H. Corr.
Scenario by Marian Hatch.
Direction by George Holt.
Length, 5,000 Feet.

The Story

Jack Bray is a wanderer in the wilderness of a Western town, governed principally by a band known as the "six-o-one," a gang of masked riders. While their original purpose was protection and not disturbance, they are temporarily under the direction of a degenerate, Jim Dougherty, keeper of the saloon. Jim is the unwelcome suitor of Olga Swenson, the pianist in the cafe. Jack falls in love with her and incurs the enmity of Jim. Jack manages Battling Rush in a prize fight which is the event of the season, and in spite of his big opponent and the crooked work of the gang, he wins. Jack finds he has to fight for Olga, but he gets her.

Program and Exploitation Catchlines:

The Story of a Band Like the Ku-Klux, Ruled by the Most Wicked Man in Town—a Prize Fight With a Comedian for a Champion—a Romance Between the Saloon-Keeper's Girl and the Stranger.

"A Japanese Nightingale"

Fannie Ward is the star of this re-issued Pathe playlet in three reels, originally released in five reels. Based on a popular book by Onoto Watana, which was also made into a successful play, it tells a pretty story with strong dramatic moments. As the title implies, it is Japanese throughout and the sets are striking and the atmosphere well maintained. A feature of the production is the fact that with the exception of the two leading characters all of the other roles are portrayed by Japanese actors. It is a production which will appeal to the average audience and is one of the best of the playlets recently released. —C. S. S.

INDEPENDENT SHOWMEN'S NUMBER Out Next Week

PROJECTION

By F. H. RICHARDSON

Primed and Cocked

W. F. Achuster, projectionist, Globe Theatre, Albany, Oregon, writes:

I'm all primed and cocked, ready to shoot, and intend to do so straight from the shoulder. Take great pleasure in reading the department each week, seeking therein the nourishment necessary to the making of the efficient projectionist—and, heaven knows, there is need of progressive projectionists on this Pacific Coast of ours.

I have met some real men in the Portland local—to which I belong as an auxiliary—but the "Know-It-Alls" and the "That's-Good-Enoughs" are in the majority or I'm a liar by the clock. Practically everyone in the profession out here goes by the title "Operator," and right here let me inject a bit of experience: I am not an A-1 projectionist YET, but it is my ambition to be just that, and history tells us that mere man in order to become great must fix his eyes on and grasp for higher things. Also once he starts upward he must live up to his ambition.

About two weeks after taking this place, when signing a slip for my week's stipend, I noticed that "operator" had been written in. I protested, whereupon the manager said I was "operator" to him, and not "projectionist," and that he did not believe in such pettish stuff. To many this may seem self-condemning, but I noticed that many who know have commended me on the excellence of my work, which is proof that good work is noticed and that in the end it will win out.

Cracked Sprocket Holes

Fully 95 per cent. of the film I use has cracked sprocket holes, at least in some degree. It is possible for a film with cracked sprocket holes to run perfectly, no matter how perfect the projector itself may be?

Is a new film, which has not been properly waxed more apt to cause a rough picture than one which is worn in? I have run some new film with a far less satisfactory result than some of the old, pretty badly broken up stuff.

Have we any punch-hole artists out this way? I'll say we HAVE. Keeps me busy during matinees cutting them out, and otherwise repairing the films for the evening show. Why don't I do it before matinee? Because it would not be appreciated and the pay does not justify my working more hours than I do.

I have several of the old six-spoked, heavy-rim 2,000-foot reels. With take-up tension just sufficient to rewind the 2,000 feet these small-hub affairs are very sluggish when projector is started, which occasionally results in some four-handed speed on my part. I had a ring of half-inch holes cut in the rim, and now they work better. But from the boss came the sarcastic remark that he "thought they probably were ruined." Might say that on one projector the motor starts off on a jump, which aggravates the trouble. Can you suggest a remedy?

How Can I Tell Genuine Parts

I have found trouble installing at least one new projector part. Is it possible it is not a genuine Simplex part? How can I tell whether a part is genuine or not?

Should the Simplex intermittent oil well be filled until oil runs out of the small hole in its side near the top? It seems the bearings are pretty bady worn, as the medium body, parafine base, auto-engine oil I use spatters right out into the drip pans.

I have two Simplex projectors—a 1915 and 1916, I think. Use about 35 amperes through G. E. mercury arc rectifier. Have no ammeter. Use ⅝ cored upper and ½ inch lower. Intend securing some silvertip negatives. Project a 13-foot picture at approximately 10 degrees angle. Both projection lenses are Gundlach—3.5 inch E. F. On projector No. 1 lens has 1.5 inch free diameter—working distance 2⅝ inches; 19½ inches between converging lens and aperture. Projector No. 2 has lamphouse back as far as it will go. Condensers all 6½ plano convex, spaced 1/16 inch apart. Spots are good, but a trifle hazy. No color spots visible on screen. Use 50-50 two-blade rotating shutters, set at aerial image. Have not tried cutting down master blade, since if I did it would throw shutter out of balance. Am I right in this? If I did not have a lens chart and handbook (they go hand in hand) the lineup doubtless would be very different.

And now one thing more and I'm done. What causes nicely burning carbons to suddenly "fizzle" and flame up, without any apparent cause?

This is too darned long to ask publication, Rich, but use such of it as you think may have value. I have myself gotten oceans of good from our department, and much of it from your answers to just such questions as I am asking.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

No Letter Too Long

No letter is too long if it contains sufficient interest to justify itself. And your letter does all of that. In the first place, your manager's position with regard to the title projectionist is precisely what we must expect from one who does not understand the underlying cause of changing the name from "operator."

When so very many of our own men do not themselves realize the importance of the change, what are we to expect from the manager. He has learned to consider the man in the projection room as merely one who operates a more or less automatic machine. Naturally he visualizes projection as purely a mechanical operation.

The operator of the machine has only to oil it (which a boy can do—and do much BETTER than many operators do do it incidentally), thread in a film (which a boy can do), put in and adjust carbons (which a boy can do with just a little practice), strike an arc (which a boy can do as well as the next) and start the machine going (which a small boy can do after twice showing how).

He does not realize that all this is MERELY PRELIMINARY TO THE REAL WORK OF PROJECTION—to the reproduction of the photoplay upon the screen. That after all this is done the work of the PROJECTIONIST really only just begins; he also does not realize that the machine "operator" may, and usually does work inefficiently, the projectionist, having knowledge not possessed by the operator, is presumed to do his work without waste.

The Manager's Remark

No, brother, until our own men have sufficient respect for their profession to treat it as such, and to use and APPRECIATE a distinctive title, we cannot blame the exhibitor and manager if he refuses to recognize it.

The remark of your manager concerning your improvement in the reels merely is illustrative of the fact that the average manager hires a machine "operator," and visualizing him merely as such, has little respect for or confidence in his knowledge. He does NOT employ a projectionist and place projection matters entirely under his control, which is the logical method of procedure.

Somewhat Astonished

I have been somewhat astonished and hurt at the non-progressiveness of the Pacific Coast city projectionists. There was a time when I admired them and praised them FOR progressiveness. Now we have very many Eastern and mid-West bodies far in advance of the West Coast men in the matter of being up to date and progressive. I have before me a letter from the secretary of an eastern Canadian local protesting that it, as a local, have for years used the new title, even on their union letter heads, and that even before its publication each of its members have purchased a copy of the new handbook—even before the price was definitely set—the secretary of the local making a substantial cash deposit with the order for the books.

No Pacific Coast local, and no United States local, has, to date, duplicated this performance, which I challenge any man to deny is an indication of progressiveness.

As to Cracked Sprocket Holes

As to the cracked sprocket holes you find, they are evidence of too much tension, either at the gate or on the takeup. If at the top corners as the film is in the projector, then it is too much take-up tension, and in all probability either badly undercut or hooked lower sprocket teeth, because except at the beginning of the run it would be almost impossible to get enough takeup tension to crack the film, except the sprocket teeth be in bad shape.

If the cracks be at the other side of the hole, too much gate tension, plus possibly undercut or hooked intermittent sprocket teeth are indicated, although it is quite possible to have so much gate tension that the film will be cracked even though the sprocket teeth be perfect. It is also possible to crack sprocket holes by too much upper magazine tension, or through the cracking action of a crooked reel in upper magazine.

As to your being busy during matinees repairing film, well why does not your manager insist upon receiving what he pays for, which includes films in mechanically perfect condition for projection. It is no more your legitimate business to do that work than it would be to go to the exchange and do it. That you have it to do is nothing short of an outrage, and unions are remiss in their duty to their own members when they allow them to do exchange repair work without pay—or do it at all, for that matter, except in case of emergency.

Sending out films except in perfect mechanical condition should be prohibited by law, as a matter of public safety.

As to Oil Well

As to the oil well, first off, I would advise that only the lubricant supplied by the projector manufacturer be used in the intermittent oil well. Both the Powers and the Simplex folks have made exhaustive tests and have selected an oil which has good lubricating qualities, plus a quality which discourages "running." I think the Motiograph, Baird and Proctor have done the same—in fact, I know the Proctor has.

As to amount of oil, when it starts oozing

out of hole at top there is just a bit too much. Get a glass syringe at any drug store. Empty the oil well and re-fill with syringe, making note of exact amount required. Then you can put in a bit less next time and know that you are just right.

As to Simplex parts, they are all now sent out in sealed packages. All Simplex distributors have been ordered to return to the factory all unsealed parts they have in stock. Refuse any part not sealed in a package bearing the imprint of the Precision Machine Company. Stick to this rule through thick and thin as there are oodles of inferior spurious parts being sold.

Incidentally, new facts have come to light with regard to ordinary graphite. Never use ordinary graphite on any part of a projector. It is full of grit.

You are wrong in the shutter matter. Install a paper shutter blade and take as much off the other blade as from the master blade. Think you must be in error as to having shutter at aerial image. Aerial image probably is either inside the lens barrel, or just as its front end, if you have a 3.5 inch E. F. shutter. Still you may be able to trim the blades and get more light—though maybe more flicker too. It is your business to try it. That is one of the duties which go with the title you have been progressive enough to adopt.

Worn Bearings

As to the worn intermittent bearings, I would advise you to have an entire spare intermittent movement, so that you can instal it in place of the old one, and send it, the old one, in for repairs. Your manager may kick at the expense, saying he has "done without it for years." Umph, yes, and we got along with kitchen chairs in moving picture theatres for quite a spell; also without carpets or linoleum on the aisles.

We managed with only a gum-chewing piano player for a long while, and very many other things which we would not even dream of doing without now. In the early days we even got along with one projector, and I can well remember the time when managers considered exhibitors who installed a second projector as just plain crazy.

What I have advised as to the spare intermittent represents good business. The intermittent is the very heart of the projector—almost of the entire theatre. It should be overhauled at the factory or by a distributor, and by no one else. The projectionist is not equipped to work in measurements as close as one ten thousandth of an inch. Even the factory has plenty of trouble doing it.

As to Carbons

As to the carbons suddenly starting to flame up and "sizzle," well that is hard to say positively, but in all probability if you will place as many spare carbons as you can, without interference, in the bottom of your lamphouse, and leave them there while you use an equal number, then use carbons from those, adding one to the pile very time you take one out, the trouble will cease.

If you affix hooks or standards so that you can keep the carbons on top of lamphouse it will be better still. The idea is to dry them out thoroughly. The trouble is, I think, either due to imperfection in carbons or to moisture—probably the latter.

Your optical line-up seems to be as near right as you can get it. Oh, yes, about the new vs. old film, your "rough" picture is not a clear description. New film should always produce best results unless it be poorly perforated. Soft emulsion, which deposits on tension show, may or may not affect the screen image, though it certainly will improve the films itself. It is entirely possible that the deposits will produce slight movement of the screen image.

I Apologize

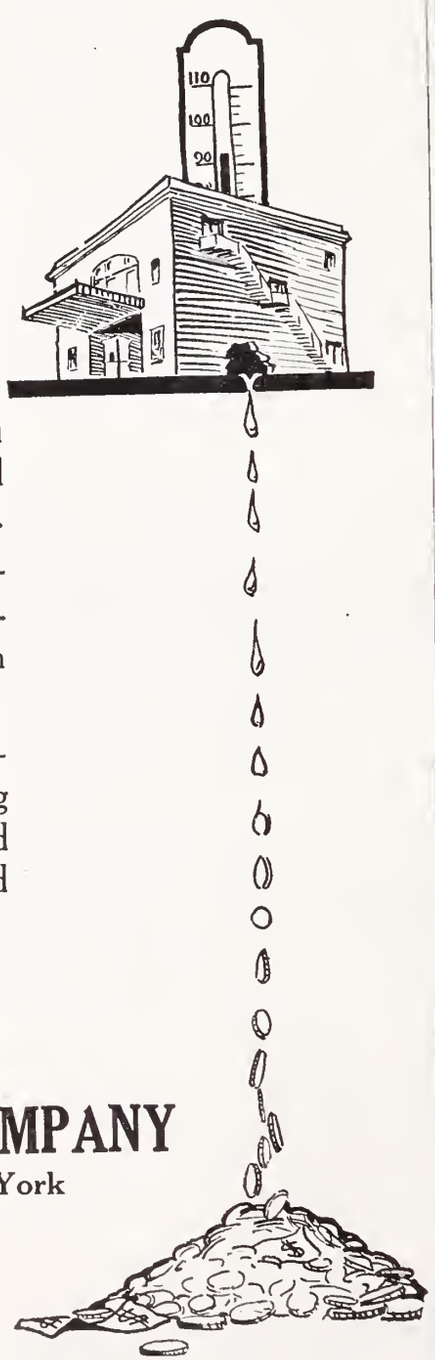
Charles Purcell, secretary Local Union 303, Hamilton, Ontario, arises to remark, under seal of the union:

We desire to express our appreciation of the article in May 6 issue, but we nevertheless have a bone to pick with you. You will note, by our letterheads, we call ourselves "Hamilton Motion Picture Projectionists' Union, Local No. 303, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada," for which same you failed to give us credit. We have carried that name for two or three years. We trust that you will rectify your failure in this respect; also that you will make note of the fact that our entire membership subscribed for the new handbook, which we hope to receive soon. We all send our best wishes to you.

I stand corrected, slapped on the wrist and properly chastised. I do hope you will all like the new book as well as I think you will. I want your honest opinion as soon as you have examined it carefully.

Frankly I'm going to be right proud of the darned book and am hoping you will think I have a right to be. It is to be known as "the bluebook of projection." My compliments to a local of real progressives.

Stop that hot weather leak



One month of hot weather—and only one month—costs you a bigger money loss than all other elements for a whole year.

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What Experts Have to Say Regarding the Renovation of Picture Theatres

IN order that Moving Picture World readers who are following our recent suggestion to renovate and improve their theatres this summer may have expert advice on the subject, we have invited recognized authorities in their respective lines to express their views on what to do and, what is quite as important, what to avoid when tackling the job.

In their earnest desire to give you the benefit of their experience, our contributors have modestly refrained from blowing their own horns. In order that you may appreciate the talent which we have placed at your disposal, we will briefly introduce the writers.

Who They Are

Kennedy Duff is eastern manager of the Johnson Service Company, of Milwaukee, whose control system has been the means of reducing to a minimum the fuel bills of hundreds of theatres while making them far more comfortable to their patrons.

E. J. Vallen is president of the E. J. Vallen Electrical Company, of Akron, Ohio, whose experiences while installing his automatic curtain control have bared to him many defects in picture houses not noticed by the casual visitor.

Achille Battisti, the artist decorator of Union Course, Long Island, is responsible for the decorative effects of Frank G. Hall's million dollar State Theatre, of Jersey City.

E. M. Herschmann is a bright and shining light of the Greater New York Export House, Inc., 15 East Twenty-sixth street, New York City, to whom the carpets and draperies of the State Theatre, already mentioned were entrusted.

Get Busy

This is the first of a series of articles on the subject which will put at our reader's service the knowledge of master minds in concrete and practical form. When you have digested the information, don't rest with saying "That's bully good dope"—roll up your sleeves and put it into practice and you will do more to create better fall business than by moaning over present conditions and burying your head in a sand pile until conditions right themselves.

Because, by the time that the sand pile blows away and you begin to notice things once more, you will notice for the first thing that the fellow who was up and doing while you were playing the ostrich act has gained ten laps and that you are an "also ran."

Control of Heat and Ventilation

By KENNEDY DUFF

Eastern Manager Johnson Service Company

The up-to-date moving picture house must be provided with all the elements of good ventilation and the regulation of temperature, recognized as necessary by all first-class theatre owners for a number of years past.

In the early history of the movies, buildings of any character and heated by the simple, direct radiating method were used but the necessity of providing the patrons with attractive and comfortable quarters, properly heated and ventilated, is now recognized and competition on the part of the various owners and managers to have each theatre excel its predecessor in these respects is apparent in the large number of elegant theatres that are being erected throughout the country. It is found that the houses that offer patrons the greatest elegance and comfort are the best patronized.

It cannot be disputed that proper ventilation is absolutely necessary to the comfort of the patron. Where several hundred people congregate the air soon becomes unfit for breathing and it is therefore necessary to introduce fresh tempered air, usually by mechanical means, in such quantities as will insure enough air changes per hour to keep the atmosphere of the theatre fresh. It is necessary that the vitiated air be exhausted and this also is done by mechanical means.

Either System Is Satisfactory

In many houses heating is accomplished by the indirect method solely, air being drawn by fans through tempering coils, then passed through heater coils, heated to a higher temperature and forced by fans into the building. Sometimes the tempered air is introduced for ventilating purposes also, and the heating of the theatre accomplished by a proper distribution of direct radiators. Either system is satisfactory.

As it is necessary to introduce this fresh air for ventilation at the rate of about thirty cubic feet of fresh air per occupant per minute in order to insure a proper atmosphere, it will be seen that in the aggregate a very large fresh air supply is necessary and in order to prevent overheating or underheating it is necessary that the steam coils be automatically controlled by themostats, the function of which is to open and close diaphragm steam valves or dampers, or both, to maintain the air at a proper temperature. The rapid change in the temperature of the air on account of the great quantity introduced causes the thermostats to operate very frequently and this cannot be done satisfactorily by any manual method yet devised, because of the frequent opening and closing of valves that would be necessary if done manually.

Placing the Thermostats

If the theatre is heated by the indirect method thermostats must be placed in the auditorium, properly distributed, controlling steam valves or dampers, or both, on the reheater stacks to insure proper temperature in the auditorium. The question of heating the theatre is not as important as that of controlling the heating, for the reason that when the house is heated to a proper temperature and occupied by a large audience, little or no further heat is required to maintain the temperature at 68 or 70 degrees, and it therefore then becomes a question purely of proper ventilation. The radiators in the auditorium will probably remain closed during an entire performance or be opened at very infrequent intervals, but the incoming air for ventilating purposes must be maintained at a temperature which will neither overheat nor chill the house and this condition is successfully taken care of by the thermostatic apparatus connected with the fresh air supply.

It can hardly be denied that a thermostatic system reduces the cost of heating theatres to the minimum. The consumption of steam is in direct ratio to the length of time in which the steam coils or radiators remain open and condense steam. Thermostatic control, in a theatre or any other building, condenses steam sufficient to bring the temperature up to the degree required and then prevents further condensation by the closing of steam valves. The saving, therefore, is apparent and is something that vitally interests every moving picture house owner because it is recognized that the heating of the modern theatre is today a large item of the running expense.

An Important Consideration

Another important consideration, and one closely related to the heating, is the matter of humidity. Most modern theatres have some means of humidifying the air, for as well as becoming stagnant if not properly changed the air becomes exceedingly dry, and especially so in a high temperature. It is not generally known that in cold weather the air in a building heated to 70 degrees contains comparatively little relative humidity and for this reason nearly all modern theatres have humidifiers for conditioning the air; that is putting back into the air the moisture which has been taken out of it by the heating process. This is accomplished either by air washers which wash the air as well as humidify it, or by humidifiers, consisting of copper pans with submerged steam coils which evaporate the water into a moisture

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AS evidence of our hearty co-operation in the good work of picture theatre improvement now under way, Moving Picture World places at the disposal of its readers the services of its Better Equipment Department.

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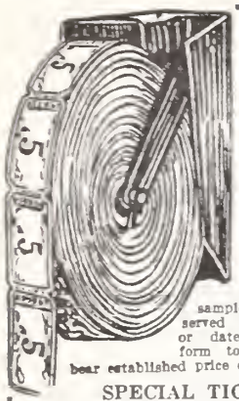

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which is mixed with the air and forced by the fan into the theatre, or by steam jets which perform the same function. The percentage of moisture in the air is controlled by humidostats which operate to control the steam valves on the humidifiers in much the same way as the thermostats operate the steam valves on the heating coils.

While the humidifying and heat controlling apparatus represent quite an investment, they are both vitally important and will return to the owner on account of the steam saving, sufficient to render the cost of the installation negligible.

Recovering Lost Prestige

By E. J. VALLEN

President E. J. Vallen Electrical Company

Only a few years ago all that was necessary was to hang a sheet on the wall and collect the nickels at the door, but today this is past history. However, it is surprising to know the number of movie houses that are today but a few steps in advance of this stage.

G. S. Bump, our engineer and chief installer, on a recent trip dropped into a theatre in a prosperous city in New York state and found the projectionist operating a hand-projector.

The writer recently visited a theatre in the business district of a large city in Pennsylvania. The seat in which he sat was broken; the picture did the shimmy; the ventilation was very poor; and the music was dreadful. These are but two of the many cases he could mention.

Many houses, built a few years ago, were in their day looked upon as magnificent, but now the exhibitors are realizing that there is something wrong besides the pictures. Mr. Exhibitor, the summer months are here—now is your time to remodel, renovate, and bring your theatre up to the 1922 standard, ready for your patrons and the prestige you held in the days gone by.

The Source of Revenue

Let us start with the source of revenue:

Install the best that money can buy, and don't forget that the construction of a modern projection room calls for something more than a mere room in which to install projectors. Give the projectionist as much fresh air and working room as possible. He is human, and the success of the picture is in his hands.

Great care should be taken to choose the proper make and size of screen to get the best picture out of the projector under conditions under which it has to work. Not always is a projector or the projectionist to blame for a poor picture.

It is not necessary to purchase the most expensive seating, but let it be comfortable. If the floor is now level, give it a gradual slope to the screen. There are other ways in which the seats may be arranged to add comfort for the patrons sitting at the rear; and give sufficient room between the rows of seats so that one's chin will not rest upon his knees. I could name a theatre that does practically all of its business between the hours of 11 a. m. and 2 p. m. During these hours the patrons are business men seeking recreation rather than something to eat. The pictures are nothing to brag about. What is it that holds the crowd? It is the seats which are large and comfortable, allowing sufficient room for one's limbs and permitting relaxation and rest.

Decorations and Draperies

It is an accepted fact that the interior decorating, draperies and lighting fixtures of a room can be so arranged that in the course of time it will cause an occupant to lose his mind completely. Too much care cannot be taken in the arrangement and decorating the interior of a theatre. It is not always the most costly and gaudy decorations that are most pleasing and lasting. Try to study your patrons and create that relaxation atmosphere in your theatre which the human soul has so long been yearning for. I believe if more time and money were spent studying the human mind and its moods when watching a picture that the interior decorations and their arrangement for a theatre would be revolutionized.

Install a modern ventilating system. Stop throwing upon the screen the announcements of your program for a month in advance. People go to a show to be entertained; not to read advertising matter. The profits you might gain by screen advertising can be easily more than over-balanced by the patrons whom you lose thereby.

Install a modern organ, also a competent organist to play it. And, last but not least—the curtain covering the screen. The only effective way to announce to your patrons the opening or close of a picture is by the use of this curtain, which will complete the relaxation atmosphere within your house and bring it up to the 1922 standard.

Curtains and Draperies

By E. M. HERSCHMANN

of Greater New York Export House

During the many years of our business career, as furnishers of carpets, draperies and wall coverings, we have made it an issue to study theatre problems from the owners' point of view, and we are glad to grasp the opportunity presenting itself of outlining to you our ideas and suggestions, which if carried out, would in our opinion, greatly add to successful results.

We find that exhibitors in building new theatres, as a rule, exceed all figures originally calculated, as far as the structure itself is concerned, and when it comes to a most important part, namely—the interior decorating, they are confronted with the fact that the funds are almost exhausted, and are compelled to curtail further expenditures, with the result that the interior appearance of the theatre is entirely out of proportion, and not in harmony with the surroundings.

Economizing On Floor Coverings

Instead of covering the entire floor with carpet, one will find that just the rear of seats and the aisles have been taken care of, or one will see painted walls, instead of a damask or velour wall covering.

The ladies' rest room and men's smoking room lack little touches here and there, which would give them a home-like atmosphere.

We would suggest that each theatre be equipped with two sets of curtains and draperies, namely, regular velour or silk draperies, for the winter period, and cretonne or other light weight draperies and chair slip covers to match, for the summer season.

Change of Scenery

This suggestion, if adopted, would provide for a change of scenery, which we consider just as essential as a change of acts—thus creating a distinct summer and winter period; while it may at first appear an additional expense, it will finally develop into an economic venture, as it will prolong the life of the usually expensive winter draperies, besides giving the theatre a cool and home-like appearance. The same applies to the chair slip covers which should not be missing during the summer months.

This much about the decorative part of it.—

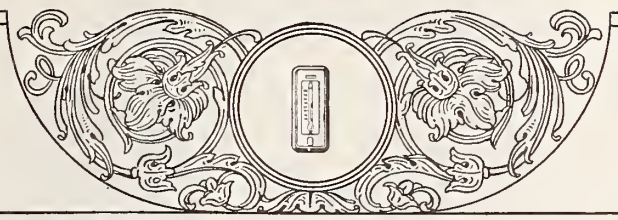
May we suggest, as a feature of comfort, that the exhibitors establish a general rule, which would permit the gentlemen to remove their coats during the performance in the summer months?

There is no doubt in our minds that this method of convenience would tend to increase the male attendance, without seriously conflicting with the rules of etiquette.

Suggested Color Schemes

By ACHILLE BATTISTI

The æsthetic beauty, safety and comfort of the modern picture house is greatly in contrast with the fading style of older theatres. These latter, although richly adorned with plaster and relief ornaments and decorated



THE modern picture theatre must be temperature controlled: to retain patronage, and to effect necessary fuel economy. But still more important, have your theatre's temperature control specified with the same sense you use when selecting the films you feature. Have The Johnson Pneumatic System of Temperature Regulation installed. A Johnson installation will be made by The Johnson Service Company's own engineers and mechanics, not by any local contractor. The Johnson System will perform perfectly, just as your theatre's requirements demand. Its performance will be consistent, without repairs or replacements or interruption, for the indefinite period of the installation's existence. There is a great deal more in The Johnson System than the principle of temperature control. Insist on The Johnson.

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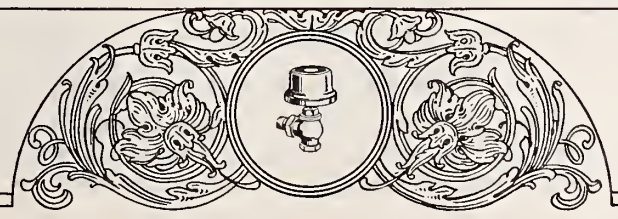

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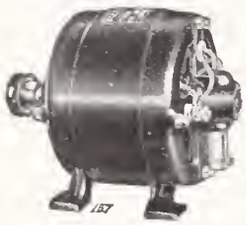

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with rich dark colors and masses of gold, give the impression of being heavy and gloomy.

It is a logical fact that the decorative art conveniently applied gives major perfection and higher value to any ambient, especially the theatre auditorium where the greatest part of the bill is of necessity performed in semi-obscurity. As practically all theatres are equipped with a more or less elaborate lighting systems and as the color variations of these lights bear a fixed affinity to the decorative scheme, they contribute much to the beauty and attractiveness of the house. Therefore the general color shceme should not be too dark nor too light but of a neutral tone which would not disturb the effect of the various colored lights.

Have Color Scheme Restful

It makes little difference if the color scheme is blue, red, green or gray as long as it is artistic and balanced, with colors not too decisive nor too unrestful to the eye. The passages of the light variations will be more effective if the color masses are quiet. Too much use of gold especially invariably makes the ambient heavy and oppressive, also destroying the delicate effect obtainable with colors which do not reflect the light as strongly as gold gackgrounds and ornaments.

The auditorium as a whole should always reflect a buoyant and cheerful atmosphere.

The foyer and lobby should be preferably treated in a decidedly classical style.

Bar Water Paints

On no account should the decorative painting of a theatre be done in water paint. This is often done as being the most economical manner, but in the long run it is the most expensive. It does not stand the abuse nor wear as well as oil paint and when a job is done in this manner has to be redecorated it must be completely washed to the bare surface before either oil or water paint is again applied.

Many consider the decorative art as an accessory of small value and therefore neglect the importance of emphasizing this craft which is a most essential part of theatre planning. When artistically applied it enhances and dignifies. Therefore it behooves both architect and owner to always look for the best in decorations.

Changes in Management

WYANET, ILL.—William R. Wyatt has sold Metro Theatre, a moving picture house, to Claude Weaver.

BELLEVUE, IA.—J. E. Grimm has purchased Cozy Theatre.

GRINNELL, IA.—C. F. Senyard has purchased Colonial Theatre.

OSCEOLA, IA.—Edward Boylston has sold Lyric Theatre to Frank Creely, of Tekamah, Neb.

ST. JOHNS, MICH.—Victor and Iris Theatres have been purchased by Rasor & Beechler, of Ithaca, Mich.

CROSBY, MINN.—People's Amusement Company has purchased New Grand Theatre.

IRONTON, MINN.—People's Amusement Company, of Crosby, has purchased Orpheum Theatre.

BROOKFIELD, MO.—David Haynes has sold Grand Theatre to Sears & Jones.

FORSYTH, MONT.—A. C. Wolke and F. X. Faust, of Pierz, Minn., have purchased Lincoln Paramount Theatre.

LAKE VIEW, O.—H. P. Grill has sold Lake View Theatre to A. N. Ries and Layo Miller.

WEST MILTON, O.—A. R. Boyd has sold his moving picture theatre to Charles Furnace.

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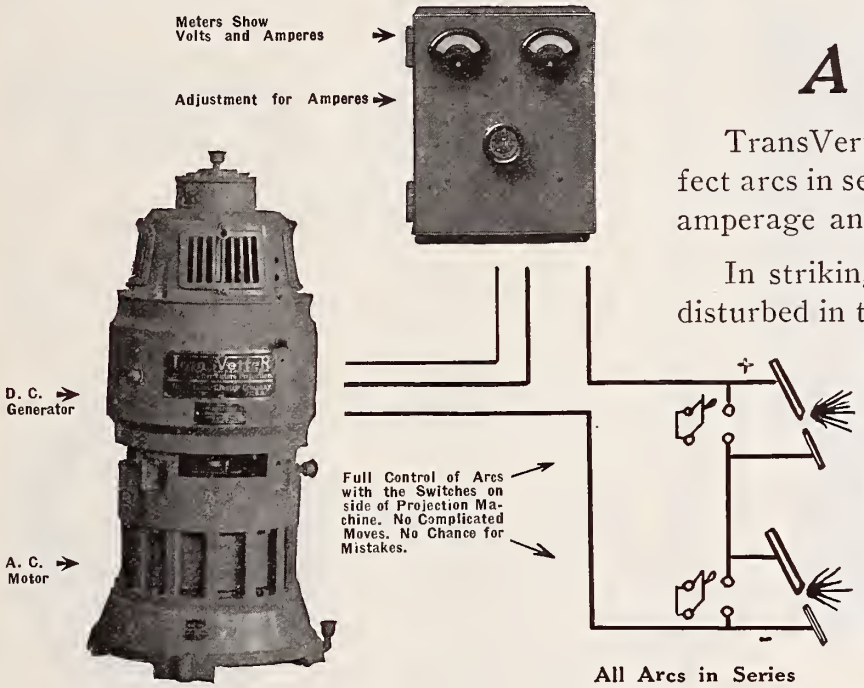
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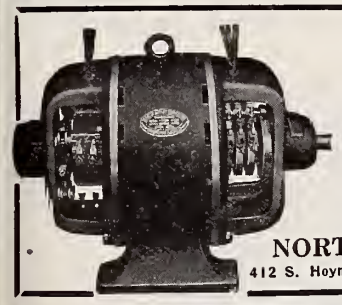

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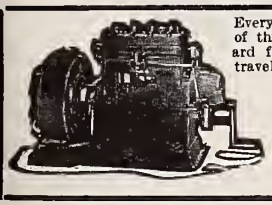

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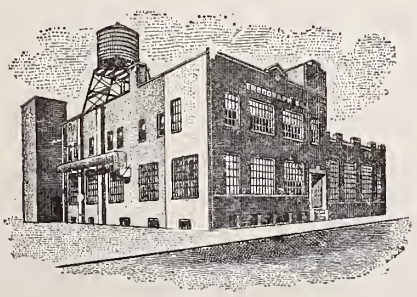

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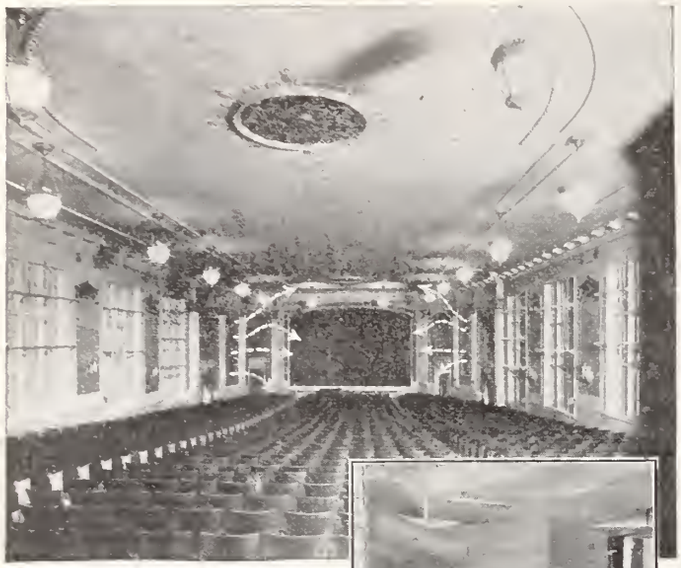
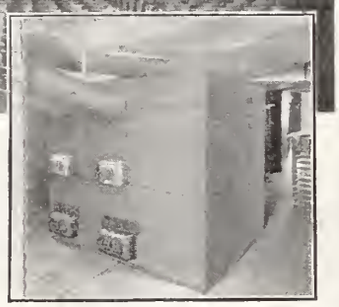


Top Interior view of the Ozark Theater, Webster Groves, Mo., showing beauty of interior finish permitted by Skinner Bros. System. Dotted arrows show where treated air enters the theater through Louvre Grilles.

Right Basement of Ozark Theater showing complete installation of Skinner Bros. direct-fired Heaters with special sheet-metal enclosure.



A Combined Ventilator and Heater

The Skinner Bros. Direct Fired Heater offers the ideal combination of ventilation and heat in a single unit. No pipes or ducts used—your auditorium remains clear and unobstructed—the heater can be completely concealed from view. In operation it is odorless and practically noiseless.

In the summer time, heater can be used to draw pure, fresh air from the outside and diffuse it through auditorium, where it displaces the impure air and drives it out through the regular ventilator openings in the building.

When used for heating, the air is warmed as it is drawn through the heater. This warm air can be recirculated through the building as often as desired.

Economical—Fully Guaranteed

Even in coldest weather the Skinner Bros. Heater needs to be operated only a few hours daily. Costs little to install and can be operated by anyone. If steam is available we supply our Baetz Type, which uses live or exhaust steam at any pressure.

Every Skinner Heater is fully guaranteed. Should a heater, when installed as directed by our engineers, fail to accomplish the results we specify, it becomes immediately returnable at our expense.

Find out more about the Skinner Heater—we will gladly submit full details, without obligation, of course.

Skinner Bros. Mfg. Co., Inc.

1440 So. Vandeventer Ave. St. Louis, Mo.

Factories: St. Louis, Mo., and Elizabeth, N. J.

Boston, 461 Little Bldg.
Buffalo, 718 Morgan Bldg.
Chicago, 1719 Fisher Bldg.
Cincinnati, Ohio
Cleveland, 628 Marshall Bldg.
Detroit, 324 Scherer Bldg.
Kansas City, 343 Lee Bldg.
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Skinner Bros.

Direct Fired HEATING SYSTEM

It Isn't As If It COST MORE!

IT could well bring more money, but it doesn't—and besides, you get **four** actual guaranteed advantages when you use the **new**

"FILM FAST"

TRADE MARK

PROJECTING REEL

THIS picture shows the two springs that fit "round-the-barrel" and the triggers that raise these springs —so that you can fasten a film end to the reel at once—quickly and surely.

And you use only the first finger and thumb of one hand to do it.

Showing the attaching springs that instantaneously grasp the film end and do not fray, or split the film.

Ask about the other THREE points that mean better projection.

FRANK MOSSBERG CO.

P. O. Box 420 ATTLEBORO, MASS., U. S. A.

Critical Definition—

with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

Write for interesting literature.

BAUSCH & LOMB OPTICAL CO.

St. Paul Street, Rochester, N. Y.

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Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers and Other High-Grade Optical Products.

EASTMAN POSITIVE FILM

Its consistently fine reproductive values and its long scale, which registers every gradation from highest light to deepest shadow, carry quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

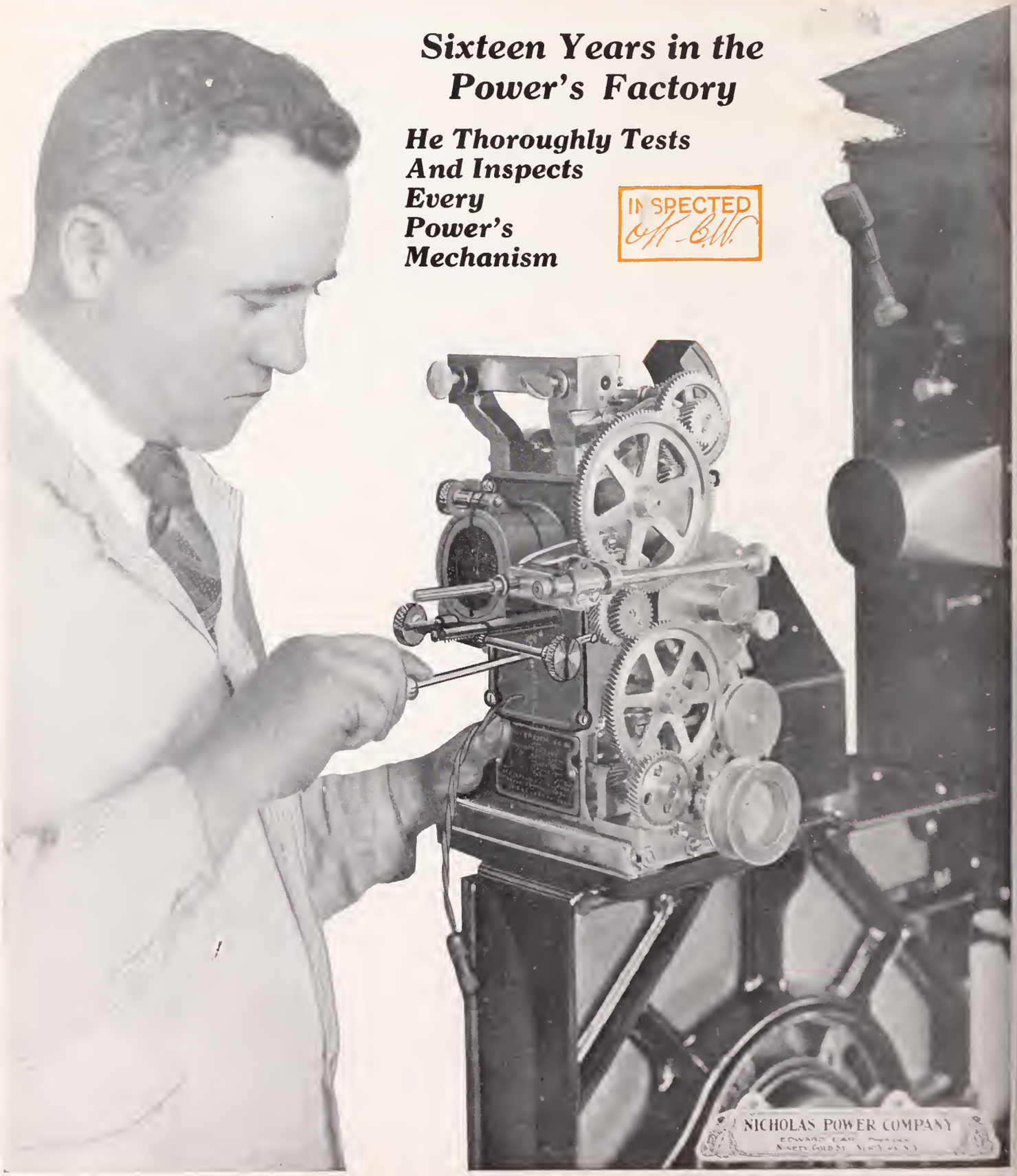
EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

The Character of the Men Who Make POWER'S PROJECTORS

Is As Important As

The Quality of the Materials Used


Sixteen Years in the Power's Factory
He Thoroughly Tests And Inspects Every Power's Mechanism
INSPECTED
NICHOLAS POWER COMPANY

MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

41 Great Paramount Pictures

AUGUST RELEASES

WALLACE REID in "The Dictator"

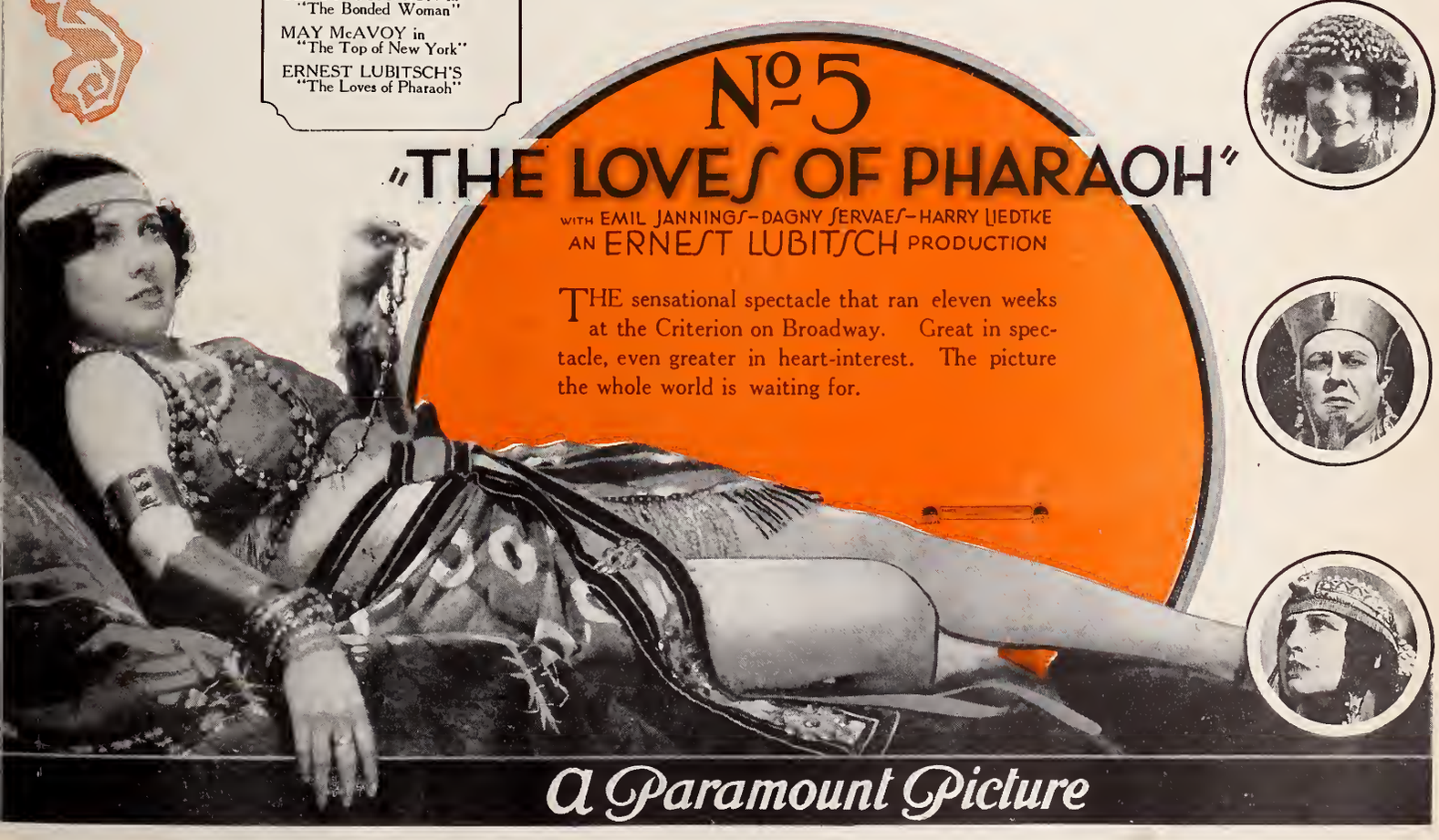
MARION DAVIES in "The Young Diana"

THOMAS MEIGHAN in "If You Believe It, It's So"

BETTY COMPSON in "The Bonded Woman"

MAY McAVOY in "The Top of New York"

ERNEST LUBITSCH'S "The Loves of Pharaoh"



No. 5 "THE LOVES OF PHARAOH"

WITH EMIL JANNINGS—DAGNY SERVAES—HARRY LIEDTKE

AN ERNEST LUBITSCH PRODUCTION

THE sensational spectacle that ran eleven weeks at the Criterion on Broadway. Great in spectacle, even greater in heart-interest. The picture the whole world is waiting for.

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 57. No. 2 July 8, 1922 Price 25 Cents

TRACKS

HORSES disappearing by the hundreds. No clue but a mysterious cow track. The whole border community up in arms.

Enter a wandering, whistling cowboy.

So starts the suspenseful story, just as close knit and logical as any big drawing room drama.

Yet Western to the life in the excitement of its stunts and hair-raising riding.

Too many Westerns have lacked convincing stories.

Too many stories have failed to reveal the true spirit of the West.

Here is where the successful combination meets.

The result—

A perfect show made triply sincere by the presence of Bill Patton, Noble Johnson and Beatrice Burnham.

You can bet your Box Office, It's THERE!

PRESENTED AND DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC

A Noble Johnson Production

No. 6

A Paramount Picture

SIXTH of the "Famous 41," this will be a sensation everywhere. Can you imagine Glorious Gloria as the dancing sensation of Paris—with over a score of daring, dazzling dance costumes?

David Powell, Harrison Ford and Walter Hiers are in the cast.

A Sam Wood Production

FAMOUS PLAYERS-LASKY CORPORATION

From the play by Ann Nichols Scenario by Elmer Harris and Percy Heath. Released Sept. 4.

JESSE L. LASKY PRESENTS

GLORIA SWANSON

IN

"Her Gilded Cage"

8 Strong Goldwyn Pictures for current showing

With Helene Chadwick, Claude Gillingwater and James Rennie

Basil King's

The Dust Flower

Rupert Hughes'

The Wall Flower

With Colleen Moore

With Claire Adams, Carl Gantvoort and Jean Hersholt

Zane Grey's

When Romance Rides

A Ben B. Hampton Prod.

Gouverneur Morris'

Yellow Men and Gold

With Helene Chadwick and Richard Dix

BETTY COMPSON *in* ALWAYS THE WOMAN

Zane Grey's

Golden Dreams

A Ben B. Hampton Prod.

With Betty Compson

Head Over Heels

starring

Mabel Normand

Mr. Barnes of New York

starring

Tom Moore

With Claire Adams and Carl Gantvoort

EIGHT pictures that brim with action, sparkle with humor and grip with humanness, form the current Group of Goldwyn Pictures.

Betty Compson, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick and Claire Adams are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouverneur Morris are box office authors.

Every picture has exploitation angles that mean business.

With Mabel Normand

With Tom Moore

Strong Pictures When You Need Them Most !

and for 1922-1923 Goldwyn will make only 20 pictures *all big ones*

MARSHALL NEILAN

will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.

ALLEN HOLUBAR

is now filming the $10,000 prize winning story, "Broken Chains," his first work for Goldwyn.

R. A. WALSH

has begun production on "Captain Blackbird," his first big picture, at the Culver City Studios.

EACH of these twenty pictures is being produced as carefully as though it were intended to be the one big picture of the industry. No expense is spared in making it.

Goldwyn will not include in this Twenty any picture that is not a powerfully strong special. These will be BIG pictures—remember that!

Because we will not produce a single ordinary picture you will not be obliged to sign up for a great many films that are not strong in order to get the big one you really want.

You will see each picture before you are asked to book it.

GOLDWYN

announces the purchase of the Greatest Motion Picture Property in the history of the screen.

BEN HUR

(Purchased from A. L. Erlanger for close to $1,000,000)

We will make "Ben Hur" the most colossal motion picture of all time.

RUPERT HUGHES

will personally direct his fiction masterpieces, all of which have now been made available for Goldwyn.

MAURICE TOURNEUR

has already started work on Hall Caine's world-famous novel and play, "The Christian," his first production for Goldwyn.

E. MASON HOPPER

who has completed a wonderful picturization of Anzia Yezierska's "Hungry Hearts," soon will start on another heart interest story.

Remember! 20 Pictures-All Big Ones!

PLAY THIS AND BEAT THE HEAT!

GRAB IT—BOOST IT!

Don't be licked by summer slumps when you can play such attractions as this—

Fight the competition of ball parks, carnivals, beaches and other outdoor amusements—

Wade right in with this rattling big show and jam it across with our ROUSING EXPLOITATION—our roaring posters—our virile accessories—and our RED-BLOODED AND INTENSELY PRACTICAL METHODS OF SHOWMANSHIP—

There's a certain SCOOP awaiting every showman who plays this splendid summer attraction and uses our big ideas to drive it over!

R-C PICTURES REG. U.S. PAT. OFF.

PRESENTS

The Incomparable Jane Novak

in a gripping drama of self sacrifice

"Colleen of the Pines"

A CHESTER BENNETT PRODUCTION

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA

NOTE

To all exhibitors

We give you not only the show, but a great, big, powerful exploitation campaign to put it over FOR BIG MONEY. We get right behind you with a brand of showmanship that outclasses anything in the film business today.

Try it and see!

The Picture That Made London Turn "Movie Mad"

Unqualified Praise From England's Greatest Critics

"One of the greatest sensations in the way of emotional entertainment that London has ever known is 'Orphans of the Storm' *** Raises film making almost to the scale of Wagnerian dynamics *** There is the spiritual insight of Shakespeare in it. One knew that sooner or later Griffith would drive critics to seek parallels for his genius in other paths of arts."—London Express.

" 'Orphans of the Storm' stamps Griffith as a producer of genius *** admirably and perfectly done *** every child in London should be taken to see it."—London Times.

"With 'Orphans of the Storm' Griffith has set a standard for other producers to emulate."—London Telegraph.

"Contrived on a monumental scale, this picture again demonstrates Griffith is unquestionably the greatest film producer in the world."–London News.

" A masterpiece *** a perfect film *** the acting of Lillian Gish is inspired."—London News.

Thunderous Thrills! Tenderest Love! Trembling Romance! Something Perfect!

Now Booking Through

UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith

Hiram Abrams, President

Preferred Pictures plus Preferred Distribution

The ideal combination

Pictures which can honestly be described as *Preferred* in the best sense of the word

Distributed through an organization of Territorial Partners, each one selected because of his especial knowledge of the problems and requirements of the exhibitors in his territory and therefore thoroughly equipped to serve their interests

We have told you of our distribution plan

We have published an advance list of some of the *Preferred Pictures* we have planned for production

We have announced "RICH MEN'S WIVES" the Gasnier special with it's noteworthy cast, ~ as our initial production

Watch for it!

PREFERRED-PICTURES-INC.

B·P·SHULBERG-*Pres*·J·G·BACHMANN-*Treas.*

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

SELECT SP PICTURES

LEWIS J. SELZNICK, PRESIDENT

A Notable Stage Play Admirably Acted for the Screen

Oscar Wilde Play Admirably Acted on Strand Screen

STRAND THEATRE—"A Woman of No Importance," a Select picture adapted from Oscar Wilde's play.

THE CAST:

Rachel ..... Fay Compton
George Harford, afterwards Lord Illingworth ..... Milton Rosmer
Gerald Arbuthnot ..... Milton McCallister
Hester Worsley ..... Lila Walker
Sir Thomas Harford ..... M. Gray Murray
Lady Cecelia ..... Hetta Bartlett
Rachel's Father ..... Henry Vibart
Lady Hunstanton ..... Daisy Campbell
Elsie Farquhar ..... Gwen Carton

FINELY staged and admirably acted is "A Woman of No Importance," and admirers of Oscar Wilde's dramatic art should find it especially interesting. Plays adapted to the screen invariably develop peculiar problems in treatment of theme and character and there is always the fear that a drama written brilliantly will appear at a great disadvantage when reproduced silently, with only sub-titles to suggest the sparkle of the original production.

FAY COMPTON

Yet "A Woman of No Importance" seems not to suffer in its transition to the screen. Fay Compton, blonde and stately, carries off the difficult title role with an artistry that is wholly convincing. Milton Rosmer as Lord Illingworth is true to the traditional type of British nobleman. Ward McCallister, in the part of the illegitimate son, does very well indeed, and there is a suggestion of resemblance about him to the noble Lord that is altogether artful.

The surrounding programme bristles with entertaining numbers.

From NEW YORK AMERICAN
~ JUNE 26 ~

Oscar Wilde's "A Woman of No Importance"

EVERYWHERE!

IT'S the talk of the town!
Everywhere you look: YOU SEE IT!
Everywhere you go: YOU HEAR IT!
All over New York: THEY'RE PLAYING IT!

NO wise showman can afford to miss this dramatic cyclone — A wonderful lineup of names — A wonderful love story—Plus THE GREATEST EXPLOITATION IN THE BUSINESS!

Lillian Gish and Wallace Reid

IN A BRILLIANT REVIVAL OF LORD TENNYSON'S CLASSIC "ENOCH ARDEN"

"The Fatal Marriage"

DIRECTED BY WILLIAM CHRISTY CABANNE

It's an R-C Picture distributed by Film Booking Offices of America

LEWIS J. SELZNICK

PRESENTS

ELAINE HAMMERSTEIN

IN THE CROWNING SUCCESSES OF HER BRILLIANT CAREER

"Evidence"

by Edward J. Montagne
Directed by Geo. Archainbaud

A great, soul stirring drama that tears down the temple of damnation as builded upon the foundation of circumstantial evidence.

Now Booking

"Under Oath"

by Edward J. Montagne
Directed by Geo. Archainbaud

A powerful, pulsating story of heart-interest and intrigue in which Miss Hammerstein easily surpasses her many previous screen successes.

Released Aug. 6th

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Under supervision of Isadore Bernstein

REV. JAMES L. GORDON, D.D.
Minister

Telephone, Sutter 5999

FIRST CONGREGATIONAL CHURCH
Post and Mason Streets
SAN FRANCISCO

My Dear Mr Bernstein—
I have seen your last great production "The Great Alone". It is wonderful! Unique, original, thrilling! Your play is more than a movie—it is a living picture—fascinating from the beginning to the end. The Great Alone bears the stamp of genius. I have urged my congregation to see it. You have scored another success. Yours Sincerely
James L. Gordon

May 25—1922

ALBERT ELMOTT, MINISTER
1255 La Loma Avenue

THOUSAND OAKS BAPTIST CHURCH
COLUSA AND CATALINA AVENUES
BERKELEY, CALIFORNIA

March 24, 1922

The West Coast Films Corpn.,
781 Monadnock Bldg.,
San Francisco, Cal.

Gentlemen:—

Spontaneously, on my own initietive, I write you these words of hearty commendation for the high ideals you incorporate in your economic management, your cooperetive plan of operation as among yourselves, your staff and your stockholders. I also wish to express my intelligent appreciation of your purpose to produce clean pictures with a clean cast. This will meet with the enthusiastic approval of hosts upon hosts of patrons of moving pictures.

It was a pleasure to notice in your already successful production, the thrilling compelling scenario, the splendid photographic effects and the conscientious attention given to every detail.

Youre very sincerely,
Albert Elmott

When noted preachers praise a powerful, red-blooded motion picture drama, exhibitors can see a hopeful evidence of the willingness of the best elements in a city to help the theatres win back public favor. Book "The Great Alone" at once and get your local ministers to help *you* like this.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

If you can't read this consult an oculist!

Good eyes are imperative, without them we are indeed in darkness, but what good are eyes if we do not use them to see the beautiful, the novel, the original, and the unusual. When men have enough confidence in their ideas to scour the world at a huge expense for fantastical sights for your screen and enterprising exhibitors respond the way this live director did, it is up to you to encourage such pioneers, and reward the patrons who make your theatre a success by booking

Ay Mayer

TRAVELAUGHS

P. K. JOHNSON, PRESIDENT W. L. RHEIN, VICE PRESIDENT HARRY WANGELIN, TREASURER

DIRECTORS
J. W. TWITCHELL
R. E. DUVALL
P. K. JOHNSON
D. F. MILLER
W. L. RHEIN
RICHARD HILGARD
A. S. KNOBLOCH
HARRY WANGELIN

Lincoln Theatre Company

OPERATING THE LINCOLN THEATRE
SEATING CAPACITY 1600

Belleville, Ill., June 13th 1922.

Robertson Cole,
Dist. Corp.,
St. Louis, Mo.

Dear Mr. Carrick;

After having used the Hy Mayer Travelaugh and Starland Revue I want to compliment you on the splendid entertaining qualities of these two short features.

They are without question the neatest bit of entertainment it has been my good fortune to present in many a day. Your success with these two short features should be unbounded, and any exhibitor who fails to see their splendid entertainment needs to consult an oculist. With all good wishes I am,

Sincerely yours,
Forrest C. Templin,
Directing Manager.

Book It
Boost It

Boosted like a feature at New York's

Capitol Theatre

Distributed by

F. B. O.

FILM BOOKING OFFICES OF AMERICA
(Formerly Robertson-Cole)
723 7th AVE., NEW YORK CITY

AN OPEN LETTER

To the Officers and Members of the MOTION PICTURE THEATRE OWNERS ASSOCIATION, EXHIBITOR'S ORGANIZATIONS, CHAMBERS OF COMMERCE, Etc.

In the Motion Picture World of May 27th, 1922, appeared an article by Mr. E. C. Mills, entitled "The Other Side of the Music Tax," containing a suggestion relative to the most practicable solution of this matter.

In the Motion Picture News of June 17th, 1922, appeared an editorial under the caption, "The Music Tax—Its Stipulations," in which there was again clearly suggested a solution of the differences between exhibitors as a class, and the proprietors of copyrighted music as represented by this Society.

We responded to both of these articles with a paid advertisement headed "An Invitation," addressed to all concerned in this aged controversy. The advertisement contained an invitation to a conference; it was cordial, sincere and well-intentioned.

We have received no response to the invitation. It was extended by us, and printed in two of the trade papers, because of our desire to reach an amicable understanding with the exhibitors and their leaders, based upon justice and right, founded upon law and equity, conceived in a friendly and honorable understanding and recognition of each other's lawful rights.

When exhibitors violate the law which protects our rights, and in defense of them we summon such exhibitors into Court, it is quite the custom to accuse us of having done so without fair warning to the exhibitor; without having given him a chance to inform himself on the subject.

When exhibitors are advised of our rights, and urged not to infringe them; when they are advised that only under certain circumstances and conditions have they a lawful right to publicly perform our compositions, and then when we have, after repeatedly warning them of the consequences of a violation of these rights, sent our inspectors into their theatres and found them violating the law with utter disregard—which, of course, results in the filing of actions to protect our rights—we are accused of unjustly summoning them to Court, of "spying" upon them.

When we state a fee for licenses, fixed at a figure ridiculously low in comparison with the value of the product which we furnish, and WITHOUT WHICH THE MOTION PICTURE THEATRE CANNOT EXIST; when we permit this fee to be

paid in installments; when we maintain the fee at the same fixed figure at which it has been placed for years, in the face of advancing costs, we are accused of extortion, and called "robbers."

When we openly and frankly tell the exhibitors, and their leaders, that we welcome them to a conference at which it is hoped a mutual understanding may be reached, there is no response, no notice, and we therefore continue in our discovery of violations of the law, and punishment of the guilty exhibitors.

When you assemble in your conventions from time to time and adopt resolutions on this subject, that are NEVER carried out; when year after year this old question is brought up and militantly discussed—without eventual result of any sort, don't you think it is time to "get together"?

When, year in and year out, in case after case, we bring exhibitors into Court and our rights are then upheld at the great cost of the exhibitor, don't you think it is time that you knew the TRUTH about this whole matter, and learned it from your leaders, your trade press, and your own lawyers?

Or, are you determined to mislead yourselves and your followers with such "bunk" as is in fact what the resolutions adopted at your last national Convention with respect to this subject, amounted to?

We have invited you to a free and open conference, where whosoever has aught to say may be freely heard, in the hope that we may render you, more than ourselves, a service. Bear in mind that our rights are secure, and are being protected, but we could wish that there were more good will, more friendly understanding, than now prevails. It is to that end, to the end that we reach a mutually acceptable basis for operation, that we invite the conference.

Do you gentlemen fear to discuss the question? Do you already know so well that our position is just that you hope to evade the final and logical solution of the vexing question in order that you may continue to use it for propaganda purposes?

Let's have the TRUTH! ! We **know** what it is in respect of our position; our members know what it is in respect of the operation of this Society; does the rank and file of the exhibitors know what it is?

We repeat the invitation to meet with us, individually or collectively, officially or informally, at our offices or yours, at your convenience, for the purpose of discussing issues related to the so-called "Music Tax," and arriving at an equitable adjustment of all differences that may now exist.

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS,
56 West 45th Street, New York City.
Phone Vanderbilt 4326.

June 28, 1922.

Lost or Found

The little "lost or found" column in the daily newspaper teaches a great advertising lesson.

In the first place, the "lost advertisement'" occupies a very small space and is directed at the one person who found the lost article.

Times without number these little advertisements have hit the bull's eye and the lost article (sometimes running into thousands of dollars) has been returned to the advertiser. Imagine the possibilities of large advertising space and a message directed to the public at large!

The larger the advertisement the more attention compelling it is. The more attractively the advertisement is prepared the more merchandise it will sell.

Advertising pays big dividends.

Therefore, lay out your advertising campaign now and use large space. It has the big appeal to showmen.

First in character.
First in influence.
First in circulation.

MOVING PICTURE
World

The oldest and newest trade paper in the field

"An Unusual Drama Built for the Box Office"

2 THE Film DAILY Sunday, June 25, 1922

Fine Acting and Direction Make Vivid and Interesting Drama

"ONE CLEAR CALL"
First National

DIRECTOR ..... John M. Stahl
AUTHOR ..... Frances Nimmo Green
SCENARIO BY ..... Bess Meredith
CAMERAMAN ..... Ernest Palmer
AS A WHOLE.....Powerful drama of Southern life. Splendid acting and direction grip attention. Makes a serious and satisfying entertainment
STORY.....From the book of Frances Nimmo Green. Good plot development.
DIRECTION.....Excellent. Makes splendid use of materials. Comedy relief well timed and psychological effects employed. Climax could have been simpler and a little overacting avoided
PHOTOGRAPHY.....Very good. Some extra fine night effects. Got lots of Southern atmosphere
LIGHTINGS.....Clear with strong shadows
PLAYERS .....Co-operative and convincing
EXTERIORS ..... Very good
INTERIORS ..... Fitting
DETAIL.....Well cared for. A little too much at the finish
CHARACTER OF STORY.....Notorious gambler and owner of disreputable hotel tries to amend for wrongs. Ends a martyr to the happiness of his wife
FOOTAGE ..... 7,589 feet

"One Clear Call" presents a powerful drama, well acted and directed dealing with life in a Southern town. The theme is appealing and the situations follow one another in an accumulative order. The direction and acting are both excellent making a realistic and vivid production. It may be that the picture is too serious and heavy for a frivolous audience but it will satisfy those who enjoy straight drama and strong acting.

The story has a strong moral appeal and is filled with heart interest. It contains enough material, in the way of climaxes and situations, to fill several feature productions. It is only after the final climax is reached that the events become complicated instead of growing simpler as they reach their [illegible] characters are well contrasted and will be recognized as true to life.

Director S[illegible] has ably made an appealing production but has succeeded in adding some unusual touches. One original device [illegible] has allowed a little overacting and has complicated the ending very much but on the whole he has secured an intensely interesting production. He scored best in the emotional scenes. One or two psychological effects have been used in an effective way.

Henry B. Walthall is cast in his old form and presents some very fine acting in the role of the reformed gambler. He is more restrained than others in the cast and more subtle. His characterization is good. Milton Sills plays the role of the doctor. His work is earnest and convincing. Claire Windsor adds the necessary romance to the production while Irene Rich does a splendid emotional solo scene when her child is injured. The entire cast are well contrasted in type and play to each other in a co-operative way.

Story: A notorious gambler has but a few weeks to live. He decides to make up for the wrong he has done during his life. In the meantime the night riders decide to close up his dive and his only friend, the doctor, saves him from being lynched. The big climax comes when the doctor learns that the girl he loves is the wife of his friend the gambler. To free his wife the gambler hastens on his own death.

"The John M. Stahl production "One Clear Call"

You Can Promise Good Acting and an Unusual Drama

Box Office Analysis for the Exhibitor

You can safely promise your patrons a splendidly acted and finished drama that is powerful in its moral effect and unusual. It is interesting all the way through and will make them think and give them something to talk about. Mention the directing and give them an idea of what the story is about.

Mention the fact that the cast includes Henry B. [illegible]all, Milton Sills and Claire Windsor. They have each of them admirers who will be attracted. The production is sure to please those who enjoy serious drama and vivid acting but it will hold the attention of all. Tell them that it is a story of real life in which men are neither saints nor sinners. Show them stills of the disreputable hotel and the night riders. For a catch line you might use; "What would you do if you had but a few weeks to live? See [illegible] Henry Garnett cleans his slate in 'One Clear Call'"

LOUIS B. MAYER PRODUCTIONS INC

Presented by Louis B. Mayer

Distributed by Associated First National Pictures, Inc. World's Rights

FIRST NATIONAL PICTURES

"'Sonny' Proves Art of Motion Picture!"

Read what Robert E. Sherwood says in

Life

"IF his Exalted Majesty, Will H. Hays, wants to find an effective means of proving that the motion picture is an art—separate and distinct from the drama—he will revive the stage production of 'Sonny,' and present it in the same theatres where the movie of that name is being shown.

"'Sonny,' as a film, assumes dignity. This is entirely due to the remarkable intelligence with which it has been directed by Henry King, and acted by Richard Barthelmess. They succeeded in endowing 'Sonny' with much of the same vigor that characterized 'Tol'able David,' which lifted it well above the level of mediocrity."

Inspiration Pictures, Inc., presents

Richard Barthelmess in "SONNY"

His third big success for First National, taken from the play by George V. Hobart; adapted by Frances Marion and Henry King. Directed by HENRY KING.

Distributed by Associated First National Pictures, Inc.—World Rights

Play Up "Our Dick." He's Getting To Be a Bigger Asset with Every Picture

FOR THE COMING YEAR
we will release
60 TO 70
FIRST-NATIONAL PICTURES
WATCH WAIT
for our
SENSATIONAL ANNOUNCEMENT

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 8
1922

More About the Coming Season

TO secure a consensus of opinion based on information available regarding the prospects for the coming season in the moving picture industry, Associated First National Exhibitors has asked for answers to several questions. For convenience these questions will be included in the answers, which we believe to be of such general interest to the entire trade that we present them thus prominently as follows:

The business prospects for the Fall and Winter for the exhibitor first and then for the producer and distributor are brighter now than they were before the period of depression. Business should return to what we have come to know as normal, which means normally large profits, because we are justified in expecting a return of heavy attendance by reason of the large number of attraction pictures that are in view for the coming market. The exhibitor will benefit by these conditions and so will the producer and distributor as a matter of course, but none of the three elements will benefit if the pictures are expected to sell themselves first to the trade and secondly to the general public.

Will there be a shortage of features? There will be a shortage of features of the kind that bring people into the theatres, but there will be plenty of pictures available, particularly in view of the fact that the revival habit has now fastened itself on the business. There is every prospect that we will have more fine pictures this year than ever before, but we will not have enough to fill the demand and a choice must be made after the big features are taken care of, as there will remain a number of middle grade products.

In this choosing the exhibitor must use his own judgment as a showman, and once he has chosen must get back of his entertainments and work in their behalf to sell them to his patrons.

A decided improvement is unquestionably under way in the entertainment quality of pictures, but we have a long distance to go before conditions may be regarded as fully satisfactory in this respect.

Curtailment in production has been beneficial in only one respect. It has lessened the number of poor pictures, and there naturally will be a great demand for those which have been made, especially those which are of show quality.

The coming season will have many big specials, but the program picture, on which the exhibitor must depend, must continue to be the important factor. The exhibitor must have pictures that will make him a profit week in and week out, and he cannot depend for his revenues merely on big specials. The cost of the big special makes his margin of profit smaller unless his business is tremendous, and tremendous business is hard to maintain week after week.

There has been a turn for the better in pictures because the entire industry is looking upward and forward. There is an appreciation of the public demand for clean and yet tremendously interesting entertainment.

As we have stated before, the industry's chief thing to do is the shelving of poor pictures that drive away customers from the box office. When this problem is solved the majority of the industry's difficulties will disappear as a mist before the morning sun.

Standard Contract Near Reality as Hays and Exhibitors Exchange Letters; Code of Ethics Drafted

WILL H. HAYS and the Motion Picture Owners Chambers of Commerce of New York City have agreed in principle on new clauses for inclusion in the standard contract. This is evidenced in the following communication addressed by Mr. Hays to Bernard Edelhertz, chairman of the board of directors of the T. O. C. C. and to Sydney S. Cohen and his committee representing the National M. P. T. O. A. and to Charles L. O'Reilly and his committee representing the New York State M. P. T. O.:

"I take pleasure in transmitting herewith three copies of a memorandum embodying the principles that have been suggested by our committee, subject to approval of counsel, as a basis of a uniform contract between distributors and exhibitors.

"I hope you will agree with me that this draft marks a decided advance in eliminating, as far as possible at this time, consistent with sound business and the natural right of a manufacturer to exert a reasonable control over his product, various grievances both of the distributors and exhibitors.

"The present draft eliminates all penalties on both sides.

"It sets up what I hope will prove to be a workable and fair method of selecting play dates which will cure at the same time the evils both of over-buying and over-selling.

Insures Delivery

"It provides for the delivery of all pictures released by a distributor during the period of the contract, which we hope will reach the complaint that it has been the practice occasionally to withhold a picture intended to be delivered when the contract was written but which by reason of superior merit was subsequently withheld because it was believed it would command a higher price.

"It cuts down the period of payment of license fees from seven to three days in advance of shipment of the film.

"It provides for a uniform payment for film lost or destroyed.

"It provides in every case of a re-issue or a re-named negative, that the photoplay should be specifically enumerated in the contract as a re-issue.

Promptness Provided

"To cure the complaint that signed applications of exhibitors are not acted upon with reasonable promptness, we propose to provide that unless a written acceptance is mailed within fifteen days from the date of the application by the exhibitor, such application shall be deemed withdrawn.

"We have consented to the assignment of contracts in the case of a sale of a theatre, under suitable regulations, and, finally, we propose with your co-operation to promulgate a mutually agreeable code of ethics, a copy of which is enclosed, in which we announce and declare our views as to certain practices to be observed by both parties, which do not properly belong in a formal contract and tend to unduly extend it.

"I should like very much to have your written comments, if any, by noon Thursday, and would then like as soon as possible thereafter to meet your special committee for a discussion which I hope will be in the nature of a final conference."

Edelhertz Pleased

In acknowledging the letter Mr. Edelhertz wrote, in part as follows:

"I have no hesitation in saying that the principles embodied in this form of contract, when finally agreed upon, will mark a new era in the business relations between the exhibitor and distributor. Furthermore, I am firmly of the opinion that it will mean the taking of a long step in the direction of a better and more harmonious understanding between these two important branches in the motion picture industry.

"I am partcularly pleased with the excellent standard and high order of principles set up by your code of ethics. It shows good faith and will undoubtedly serve as an important factor in the consummation of the fundamental idea you have so forcibly advocated, to wit: confidence and co-operation."

Code of Ethics

The code of ethics follows:

"While a salesman has every right to trade among respective customers to obtain the best offer possible for his product, after he has selected a particular exhibitor whose offer he believes to be the best, and takes a written application from such exhibitor, he should forward the same to the home office and make no further effort to sell the same service to any other exhibitor in competitor's territory until the application so forwarded has been formally rejected or accepted.

"No paid advertising should be inserted in any feature picture, comedy, scenic or news reel.

"In the event of the adoption of standard clauses for a uniform contract, contracts already taken for 1922-23 product should be carried out in the spirit of the new form of agreement."

Announces Promotions from Within Its Ranks

Following the appointment of Art A. Schmidt as general sales manager of the Universal last week, announcement has just been sent out from the Universal offices of several other promotions and changes in the exchange system and the home office.

To fill the vacancy caused by the promotion of Mr. Schmidt, George L. Levine has been promoted. Mr. Levine's place will be taken by Ross J. Baldwin, who will be succedeed by Charles J. Casanave.

Another promotion is that of LeRoy W. Alexander to be exchange manager of the Kansas City territory. "Curly" Calvert has been taken from that exchange to do special work in a number of central and western exchanges. At the same time, announcement was made of the appointment of auditor of the exchange, Platzman, to be European auditor of the company.

Rochester Exhibitors on Outing Laud Cohen

Enthusiasm prevailed at the annual outing of the Rochester Motion Picture Theatre Owners at Point Pleasant Hotel, Irondequoit Bay, Rochester, N. Y., Monday afternoon when addresses were delivered by President Sydney S. Cohen of the Motion Picture Owners of America, and others.

Jules Greenstone, president of the Rochester Motion Picture Exhibitors League, was in the chair and the meeting incident to the outing was attended by about 200 persons, which included the Rochester exhibitors. A number from the Buffalo district and several visitors from New York City and other parts of the State.

At the conclusion of the addresses a vote of thanks was tendered to Mr. Cohen and confidence and support given the national organization. When Mr. Greenstone opened the meeting he stated that the Rochester organization stood 100 per cent. for the national organization. He spoke for Howard Smith of Buffalo with respect to the attitude of the exhibitors in that section, and said they too were in entire accord with the purposes of the national body.

Crandall, Bell and Boyd Thanked by M. P. T. O. A.

Harry M. Crandall, Nelson B. Bell, in charge of advertising and publicity for the Crandall enterprises, and Samuel M. Boyd, private secretary to Mr. Crandall, all of whom served as committee chairmen of the Washington, D. C., unit of the Motion Picture Theatre Owners of America in making preparations for the national convention recently held there have received resolutions extending the thanks of the national organization of the M. P. T. O. A. for their services and appreciation of the success of their efforts on behalf of the entire membership and the national executive council. The resolutions were signed by Sydney S. Cohen, national chairman, and W. D. Burford, chairman of the resolutions committee of the national body.

Hays' Conference Obtains Co-operation of Civic, Business and Welfare Bodies

By SUMNER SMITH

AS set forth in Moving Picture World last week, the meeting of the heads of fifty nationally federated civic, business and welfare organizations on June 22 with Will H. Hays resulted in the formation of a committee of three to consider establishing and maintaining "the highest possible moral standards" in motion pictures and make recommendations to Mr. Hays. This committee is composed of Lee F. Hanmer, in charge of the recreational service of the Russell Sage Foundation; Mrs. Oliver Harriman, president of the Camp Fire Girls, and Roy E. West, chief Scout executive of the Boy Scouts of America. The larger and final committee of fifteen will be named soon after a conference with Mr. Hays.

"I have the welfare of the corporations that have millions of dollars at stake in the motion picture industry at heart," said Mr. Hays, "but I also equally respect the rights of the fathers and mothers who have millions of children. I will assist these committees and work with them to the limit so that there will be no complaint that the motion picture industry is not doing its fullest."

When Mr. Hays called the meeting to order, H. S. Braucher, representing the Community Service, made the first recommendation—that there be an office to which criticisms of pictures from all over America might be sent. Mr. Hays responded with the assurance that such a department would be immediately created in his office.

"Speak Frankly"

Mr. Hays' invitation that "you speak frankly and not spare us at all, saying what is in your minds," was accepted at the very start. Mr. West declared that for twelve years the Boy Scout organization has been facing the necessity of entering the film business. He advocated a "scenario censorship." The Rev. Charles A. McMahon, of the National Catholic Welfare Council, also urged censorship "at the source." He thought the opposition to Sunday shows would vanish if only clean pictures were shown.

"The trouble is in the neighborhood theatres of the nations," said Clarence A. Perry, of the National Committee for Better Films, arguing that the big city theatres have "expert students of films" to judge them and provide clean, worthwhile entertainment.

Ernest L. Crandall, of the Visual Instruction Association of America, said surveys indicate that the chief difficulty may not be the picture but the posters, sometimes "particularly offensive," and the behavior of certain kinds of theatre patrons. These matters, he said, were taken up by the New York censors, only to learn they had no jurisdiction. He advocated the establishment of vigilance bodies. Good educational films are difficult to obtain, he also declared, and suggested that a voluntary surveying committee might aid the producer in bringing to light films of an educational nature now lying in his vaults.

Laurence Vail Coleman, director of the Safety Institute of America, suggested a foundation sponsored by people of standing in a community and people big enough to attract attention and inspire confidence, combining members of the industry and representative outsiders.

Dr. Anne Nicholson, of the National Council of Catholic Women, charged pictures with failing to come up to the mentality of the audiences. When a producer tries to make a "goody-goody" film, she said, he makes it "wishy-washy." She blamed the producer for the existing situation, saying that he ought to be in consultation with people of artistic minds and not merely people with ideas for scenic effects.

David S. Beyer, vice-president of the National Safety Council, favored the organization of a company to produce educational pictures.

Hugh Frayne, of the American Federation of Labor, said: "Go on record that, for the better development of the picture industry, the existing censorship laws, wherever they may be, be wiped out. They have done more than anything else to break down the morale of the industry."

After a strong defense of the industry, Mr. Frayne declared: "The standards of living must be raised for the men and women in the studios." Later he promised the industry the co-operation of the American Federation of Labor.

Saul Rogers Convincing

Senator James J. Walker represented the T. O. C. C. and M. P. T. O. of New York State. He ably attacked censorship and discussed the problem of the exhibitor with relation to the admittance of children to theatres. Luncheon was then served after Mr. Hays summarized the suggestions.

The first speaker after luncheon was Senator Landis, of Indiana, who eulogized Mr. Hays while the latter passed a request down the line of newspapermen that they "forget" the praise. Saul E. Rogers, vice-president of the Fox Film Corporation, made a singularly convincing speech which he prefaced by the statement that he saw a bewilderment in the minds of those present as to the solution of the difficulty. Each person, he said, naturally approached the question from a different angle, but the object was fundamentally the same and the conclusion could be.

"We are with you, the public," he declared emphatically, "and we want you to be with us. Shall we produce for the mental equipment of a child or for the mind of an adult. One person asked me why we don't produce to entertain the subnormal mind."

Mr. Rogers went on to describe the growth of prestige in the industry within the last ten years. Pleading for practical suggestions he said: "We welcome you, we want you badly, but attack this problem practically, not theoretically. And if you present a program of that kind, we'll accept it heartily."

The Rev. F. E. Clark, president of the United Society of Christian Endeavor, said that the discussion was productive of much of value. He wanted to know if there was no way of letting the public know more about pictures—what were the best—so that "we can be guided in our own families."

Advertising Attacked

J. H. Hall, educational director of the Associated Advertising Clubs of the World, spoke on picture advertising, scoring "lurid posters that do not apply to the picture they advertise," and "misleading advertising" put out by exhibitors. The producer should get the co-operation of the exhibitor in this respect, he said. He pledged his organization's support, saying that it has clubs in every community that could aid the picture men.

Representatives of practically all the organizations spoke.

Rex Beach, author, said in part:

"The pictures are sick because there are too many doctors. This is a meddlesome age, and we have got to the point where meddling is a paid profession. People are not content to let motion pictures remain what they should be, entertainment, but must make of them soul-saving devices, toys for children.

"As an author, I say that it is bunk that you want more and better authors contributing to the films. What you want is more mush and slush, predigested pap, stories from Rollo's wonder books and about God's glorious wonderland. Authors writing for the screen today are handcuffed, with ball and chain on their ankles.

"And here's another angle. The author goes to the producer with a great idea. 'Attaboy,' says the producer, and then he asks: 'Where is the cabaret and where are the evening clothes?' One producer allowed me to write a drama in which I put a good, clean love story, and all that was left of it after the cen-

(Continued on following page)

New England Business Conditions Show Steady Improvement, A. Nacht Declares

BUSINESS conditions throughout Northern New York State and the whole of New England are showing a marked improvement and exhibitors are happy in consequence. Indeed, a decided advance has already set in in the industry and yet greater results are expected in the autumn, says A. Nacht, manager of the sales control and statistical department of Associated Exhibitors, on his return from a two weeks' automobile tour which took him almost to the Canadian borderline in Maine.

"Shoe factories, paper mills and box factories, which for two or three years had been operating on part time and with greatly reduced staffs, now running at full time and with a full complement of workers. These three industries form the very life blood of many of the towns I visited.

"Messrs. Sands & Hobbs, who own a combined picture house and high class dance hall in Auburn, Me., last summer opened a dancing pavilion three miles from the town, but the public hesitated to pay the 25 cent bus fare. This year the pavilion already is doing a 50 per cent. better business and the owners expect to open a picture house there also.

"The manager of the Strand Theatre, in Lewiston, Me., one of the houses in the important Gray circuit, told me that conditions are vastly better than at this last year or for two years previously, with indications of a return to normal in the fall."

Southern California Exhibitors Reaffirm Allegiance to Cohen

Charging "many trade papers" with having printed erroneous reports of its last election, the Southern California Division, M. P. T. O. A., through President J. L. Lazarus, is telegraphing the trade papers that the election of a new secretary, succeeding Glen Harper, does not reflect upon Sydney Cohen and the national organization. At a meeting held June 26, by a rising vote, the organization reaffirmed "its past and present allegiance" to Mr. Cohen and the national body.

A search through previous issues of Moving Picture World fails to reveal the statement resented, and the telegram does not specifically state its nature and in what papers it appeared.

New York Theatres Must Comply with Amended Law

All picture theatres in New York State with a capacity of 100 or more will be obliged to obtain, after October 1, a certificate to the effect that the houses comply with the new amendment to the state labor law, which is intended to safeguard the public from any repetition of the catastrophe which occurred in Washington, D. C., last winter, when the roof of the Knickerbocker Theatre caved in from its weight of snow. Houses which are built in New York State after next October must first file plans of the building with the state industrial commissioner or with a local enforcing authority.

Two Arbitration Boards Sit Weekly in New York

The F. I. L. M. Club of New York City and the Theatre Owners Chamber of Commerce, in order to facilitate the handling of claims and other disputes of exchange men and theatre owners, have inaugurated the plan of having two joint arbitration boards sitting weekly.

One board holds its session on Wednesdays as heretofore, and another board serves on Fridays. Meetings are held in F. I. L. M. Club headquarters in the Loew's New York Theatre Building, 1520 Broadway.

Asks for Receiver

Nathan Silverman, president of the S. & S. Amusement Co., Inc., which operates the Douglas Theatre, a house for colored people at 650 Lenox avenue, New York City, has asked the New York Supreme Court to dissolve the corporation and appoint a receiver.

He charges that Louis and Max Soviner, who own 50 per cent of the stock, built a new picture theatre near the Douglas and advertised it in the Douglas program as the New Douglas Theatre. The splendor of the new theatre, Silverman says, practically drove the old one out of business, and Soviner, it is alleged, tore it down and erected a business building in its stead.

Censorship Ineffective

"It is the opinion of my wife, a motion picture censor in Illinois, as well as of myself, that it is doubtful if censorship of the movies will ever be effective."

This is a declaration made by Allen D. Albert, noted publicist, in the course of an address delivered from a Chatauqua platform at Cedar Point, O., Lake Erie shore summering place, according to information received by Associated First National Pictures, Inc., from one of its correspondents.

Albert, former newspaper editor, is one of the leading moral uplift workers in Illinois and a member of various organizations striving for higher standards of morality.

Hays Gets Co-operation

(*Continued from preceding page*)

sors got through were the title and the license number."

Those Attending

Among those attending the conference, not already mentioned were:

Miss Borrow, Secretary, Colonial Dames of America; Leroy E. Bowman, Secretary, The National Community Center Association; Mrs. Philip A. Brennan, Mrs. Richard M. Chapman, President, Federation of Women's Clubs of N. Y. C.; Miss H. Ida Curry, Child Welfare League of America; Chas. B. Davenport, Carnegie Institution of Washington; Miss Helen Davis, Associated Executive, National Board Y. W. C. A.; Walter T. Diack, General Secretary, Young Men's Christian Association; Dr. G. Clyde Fisher, Associate Curator, American Museum of Natural History; Henry Fleischman, Mgr. Director, The Educational Alliance; Clyde Furst, Secretary, Carnegie Foundation of the Advancement of Teachers; Dr. Harris, World's Sunday School Association; E. L. Harvey, Secretary, National Security League; Rev. Joel Hayden, Conference Union Theological Seminary; Mrs. Milton P. Higgins, President, National Congress of Mothers' and Parent-Teachers' Associations; Mrs. Herbert Hoover, President, Girl Scouts; Mrs. Harlean James, Secretary, American Civic Association; Judson King, Executive Secretary, National Popular Government League; Dr. H. E. Kleinschmidt, Medical Dept. of the American Social Hygiene Association; Rev. Wm. Lampe, World's Sunday School Association; Fred Landis, Playwright; Colin H. Livingston, President, Boy Scouts of America; Rev. Chas. S. MacFarland, Federal Council of Churches of Christ in America; Rev. John A. Marquis, Federal Council of the Churches of Christ in America; Earl A. Meyer, Director, The American Legion Film Service; Rev. Kenneth D. Miller, Conference Union Theological Seminary; Mrs. George M. Minor, President General, Daughters of the American Revolution; Prof. Parker T. Moon, Secretary, Academy of Political Science; Miss Virginia M. Murray, General Secretary, Travelers' Aid Society of N. Y.; Jesse N. Neal, Secretary-Treasurer, Associated Advertising Clubs of the World; W. W. Norton, Treasurer, American Association of Social Workers; Albert S. Peters, Director Film Service Div., American City Bureau; Dr. Daniel A. Poling, United Society of Christian Endeavor; Dr. Frederic B. Robinson, American Council on Education; Rowland Rogers, Visual Instruction Association of America; Mrs. F. F. Schwartz, Secretary, Young Women's Hebrew Association; Lester F. Scott, Secretary, Camp Fire Girls; Mrs. N. Stone Scott, Dr. Albert Shaw, Vice President, The Academy of Political Science; R. C. Sheldon, Secretary, International Big Brother and Sister Federation; George H. Sherwood, Executive Secretary, American Museum of Natural History; F. F. Simmonds, Easter District Secretary, Chamber of Commerce of the U. S.; Alburn E. Skinner, Secretary, Chautauqua Institution; Mrs. Louis Slade, Second Regional Director, National League of Women Voters; Mrs. R. E. Speer, President, Young Women's Christian Association; F. B. Steele, Secretary, Sons of American Revolution; Miss N. F. Stoughton, Assistant Secretary, The Rockefeller Foundation; Paul Tanner, Actors' Equity Association; S. M. Tucker, President, New York Drama League, Inc.; Mrs. Coffin Van Renssalaer, Executive Secretary, National Civic Federation, the Women's Department; Miss Ethel Warner, Executive Secretary, Academy of Political Science; Miss Mabel T. R. Washburn, Secretary, National Historical Society; Mrs. Wm. Whittaker, Secretary, Federation of Women's Clubs of N. Y. C.; Miss Helena V. Williams, National Tuberculosis Association; Miss Agnes S. Winn, Assistant Secretary, National Education Association; Clinton Rogers Woodruff, American Civic Association.

Among the picture men present, not already mentioned, were William Brandt, of the T. O. C. C., and Sydney S. Cohen, national exhibitor president; William A. True and W. J. Steffes, who were there only a few moments.

"Don't Expect a Miracle Over Night," Hays Warns Clubwomen in Plea for Aid

CONTINUING his energetic campaign to enlist the sympathies and co-operation of various important organizations, Will H. Hays, president of the Motion Picture Producers and Distributors, spoke before the General Federation of Women's Clubs at Chautauqua, N. Y., June 28. On July 6, at Boston, he will address the annual meeting of the National Education Association.

Among the important points Mr. Hays stressed was a warning that "there can be no over-night miracle" in the picture industry. He declared that, in the movement for better pictures, action must be taken at the studios. Support good pictures and condemn bad pictures, he urged.

Mr. Hays said that he approached his subject "not merely from the viewpoint of the men who have millions of dollars invested in the business, but from the viewpoint of the fathers and mothers who have millions of children invested in the business." He went on to pay tribute to "that aristocracy of intellect and character that makes up the General Federation of Women's Clubs."

"No Super-Court"

After quoting the articles of association filed by his organization, Mr. Hays said: "This is not merely a vague gentlemen's agreement; it is the legal statement of a legal purpose by a legally organized body. It creates no super-court autocratically to pass upon pictures, nor does it place anyone in the attitude, and most certainly I shall not be placed in the attitude of being the judge of the morals of those who are in the industry. The purposes of the association are stated in its articles and I respectfully submit to you that no articles of association breathing a more important message could well be found."

Asking the co-operation of the public, Mr. Hays warned that "too much cannot be expected too soon," continuing: "There can be no over-night miracle but preferred attention is being given to the purposes of the association right now in the pictures which are now being made. Every day there is opportunity in the studios to take action at the place and at the only place where effective action can be taken.

Accept the Responsibility

"Responsibility for these pictures now beng made by the members of our association cannot be avoided. They will be the proof either of our honesty or of our failure; they will be the proof either of our ability to correct our evils ourselves or of our inability to run our own business. The members of this association, acting on that definite knowledge, are doing everything in their power at this moment to live up to their professions, and the pictures will soon be able to show the results of their efforts.

"While asking for your aid and co-operation I would like to ask, too, that you judge us by our actual performances rather than by any promises we may make. We are building this industry for years to come—for generations to come—and though our progress may perhaps seem slow at the beginning, the results, we are confident, will be certain and permanent.

Will Not Be Deterred

"And we will not be stopped, mark you, nor will we be deterred either by any possible machinations or obstacles developed or planted by any interest that might from any wrong purpose want to prevent the success of our effort, or by those who, with good motives yet mistaken judgment, expecting too much too quickly, would unconsciously put obstacles in our way.

"This is not a one-sided matter. We must consider these motion picture problems with that patience and tolerance which result from a recollection of the habits and customs wherever a new thing comes. Every new industry, every new science or art makes mistakes and is criticised. All of them have had to remedy their faults of early days."

Mr. Hays here recalled how it once was regarded as "a sinful act to disseminate the printed word in any form among the humbler people, who are supposed to remain in the niche of life 'in which God placed them' how the bicycle and then the automobile were once pronounced 'agencies of the devil.'"

As an aid in solving the problem of good pictures, Mr. Hays urged that the people refuse to patronize bad pictures. Discussing censorship, he termed it "only an incident" in the matter, saying that the demand will fail when the reason for the demand is removed.

"There is one place, and one place only," he continued, "where the evils can be eliminated and the good and great advantages of motion pictures retained, and that is at the point where and when the pictures are made. And it can be done then and there, make no mistake about that. There is no zone of twilight in this matter. Right is right and wrong is wrong, and men know right from wrong. The corrections can be made, real evil can and must be kept out, the highest standards of art, taste and morals can be achieved, and it is primarily the duty of the producers to do it."

Mr. Hays then told the women how they can aid by getting "close to the situation" and criticising constructively.

"Definitely plan by any method you can devise," he urged, "to get the good pictures supported and the bad pictures condemned. Get in touch and co-operate with the exhibitors in your community. Get the demand for good pictures reflected in the box office receipts. Join in our effort in sympathy and with appreciation of our problems and the conviction, based on proof which you can acquire, that never were men more sincere in any effort in this world."

On June 26 Mr. Hays met Lee F. Hanmer, Mrs. Oliver Harriman and Charles E. West, the committee of three appointed by the meeting of civic organzations last week to confer with him regarding a committee of fifteen to make suggestions on pictures. This committee will be named soon.

Industry's Editors Predict Prosperity

AS a result of a business questionnaire sent by Associated First National Exhibitors to editors of trade publications the following, in addition to Moving Picture World's editorial expression in this issue, have been received. They all predict a profit making season for exhibitors, distributors and producers.

L. W. Boynton, editor, Exhibitors' Trade Review: "The coming fall and winter will usher in the greatest season of normal prosperity the industry has ever known."

Martin J. Quigley, editor, Exhibitors' Herald: "The end of the panic period has been reached."

William A. Johnston, editor, Motion Picture News: "Business in general is going to be good this fall. There isn't the least bit of question about that. It's hard to make a motion picture man feel optimistic with a summer slump—and a mighty tough one—staring him in the face. But the business revival is on. We'll hit normal times this December and in 1923 there'll be a boom that will descend to normal again in 1924-25."

Jack Alicoate, The Film Daily: "According to the great business minds of the country a decided improvement, already under way, can be looked for, in a general economic way throughout the entire United States this coming fall and winter."

Kessels Lose Point in Triangle Suit; Superpictures History Heard in Court

THE mystery of a suit transferred by Justice Fawcett from the Supreme Court of Queens County to that of the Supreme Court of New York County was dispelled last week in the case of Adam Kessel, Jr., and Charles Kessel, of New York City, against the Triangle Film Corporation, when a decision was made by Justice John V. McAvoy, who denied a motion made to enforce a judgment in the county, obtained by the Kessels against the Triangle Corporation in Richmond, Va., where the latter concern have their headquarters. Justice McAvoy denies the motion on the ground that the matter cannot be decided on the merits in view of the failure to authenticate the Virginia judgment.

The papers filed with the decision disclose that the suit on which the Virginia judgment was obtained concerned the sale back to the Triangle Film Corporation of 89,156 shares of stock of the Triangle concern, valued at $1 a share or $89,156, alleged to have been owned by the Kessels, who with Harry E. Aitken and his brother, Roy E. Aitken, were officers of Triangle at the time of the alleged sale in 1919, Harry E. Aitken being the then president of Triangle.

The Triangle people, however, in their reply, charge that the alleged contract pledging the Triangle concern to purchase back this stock was the result of a wrongful scheme entered into between the Kessels and the Aitken brothers, who they say caused the contract to be entered into without the approval of the board of directors of Triangle, and that the contract to sell the stock was of no benefit to the Triangle Corporation. It is further alleged that the stock was not even delivered to the Triangle Corporation, but was only deposited "in escrow," subject to the payment of the above sum of $89,156, which, it is charged, is vastly in excess of the value of the stock sold.

It is further alleged by the Triangle Corporation that at the time of the alleged transaction it was well known to the Kessels and the Aitkens that the Triangle Film Corporation was skating on thin ice, since it had outstanding indebtedness amounting to close to $1,000,000, and that practically all of its assets were pledged as collateral for the payment of this indebtedness. It is further claimed the alleged contract was in violation of the statutes of the State of New York, and for that reason the Kessels brought the suit on which they recovered the judgment in Virginia where it was not in conflict with the statutes, and now try to enforce its payment in this state because the Kessels are residents here.

Justice Finch of the New York Supreme Court, since June 19, has been listening to testimony in the suit brought by the Triangle Film Corporation against Harry E. Aitken and his brother Roy E. Aitken and Hyman Winnik, which seeks to compel the defendants "to account to the plaintiff for their several acts as officers and directors of the plaintiff corporation, their neglect and breaches of duty and waste of the plaintiff's property and to repay and restore all moneys and property so wasted."

Triangle charged that the Aitkens in conjunction with Winnik controlled the voting stock of the corporation, and in this manner made contracts with the Western Import Company for the foreign rights of Triangle pictures, and other contracts on behalf of Triangle with the Reserve Film Corporation and the New York Motion Picture Corporation and obtained loans of large sums of money ostensibly for the film corporation from Patrick H. Loftus and Francis X. Brosnan, all of which, it is alleged, involved losses to Triangle in excess of $1,000,000.

It became known during the trial of the case on June 21 that the Aitken brothers had effected a settlement with Triangle which eliminates them as defendants, and it is said this settlement consists of the turning over to Triangle Aitkens. On the other hand, counsel for Winnik, told a representative of Moving Picture World that the alleged settlement "is a paper one" done to influence his client Winnik.

The two separate suits brought by Alice M. Long and Frank J. Marion, but embracing the same set of allegations against William W. Hodkinson, producer, Frank L. Collins, president of the McClure Publications, Holland S. Duell, the lawyer, and Raymond Pawley, which had been on trial before Justice Platzek and a jury in the New York Supreme Court, had an unsatisfactory ending for the plaintiffs the past week when Justice Platzek eliminated Collins, Duell and Pawley as defendants in the actions, awarding them judgment against Mrs. Long and Marion for the costs, while the jury failed to agree as to the merits of the allegations made against Hodkinson, the surviving defendant.

The suits of Mrs. Long and Marion were the result of the formation of Superpictures, Inc., a $9,000,000 enterprise, which the plaintiffs charged the defendants with organizing. Marion charged that Hodkinson, while president of the Paramount Picture Corporation and the Progressive Motion Picture Company, after picturing in glowing terms the great future for Superpictures, Inc., in conjunction with the other defendants, induced him to part with his shares of stock in the Paramount and Progressive concerns in exchange for stock in Superpictures, Inc., and that the allegations concerning Superpictures, Inc., were untrue, so that the plaintiff was damaged thereby in the sum of $500,000. Practically the same allegations were made in the complaint of Mrs. Alice M. Long.

Canadian Exhibitor Exchange Dividend 5 Per Cent.: $50,000 Rental Receipts

FIGURES have been released which show something of the activities of the Canadian Exhibitors' Exchange, Ltd., Toronto. This exchange was established about four years ago by the Ontario Moving Picture Exhibitors Protective Association, which boasted about 200 members. The exchange was organized to operate along co-operative lines and it obtained a government charter with a capitalization of $100,000, the shares being sold to independent exhibitors at $100 par value. The amount of stock sold in this way reached the total of $38,000, it is stated.

Receipts from film rentals during the past year totalled almost $50,000, it is announced, and the company has declared a 5 per cent. dividend for the year, as in former years. The Canadian Exhibitors' Exchange has its head office at Toronto but it has also been operating branch offices at Montreal and Winnipeg.

The exhibitors' association in Ontario has, during the past four or five years, lost the enthusiastic support of a number of exhibitors when the latter found it advantageous to sell their theatres to big interests which were establishing extensive chains of theatres throughout the country. Some of these exhibitors continued in the management of the theatres but as employes of the large companies. In spite of the theatre changes, the co-operative exchange has been able to get along quite nicely even through the general depression of recent months.

Montreal Picture Houses Put Over a "Radio Week"

The six picture theatres operated in Montreal by the Independent and United Amusements, Ltd., co-operated in the staging of a special "Radio Week" during the seven days starting June 18. The theatres taking part in the stunt were the Plaza, Strand, Regent, Belmont, Papineau and Moulin Rouge. Marconi receiving sets with a radius of 1,200 miles were installed in each of these six houses.

For "Radio Week" the Marconi Company of Montreal broadcasted a concert from its new station on the top floor of the Canada Cement Company's building in Phillips Square. At the conclusion of the local concert, the wireless operators at each of the theatres hooked up with programs being sent out from Newark, Pittsburgh, Springfield and other United States stations. After the regular program each night, the operators gave special demonstrations of the receiving sets. The public took to the stunt.

Guatemalans Do Not Favor American Films

Only American films which have been used a great deal are exhibited in Guatemala at present, according to a report to the Department of Commerce, Washington, D. C., from Vice Consul Henry T. Dwyer, Guatemala City. Most of these films consist of serials, usually in poor condition. There is an idea in Guatemala that American films are inferior to those produced in Europe. Most of the pictures from Europe are of the dramatic kind and are of French or Italian manufacture.

Only one American company has found the Guatemala market sufficiently large to organize and establish offices there. Other American pictures in circulation are old second-hand films.

The maximum price of admission ordinarily charged by the best moving picture houses is 50 cents, and the minimum is 10 cents for the gallery.

Kill Secession Rumor

The executive board of the Motion Picture Theatre Owners of Kansas adopted a resolution indorsing National President Cohen at its meeting at the Hotel Baltimore in Kansas City last week. The resolution also extends a vote of confidence in the other officers and committee members of the national body. It was inspired by alleged rumors that Kansas would secede.

Sir Charles Higham Pleads for "Cleaner, More Human Pictures" at A. M. P. A. Lunch in His Honor

THE Associated Motion Picture Advertisers of the United States on Thursday, June 22, entertained Sir Charles Higham, M. P., the first advertising man in Great Britain to be knighted and the first to be a member of Parliament, at luncheon in the Hotel Biltmore. In connection with the luncheon there was an exhibition of motion picture advertising from the earliest days of the industry up to the present time.

D. W. Griffith welcomed the guest in behalf of the motion picture industry. C. L. Yearsley, president of the Associated Motion Picture Advertisers, presided at the luncheon. John C. Flinn made a speech outlining the work of the organization.

Sir Charles opened his speech with the suggestion that the motion picture advertising men ought to be allied with the Associated Advertising Clubs of the World.

"It is a bad thing," he said, "when men like you, leading a new industry in the public eye, don't associate with the other representative advertising men in other spheres of activity. There may be a reason for it. I hope it isn't because you are not proud of being advertisers for the motion picture industry."

"Be Clean Yourselves"

Discussing how to make the industry "far greater than it is now," Sir Charles said that is "first of all by making it clean, and the only way you can make it clean is by being clean men and women yourselves."

"There is no use trying to make pictures if you do not believe in them," he continued. "A lot of pictures are shown all over the world under extraordinary titles to make people come to the cinema enterprise run by a great many men who accidentally got into the industry and people who have no idea of how it should be or is done. All over this country you will hear people say, 'Is it a commercial picture? Will it bring in the public? Has it sex?' Sometimes they go farther than that.

"I am not standing up to you as a goody-goody man, but I believe this motion picture business, appealing as it does to the eye—and photographing on the brain of illiterates and all kinds of people of misunderstanding—photographing as it does on their brain what they will never see or hear, must be very, very careful of what it puts into those pictures. . . ."

The Angle of Observation

Pictures can be virile and dynamic, he said, without "having actors jumping off cliffs or seducing women." He urged that producers making clean pictures have the support of the whole industry. In Will H. Hays he saw a leader worthy of the job. Foreigners, he said, judge America by the pictures they see and the stories they tell—"Is it always a good story?"

"The next time you look at a motion picture," he urged, "the next time you publicity men are asked to exploit a picture in your country or mine, look at it from the angle that in the greatest country in the world where freedom is supposed to be everything, that you are wielding a power to put a story over—look at that picture and say to yourselves that picture that makes me proud that some other country's father and mother bred me on this soil—made me an American boy or girl and I am proud of it and if you can't say that—scot it. That is the way to build a great cinema industry—that is the way to make the motion picture industry ten times as big as you are making it.

"I am not misunderstanding the value of money. I know the temptation of every man to make it. I know it is difficult to preach to you—that doesn't bring gold into your pocket. But a cleaner, a more human picture—a picture that once and for all says, "Hollywood is dead" and all the rottenness is gone and our pictures and people are so clean and high and we love our world so much we have wiped it out. You can't wipe it out by burning down the buildings—you can't by burning the fields—you can't wipe out that stigma by stopping Arbuckle's pictures—there is only one way and that is by wiping it out of yourselves—and then you will be proud to belong to the picture business."

Sir Charles Higham Says—

"Advertising is the greatest reformative agency in the world. It has made us hygienic, it has made us tidy, it has dressed us well, it has given us the love of the beautiful, it has decorated our homes, it has educated our children, it has raised to a higher plane our whole civilization.

"An advertising man is a salesman, a marketing man, who takes a product after it is finished and makes the world want it.

"There is no reason why the truth cannot be put in an attractive form.

"In high standards, in energy, in enthusiasm, in intelligence, in design and in copy, the American advertising man has simply no competitors outside his own country.

"We are ninety per cent. alike, all we peoples, and ten per cent. different. The trouble is that we forget the ninety per cent., and remember the ten per cent., when we criticise others.

"People are forgetting the idea of service. We are all servants; we can't all be Presidents and Kings. All over the world the idea is spreading that everybody is a god. We are, but most of us don't come out of the chrysalis."

Ed Sourbier Now Owns Controlling Interest in Amusement Company

Edward Sourbier, owner of several picture theatres in Indianapolis, recently returned from a trip to Toledo and Springfield, O., and Pittsburgh, where he completed the purchase of 1,400 shares of stock in the Sun and James Amusement Company, of Toledo, which owns and operates the Rivoli and Toledo Theatres, Toledo. The Rivoli is a vaudeville playhouse and the Toledo is a picture theatre.

Harold Dygert Heads Associated Theatres

Associated Theatres, Inc., has been organized in Western New York with the following officers: Harold P. Dygert, president and general manager; William J. MacFarlane, mayor of Canandaigua, vice-president and assistant manager. The board of directors follows: Messrs. Dygert and MacFarlane, Harold L. Brainerd, M. J. Taylor and Lester H. Hoffman.

The company is now operating these theatres: Playhouse and Liberty, Canandaigua; Crescent, Newark; Opera House, Granite; Rivoli, Fairport; Rialto, East Rochester. An option has been obtained on the Park Theatre, Bath. Executive offices of the company are in East Rochester. It is understod that negotiations are under way for houses in Medina and Albion. The organization also owns the Clark block in Fairport where a large house may eventually be built.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

TO our desk has come a new book, "Motion Picture Directing," from the intelligent pen of Mr. Peter Milne It is well and thoughtfully done and deals with practical experiences and actual methods of directors whose names are a short directory of moving picture production successes. Mr. Milne does not attempt to make directors out of Joe, Ed or Bill, because he recognizes that a director is born, not made. He does, however, set down for the enlightenment of serious students and others who are concerned with picture production and who want to rise in it, and with it, some two hundred and thirty-four pages of well chosen information coupled with good, clear and sane comment that makes his work of definite and lasting value. We congratulate Mr. Milne on carying out so well a work that would seem so formidable, but which certainly needed to be done. Mr. Fritz Tidden will in an early issue review the book.

George Bernard Shaw has announced that an American Syndicate agreed to give him $100,000 a year for five years to produce two moving picture films each year. In making this announcement Mr. Shaw tried to make it still more expensive for everybody by advising young authors not to be too ready to sell their wares to producers or promoters because in his opinion the picture rights of a single story might be worth $50,000. The word "might" in this instance is very important because there are so many stories, in fact most stories, so far under this price in value that it is almost pernicious to raise exaggerated hopes in the bosoms of the youthful writers. The story may be the thing, but rarely is it the thing to the amount of $50,000 or anything like that figure.

Admission taxes show an improvement for May over the April figures, although they still are below the corresponding month for 1921. The amount paid in May as against the amount paid in April is $378,517, which on the 10 per cent. basis would show an increase in admission business of $3,785,170. This taking the country over is not a great increase but it is, at least, an encouraging sign and a straw pointing toward the better times which the forward looking men in the industry are confident are coming with the new season.

Here, Me Hearties, Is a Masterpiece!

PURE, compelling, absorbing, fascinating melodrama, enacted with astonishing skill—that's "The Masquerader," with Guy Bates Post in the greatest dual role the screen has ever seen. As a play its success record is a bright chapter in stage history, and Mr. Post was with it then as he is with it now. Richard Walton Tully is similarly in on both stage and picture, as he made the screen adaptation and produced it with the skillful aid of James Young, a director who certainly is a director.

"The Masquerader," in addition to being well cast with Barbara Tennant, for instance, as a slavey, and Herbert Standing in another importantly handled minor role, is not only a powerful entertainment, a really big thing done in a big way, but it teaches as no sermon and no lecture could teach the great lesson of self control, as against self indulgence, of manhood and honor, in contrast to the pitiful tragedy that lies in the path of the soft and ill chosen life.

The story might be called brutally real because its contrasts are so sharp and its truth telling so direct, but it has the grand quality of renunciation in the course of honor followed by John Loder when he turns his back upon temptation presented by his great love of a woman to whom he has no right. The production is excellent and the photography is brilliant. There is no cream puffery about it and there are no silly titles. It is vital, even more so in our opinion than the stage play, which we saw more than once.

Mr. Post is not of the matinee idol type. He would have failed in this picture if he had been, but he is so great an actor, so finished and so delightful a performer that he charms, pleases and holds fast the sympathetic interest of the spectators. We look for great results from "The Masquerader" and felicitate Associated First National Exhibitors in having the production to present to the trade.

ARTHUR JAMES.

Circuit of Sixteen Theatres in New England Offered to Highest Bidder

BIDS were recently opened in the office of Clerk John F. Cronin of the Massachusetts Supreme Court, Boston, for the purchase of the Empire Circuit, comprising sixteen moving picture theatres located in various New England cities and towns. These various properties, upon which money aggregating several hundred thousands of dollars had been advanced on notes by the Cosmopolitan Trust Company of Boston, were among the assets of that institution when the Cosmopolitan, together with several other Boston trust companies, was closed by the Bank Commission of the Bay State a few months ago and Bank Commissioner Allen took possession of it.

The Empire Circuit consists of four theatres in Newport, R. I., one in Lowell, Mass., one in Waltham, Mass., two in Newburyport, Mass., two in Amesbury, Mass., one in Portland, Me., and five in Fall River, Mass. There were but four bids, and it is anticipated that none of them will be accepted, as none complied with the terms of the specifications as advertised.

Central Bid Highest

The highest bid was by the Central Corporation of Boston, of which A. V. Hager is the head. This was $550,000 for the entire chain of theatres, and was ten per cent., higher than the second bid. No check accompanied the offer, however.

Ralph Pratt, of Lawrence, filed a bid of $100,300 for a clear title to the Strand Theatre and to the Premier Theatre, both at Newburyport, and to the Strand Theatre at Amesbury. He also made a second offer, covering the same proposition, of $70,000 for the two Newburyport theatres, and one of $30,000 for the Amesbury theatre.

Frederick Craven, of Boston, bid $500,000 for the entire circuit, $250,000 to be paid in cash for the Waltham, Portland, Newburyport, Newport and Lowell theatres, and $62,500 as the first of four equal quarterly payments for the remaining theatres in Amesbury and Fall River. George W. Bryant, of Boston, made an offer of $19,150 for the Strand Theatre at Amesbury.

Bids also were received last January, for the same sixteen moving picture houses, all going concerns, but because of conditions imposed and the general nature of the offers, it was decided to reject all of them at that time.

Tampa Sheriff Fails to Scare "Violators" of Sunday Blue Laws

Renewed attempts by Sheriff Spencer to enforce the Sunday Blue Laws in Tampa, Fla., have again been checked by County Judge Hazard, who last week refused to issue warrants. Following a grand jury advising the sheriff that he could make arrests without warrants where violations were committed in the presence of officers, the sheriff made three arrests for these purposes, taking in tow the proprietor of a gasoline filling station, owner of an ice cream parlor and manager of a picture theatre.

The latter was Ed. Kane, manager of the Grand. Bonds were required of each of the men, but when they were brought before Judge Hazard he again refused to hear the cases, telling the sheriff to take them to the country solicitor. Solicitor M. M. Given is said to be out of sympathy with the Sunday closing movement.

North Carolina Keeps Same Set of Officers

The final session on Thursday morning, June 22, of the North Carolina M. P. T. O. A., was largely devoted to hearing of committee reports and the annual election of officers. It had been agitated by several of the present executives, including President Wells and Secretary Varner, that the state needed a new set of officers, since both of those gentlemen have served for eight years. However the report of the nomination committee recommended that right at this vital moment when the entire industry faced a turn in the road and needed experienced men at its helm, no change in officers be made, nominating intact the present officers and executive committee to serve another term, the election as follows being made unanimous by the convention:

Officers Elected

President, Percy W. Wells, Wilmington; secretary-treasurer, H. B. Varner, Lexington; first vice-president, E. F. Dardine, Charlotte; second vice-president, S. S. Stevenson, Henderson. Executive committee: S. T. White, Greenville; H. F. Stallings, Kinston; H. R. Mason, Goldsboro; W. T. Joyner, Raleigh; T. G. Leitch, Greensboro; D. M. Bain, Wilmington; W. G. Atkinson, Rockingham; C. L. Welch, Salisbury; Jas. A. Estridge, Gastonia; E. J. House, Marion.

R. D. Craver of Charlotte, presented the proposition of issuing from the office of the secretary a weekly report on film production, giving details of production, cost and consensus of opinion as to box office value on all releases. This was adopted and referred to the executive committee for the working out of final details. The annual dues were raised to $50 and a proposition to accept slide advertising in payment of dues was gone into and contract signed for financing the organization on a plan similar to that in force in Michigan and several other strongly organized states.

After naming Greensboro for the midwinter meetings to be held in December the convention adjourned. Its early sessions were reported in Moving Picture World last week.

Three Pennsylvania Theatres Destroyed by Fires; All Small

During the past week no less than three of the best small town picture theatres in Western Pennsylvania were badly damaged by fire. The Grand at Woodlawn, owned by Ed Harvey, proprietor of the New Harvey Theatre in the same town, was destroyed by fire June 16. The fire, which, it is believed, was caused by crossed wires, caused a loss of $25,000 to the theatre building and equipment.

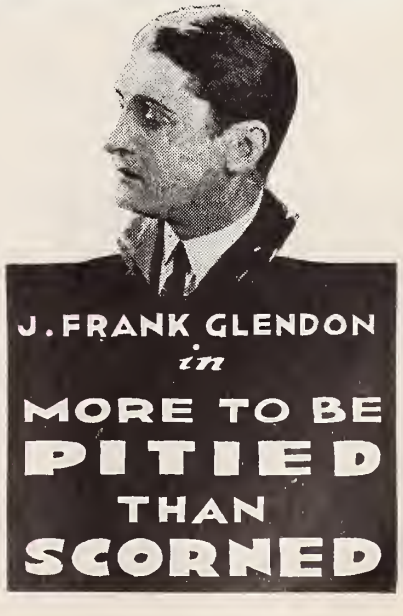
In the fire which swept a whole business block at New Kensington the preceding Wednesday afternoon, the Columbus Theatre was destroyed, causing a loss of $75,000.

John Hando's Grand Theatre at Monongahela was badly damaged by fire the preceding Sunday. The police rescued Mr. Hando and his family, who were sleeping over the theatre.

$600,000 of Film Was Exported During April

More than 15,000,000 feet of moving picture film, valued at $600,000 was exported during the month of April, according to figures which have been compiled by the Department of Commerce, Washington, D. C. Shipments during the month included 5,055,381 feet of sensitized, but unexposed film, valued at $106,508; 335,739 feet of exposed negative valued at $37,514, and 10,344,949 feet of positives with a value of $439,963.

France was the United States' most important market for raw stock, taking 3,314,163 feet, valued at $57,355, during the month, with Japan second with 1,002,031 feet valued at $28,925. Two-thirds of the total exports of negatives went to England, whose imports totaled 240,508 feet, valued at $24,309. In positives Canada was the best customer, taking 1,414,771 feet, valued at $67,094. Other important markets were Australia, with imports of 1,293,266 feet, valued at $58,673, and Argentina, with 1,120,521 feet, valued at $51,945.



News from the Producers

By C·S·SEWELL

Big Convention on July 1 to Mark Birth of F. B. O.; Will Discuss Sales Plans

A general meeting of branch managers and division chiefs will mark the birth of the Film Booking Offices of America, the new name of the Robertson-Cole Distributing Corporation. The convention is scheduled to be held at Chicago starting July 1, the day on which the change of name of the organization takes effect.

Branch managers from all sections of the country will have an opportunity to meet the executives and officials of R-C Pictures and the F. B. O. for the first time since the reorganization of R-C several months ago. While P. A. Powers has left New York for the West Coast, where he is engaged in supervising the production activities at the R-C Studios, Joseph I. Schnitzer, vice-president, Harry M. Berman, who takes up his duties as general manager of distributing on July 1, and Nat G. Rothstein, advertising and publicity director, will attend and address the branch managers.

The meeting has been called in order to get all of the F. B. O. men in the field fully acquainted with the policy formulated by Mr. Powers for the distribution of R-C and independent productions. This policy is radically different from that in vogue with the Robertson-Cole Distributing Corporation in the past, and consists of developing a highly specialized sales and exploitation force to act simply as a selling medium for high class independent productions.

It will be explained to the branch managers that the aim of the F. B. O. is to win the reputation of being the most efficient film clearing house in the industry, that its object is not to submerge the individual picture or brand of pictures under the trade name of the Film Booking Offices, and that the organization is prepared to foster independent productions and assist the exchange managers with a complete line of sales and exploitation aids.

"Our plans are too big, our policy too radically different to be explained in any other way than through personal contact," stated Mr. Schnitzer, in announcing the meeting. "Our branch managers are with us heart and soul now, for we have received congratulatory messages from every exchange since we announced our policy of expansion and sales and exploitation specialization, but when we can show our men in the field that our coming season's product far surpasses anything that they handled in the past, the same enthusiasm and spirit of loyalty that prevails in the home office will surely be reflected in the fullest extent among all the branch managers."

Norma Talmadge's Next to Be "The Voice from the Minaret"

Norma Talmadge's next picture is to be "The Voice from the Minaret," adapted from the novel of that name by Robert Hichens. This enjoyed a success on the speaking stage in London, and promises to be one of the most unique and satisfactory pictures in which Miss Talmadge has yet appeared. Work on the new production will start this week at the United Studios.

Upon its completion, Miss Talmadge will immediately proceed on "The Garden of Allah." This, according to present lavish production plays, will be this star's most pretentious effort to date. Those familiar with the stage popularity of "The Garden of Allah" predict that the film version will at least equal all the spectacular dramatic spectacles yet shown on the screen. Frank Lloyd will direct Miss Talmadge in both "The Voice from the Minaret" and "The Garden of Allah."

"The Eternal Flame," Miss Talmadge's next release through First National Pictures, concerns the scandals and romances of the court of Louis XVIII. It is adapted to the screen from Balzac's "The Duchess of Iangeais."

Atlantic Enterprises Staff Sails to Make European Film

The second contingent of the producing staff of Atlantic Enterprises, Inc., sailed Saturday for Europe where immediate production will be inaugurated on a series of features specially planned for the American trade with the natural wonders of continental Europe as a background.

Heading the party is Walter R. Hall, lately appointed scenario editor of the company, and who has behind him twelve successful years as author, scenarioist and director. Mr. Hall is taking with him the prepared scenarios for the first four productions and a trunk full of stories which will comprise the first year's output.

With Mr. Hall are his wife, a well-known picture and stage star; Jose Fabra, casting director, who will later head a separate producing unit in his native country, Spain, and assistant director, property men and electricians.

Actual shooting will start immediately upon arrival in Europe, this having been made possible through the efforts of the company's representative there and of Frank Gordon Kirby, director in charge of production, who has been on the ground for some time oiling the ways for a quick launching of the producing unit.

F. B. O. Picture

Harry Carey's second production for release through the Film Booking Offices of America, is now in production. It will be a screen version of Eugene Manlove Rhodes, popular story, "Good Men and True."

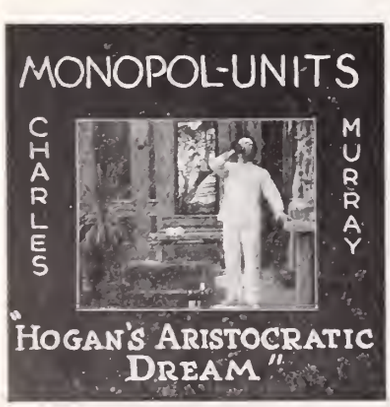
Plans Completed for Release of First Series of Comedies

Preparations have been completed for the release this fall of the first series of three special two-reel comedies by Lupino Lane, the celebrated English pantomimist who was signed to a William Fox contract several months ago and who has been producing under the direction of Jack Blystone at the West Coast Studios.

The tentative titles of the comedian's first group of specials are "The Reporter," "My Hero" and "The Pirate."

With Clyde Cook, another famous English pantomimist who was formerly a star at the New York Hippodrome, and Al St. John, Lupino Lane completes a trio of silver sheet comedians under the Fox banner which, Fox says, is equalled nowhere in the world.

Lane's fame in America was won as principal comedian in "Afgar," a spectacular production of last year which ran for several months on Broadway.



Jane Novak to Star in F. B. O. Picture for Release July 9

The first of a series of six outdoor special productions in which Jane Novak will star for the Film Booking Offices of America, the newly named Robertson-Cole Distributing Corporation, is titled "Colleen of the Pines," a romance of the Northwest, and was produced by Chester Bennett from an original story by J. Grubb Alexander. "Colleen of the Pines" will be the first picture to be released through the Film Booking Offices, the change of name becoming effective on July 1. It is to be released July 9.

Jane Novak has long been one of the most popular of the screen's leading women, F. B. O. says. She has been featured in many big productions. Mr. Bennett was recently with Vitagraph, where he had been directing such Earle Williams productions as "The Purple Cipher," "The Romance Promoters" and "Diamonds Adrift." Miss Novak's leading man is Edward Hearn.

Some Fast Work

Setting a speed production record excelled only by the preceding picture, "Saturday Night," Cecil B. DeMille has completed the filming of "Manslaughter" with Thomas Meighan, Leatrice Joy and Lois Wilson in the principal roles.

"Manslaughter" was officially launched on May 1. This speaks well for the efficiency of the production system.

On Its Way

The engagement of "A Woman of No Importance" at the New York Strand, week ending July 1, set the new Oscar Wilde feature going in the eastern territory, the West having had its first view of Select's super-feature at the Madison Theatre, Detroit, the preceding week. Incidentally another Select attraction was showing the Capitol, Detroit, the same week—Elaine Hammerstein, in "Evidence."

Finishes Another

From United Studios, Hollywood, where Owen Moore has been producing for Myron Selznick the successor to "Reported Missing," comes word that the new issue has been completed and is in process of cutting, editing and titling. Victor Heerman directed the feature.

Goldwyn Adapting Wealth of Material in "Ben Hur" for Screen; To Visit Palestine

With the identity of the man who will direct the picturization of "Ben Hur" still not known, preliminary work on the great production is now well under way at Goldwyn's California studios. The work of adapting the great wealth of material in General Lew Wallace's novel for screen purposes is a task in itself calling for the most skilful treatment, yet under the direction of Goldwyn's editorial staff, and with the advice of A. L. Erlanger who has guided the stage destinies of the play for the past quarter of a century, the continuity is well under way.

While but a comparatively small part of the material in the book can be translated to the screen without making an entertainment that would run throughout an entire day, the photoplay will follow exactly the story built up by General Wallace and will contain scenes, incidents and characters that the play version was compelled rigidly to exclude because of stage limitations. Motion pictures, having no such limitations, either of time or space, will picture all the highlights of this famous novel that contribute to the life story of Ben Hur.

Cedric Gibbons, Goldwyn's art director, and his staff of technical assistants, are hard at work on the mammoth sets that will be required for the interiors. Skilled architects and city engineers have been called into consultation on the laying out of the villages and cities which will be built in Palestine where most of the exteriors will be photographed.

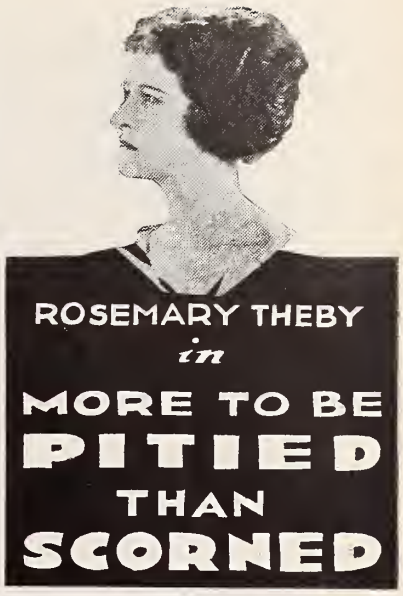
Steps have been taken to prepare for the expedition to Palestine, although that will not get under way for some months yet. Locations both in Palestine and in Italy, where some of the scenes will be "shot," will be selected before the expedition starts. The director will either do this in person or send one of his assistants abroad for the purpose.

Selznick Picture Holds Popularity

The big Owen Moore special, "Reported Missing," having made the rounds of the larger cities, is now reaching into the second-string houses in towns of less importance than the key cities. The Selznick Special is turning in reports from theatre managers that are equally enthusiastic in comparison with the results obtained on first-runs, Selznick states.

Louise Lorraine Star in Comedy

The five-part comedy, "Up in the Air About Mary," is the current Associated Exhibitors offering, this seashore comedy being set for release June 25. Louise Lorraine is the star.



Playgoers Pictures Announces Two Big Productions for July

Playgoers Pictures, selling through the Pathe offices, announces two big releases for July. First on the schedule is "The Woman Who Came Back," a drama adapted from the novel by Stephen McKenna. Denison Clift, prepared it for the screen and directed the production. Evelyn Brent and Clive Brook have the leading roles.

The second July offering of Playgoers is scheduled for release July 23. Mollie King and Creighton Hale are the principal players. Frank Champury directed.

Selznick Film for July 20 Release

July 20 has been set as the release date for the next Norma Talmadge reissue in the Selznick series of Norma and Constance revivals.

"Her Only Way" will be released July 20 and the next Norma picture will be "The New Moon, August 15.

A Fitting Vehicle

One of the most fitting and appropriate vehicles for Rodolph Valentino yet selected, in the enthusiastic opinion of Paramount is "The Young Rajah," upon which the Paramount star is now engaged under the direction of Philip Rosen.

Opening July 9th for ONE SOLID MONTH
at the Geo. M. Cohan Theatre, B'way
at 42nd St., New York City.
The World's
Premiere
of

"IN THE NAME OF THE LAW!"

R-C Picture's greatest super special to date backed by an astounding exploitation compaign never equalled in picture history. Watch and wait for the Biggest Box Office Crash of the season and keep a week open in Sept. Speak to your nearest R-C Exchange NOW!

Distributed by Film Booking Offices of America.

Foreign Picture Fans to Get Early View of Harold Lloyd Production, "Grandma's Boy"

Motion picture lovers in a dozen or more other countries are likely to enjoy "Grandma's Boy," Harold Lloyd's new Associated Exhibitors feature, before the picture is released generally throughout the United States. Already it has been placed for immediate release in England and throughout the British Isles; in the countries of continental Europe, and in Australia and New Zealand.

This information was given by M. L. Cohn, treasurer of the Inter-Globe Export Corporation, which holds the foreign rights to all Associated Exhibitors attractions. The promptness with which contracts for distribution abroad have been entered into was due to what is declared to be an unprecedented world-wide demand for Harold Lloyd's first five-part comedy.

In England, "Grandma's Boy" will be handled by the W. & F. Film Corporation of Great Britain.

The Australian rights to the picture have been purchased by the Famous Players-Lasky Corporation, and on the European continent the feature will be handled by concerns of equally high standing, it is said.

"A Jazzed Honeymoon" Heads Pathe's July 9 Release List

Pathe Exchange, Inc., announces that the strong collection of short subject features and the one serial episode scheduled for release the week of July 9, will be headed by the latest Harold Lloyd re-issued one-reel comedy, "A Jazzed Honeymoon," and the new Pathe Playlet, "The Little Diplomat," starring Baby Marie Osborne. "The Little Diplomat" presents Baby Marie Osborne in a Pathe Playlet re-edited to three reels from a former feature success.

"In the Doorway of Death" is the title of the fourteenth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz starring Charles Hutchison. "The Stone Age" is the latest Hal Roach comedy featuring "Snub" Pollard, with Marie Mosquini and Noah Young in prominent roles.

"Crime in a Big City" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry. "The Late Lamented" is the title of the current Rolin Comedy.

Pathe Review No. 163 is filled with subjects of an entertaining and interesting nature, it is said.

Pathe News Nos. 56 and 57 present the latest current events of interest photographed throughout the world. Topics of the Day No. 28 supplies the screen with the latest bits of wit, humor and wisdom, culled from the presses of the world.

Neilan Prepares First for Goldwyn

Marshall Neilan, who recently entered into an alliance with Goldwyn Pictures Corporation by the terms of which he will make all of his future productions for a term of years in association with it, has arrived at the firm's Culver City studios and is mapping out his first production.

Mr. Neilan was accompanied by his bride, the picture actress, Blanche Sweet, to whom he was married in Chicago a few days after his arrival from Europe.

Pathe News Says It Had Six "Scoops" in June 24 Issue

Pathe News lays claim to the record efficiency feat of screening six clean "scoops" on important events in a single issue of its regular service. This was No. 51, released Saturday, June 24. The entire reel reported events pictured exclusively by Pathe News, it is said. These events were as follows:

The three days' sensational blaze at Los Angeles. The purchase by the German Government of old British warships. At Singapore, visit of the Prince of Wales to the British Straits settlement. The quelling of the prison mutiny at Alipore, India. Maternity hospitals in New York take "footprints" of babies and finger prints of mothers to prevent "mix-ups." Pictures of His Holiness, Pope Pius XI, receiving students of Propaganda College at the Vatican.

Film Rated Among O'Brien's Best

Now that "John Smith" has reached the screen reports are coming in from showmen that the last picture Eugene O'Brien made for Selznick is rated among the best he has done, Selznick says. Mary Astor is O'Brien's leading woman.

Beg. July 9th, At the Geo. M. Cohan Theatre, N. Y.

For One Solid Month Occurs the World Premiere of R-C's Super Special

"IN THE NAME OF THE LAW!"

It's the big picture the whole trade is talking about—Keep a week open in September and prepare for an exploitation campaign such as you have never seen or heard of in the entire history of motion pictures—Speak to your R-C Exchange NOW!

Distributed by Film Booking Offices of America.

Allied Corporation Gets "The Glorious Adventure" Featuring Lady Manners

Announcement is made by Hiram Abrams that "The Glorious Adventure," the J. Stuart Blackton color production featuring Lady Diana Manners, prominent in the English nobility, will be released this fall through Allied Producers and Distributors Corporation, the recently formed subsidiary of United Artists Corporation. As previously announced the productions of Allied Producers and Distributors Corporation will be handled the same way as the releases of United Artists Corporation.

"The Glorious Adventure," the first motion picture drama to be produced entirely in color, had a pre-release showing of one week at the Capitol Theatre, New York City, and won high praise from both the New York newspapers and the trade press. Leading critics predict that the story itself, and the natural color scheme in the excellent photography, plus the splendid cast, headed by Lady Diana Manners, called the most beautiful woman in England, constitute such a marked departure in motion pictures that the public will be certain to flock to it, and that high class houses will add much to their prestige by capitalizing the all-color photography as the conspicuous high-light of the production.

"If you like melodrama intense and unrestrained, with a historical background and action in abundance, 'The Glorious Adventure,' will hit you squarely between the eyes, said the critic for the New York American. "The new process of color photography employed makes every picture stand out like a holiday postcard, and there is enough violence of action to supply a serial with material."

"'The Glorious Adventure' is a new and beautiful addition to screen art," said the review of the Morning Telegraph. "From the standpoint of color photography it is a notable achievement. London's great fire is marvelously reproduced."

"'The Glorious Adventure' is a noteworthy piece of work," said the critic for the New York World. "The appearance of Lady Diana Manners is interesting and proves that she is not alone a strikingly beautiful woman, but a natural actress."

"A splendidly done picture and at times gorgeously beautiful," said the Evening Mail's critic. "Lady Diana Manners is altogether acceptable as a screen heroine, a charming, gracious, beautiful young woman, who handles the role of Lady Beatrice Fair splendidly."

"The London fire scenes gave the Prizma camera a remarkable opportunity for a realism beyond the scope of the ordinary motion picture processes," said the Evening Telegram. "Lady Diana Manners' performance is marked by a refusal to overact, and in this she contributes not a little to the realism of the role."

Prizes Given Fox Cameramen

Presentation of prizes won by Fox News cameramen for exceptional work during the past year was formally made on the steps of City Hall, New York City, June 20. Mayor John F. Hylan presented the trophies to the knights of the camera and complimented them highly on their outstanding work. A city department band and a cordon of police were present as a tribute to Fox News.

Pathe to Handle New Two-Reeler

The two-reel feature called "The Song of the Lark," whose theme is derived from the celebrated Jules Breton painting bearing that title, has been accepted by Pathe for distribution, release date shortly to be announced. The picture is written and produced under the supervision of Arthur Maude, creator of "The Beggar Maid," "The Bashful Suitor" and other screen novelties inspired by art works.

Teddy, Pepper, Louise Start New Picture

After a long vacation Teddy has started afresh in Mack Sennett comedies, under the direction of Fred Jackman and George O'Hara. The first picture to be released will be known by the title, "Bow-Wow," and be distributed through Associated First National. Pepper, the famous Sennett cat, also will be in the cast.

Louise Fazenda will renew her screen acquaintances through the medium of this new picture, as will little John Henry, Jr., who will be remembered as Teddy's playmate and pal in many of the earlier Sennett short subjects.

Big Exploitation for R. C. Picture

That the opening of "In the Name of the Law," an R-C Picture, at its pre-season run at the George M. Cohan Theatre July 9, will be marked by one of the biggest exploitation campaigns ever seen in New York is the prophecy of the R-C officials. "In the Name of the Law" is a police drama with an all-star cast including Johnnie Walker, Ella Hall, Ralph Lewis, Claire McDowall and little Bennie Alexander.

Stahl Begins

John M. Stahl has begun production on "The Dangerous Age," an unusual dramatic subject which Louis B. Mayer will present as a First National attraction, with Lewis Stone as the principal actor. It is an original story by Frances Irene Reels, author of "The Woman in His House" and "The Song of Life."

Paramount Lists Five Films to Entertain Public in July

With five productions listed for release on the July schedule as announced by S. R. Kent, general manager of distribution, Paramount presents a fine program of entertainment for the midsummer month. Opening the month on July 2 is Jack Holt in "The Man Unconquerable," a story of South Sea pearl fisheries by Hamilton Smith. Julian Josephson wrote the scenario and Joseph Henabery directed. Sylvia Breamer, Clarence Burton, Ann Schaeffer, Jean de Briac and Edwin Stevens are the players.

One of the releases for July 9 is Ethel Clayton in "For the Defense," adapted by Beulah Marie Dix from the stage play by Elmer Rice. Paul Powell directed, Vernon Steele is leading man and ZaSu Pitts. Bertram Grassby, Maym Kelso, Sylvia Ashton and Mabel Van Buren support him. On the same date the Hamilton Theatrical Corporation presents "The Greatest Truth," a UFA production directed by J. May.

"South of Suva," starring Mary Miles Minter, is the release for July 16. Edward Adamson wrote the story and Fred Myton the scenario. Frank Urson directed. John Bowers, Walter Long and Roy Atwell are the players.

Agnes Ayres in "Borderland," is the July 30 release. Miss Ayres plays three distinct roles and is supported by Milton Sills. Fred Huntley, Bertram Grassby, Casson Ferguson, Ruby LaFayette, Sylvia Ashton, Frankie Lee, and Mary Jane Irving.

"The Fast Mail" to Be a Fox Release During 1922-23 Season

"The Fast Mail," an adaptation of Lincoln J. Carter's stage play, is announced by Fox Film Corporation as another of its big list of super-special productions for release during the season 1922-23.

The others of this fine group of super-specials which have already been announced to the trade include "Nero," now on an indefinite run at the Lyric Theatre, New York City; "Silver Wings," with Mary Carr, now entering its sixth consecutive week at the Apollo Theatre; "Monte Cristo," which recently concluded a successful run of five weeks at the Mission Theatre, Los Angeles; "A Fool There Was," directed by Emmett J. Flynn, of "Connecticut Yankee" fame; "Lights of New York," "A Little Child Shall Lead Them" and "My Friend the Devil." The showings of the first three are pre-releases, general distribution being scheduled for early fall. "The Fast Mail" was directed by Bernard Durning.

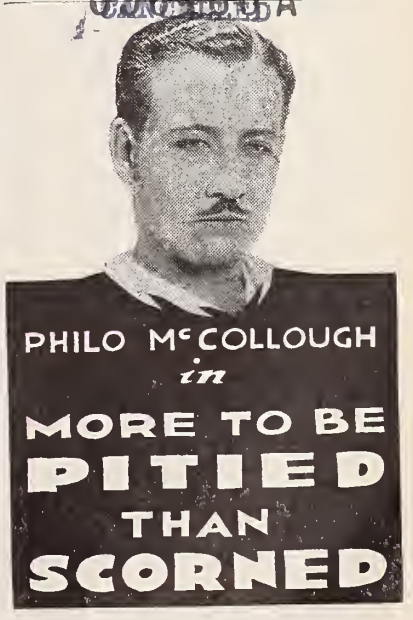
No Community Will Be Without "Trouble" According to Lesser

Jackie Coogan's "Trouble" production which has played many of the large cities throughout the country within the past three weeks, has had no difficulty winning favor everywhere, according to statements from the producers.

According to Sol Lesser, now on the West Coast, exhibitors who had booked "Trouble," have played the feature to popular receptions everywhere.

Within the next ten days arrangements will have been made by Lesser for national distribution of the production as only a limited number of cities were given the June bookings. Every screen will have the production booked for showing this month and next, it is stated.

Arrangements are now under way for the release dates in England, France, and other foreign countries which are finishing the "My Boy" bookings.



Keeping in Personal Touch

By FRITZ TIDDEN

THIS week it is possible to give scores and not weather reports concerning the proceedings of the Moving Picture Baseball League, as rain did not interfere with last Saturday's games, a condition that did not exist the week previous.

The usual serene and placid atmosphere of Old Fordham was considerably agitated when Paramount and First National met for the second time this season to square accounts and positively decide who was to occupy the top berth in the league. Then ensued a contest resplendent with brilliant plays and resonant with timely, well placed hits. With the score standing Paramount 3—First National 2 in the first of the seventh, and with two out and two on base, Rockwell's double drove in two runs. McGrath followed with another double, putting the Nationals three runs to the good, a lead that Paramount failed to overcome to the last.

At Catholic Protectory Grounds Metro outhit Pathe 2 for 1, and even Walker relieving Eshman in the box at the fifth stanza failed to stop the slugging Metroites, who tallied 11, while the losers accumulated but 4. Arthur Loew, the Metro shortstop, amused himself by "RUTHlessly" poling one into the center field bleachers.

Universal, at Fort Lee, in their game with Goldwyn forfeited 9 to 0, on account of using players not registered with the secretary of the M. P. B. B. League. Litigation was dispensed with and the representatives of the different clubs constituting the league voted to award the game to Goldwyn.

Vitagraph romped home a winner at Elks Field in their game with Hodkinson to the tune of 22 to 4. As we go to press we have not been advised of the harrowing details of this affair, so can only pass the buck and say "it must have been the umpire."

Standing of the League

	W.	L.	P.C.
First National	6	1	.857
Paramount	5	2	.714
***Goldwyn**	4	2	.571
Metro	3	3	.500
Hodkinson	3	4	.429
Vitagraph	3	4	.429
***Pathe**	1	5	.333
Universal	1	5	.333

*Will play one inning to decide protested game of June 17.

Hiram Abrams is back from the Coast.

* * *

A. J. Xydias and F. M. Sanford, of Los Angeles are in town.

* * *

Movie Director: "Now here is where you jump off."

Star: "I know, but suppose I'm hurt?"

Director: "That's all right old man. It's the last scene in the picture."—American Legion Weekly.

Al Christie has returned from England.

* * *

Ray Mayer, publicity director of the Brooklyn Strand, has resigned his position to go to Russia on a diplomatic mission for Herbert Hoover.

* * *

Jesse L. Lasky, who has been in Europe for the past five or six weeks on a combined business and pleasure trip in which he has interviewed a number of prominent European authors regarding plans for future Paramount productions, will arrive in New York, July 4, on the Majestic. He will stay in the city but a few days, as his duties as head of Paramount's production forces require his early presence at Hollywood.

* * *

Harry E. Lohmeyer, manager of Crandall's Avenue Grand Theatre, Washington, D. C., is convalescing from the effects of a major operation recently undergone at Garfield Hospital. Lohmeyer is not yet able to leave the hospital, but is improving markedly from day to day. He is one of the most popular members of the Crandall organization.

* * *

Two more pufflicists have gone and done it!

Eddie Bonns and Lou Marangella, of Warner Brothers, have composed an original song based on the forthcoming Warner Brothers' production, "Main Street," written by Sinclair Lewis. The title of the ditty? "There's a Main Street in Every Town, But There's Only One Broadway."

* * *

John G. Hahn has been named assistant general manager of the Rothacker Film Company. His appointment was made by the board of directors. He will be at the helm in Chicago while Watterson R. Rothacker is in Europe this summer.

Hahn was Rothacker's private secretary fourteen years ago when the latter was Western manager of the Billboard. He was with Universal on the Coast for two years before joining the Rothacker forces in Chicago in 1916. Hahn is secretary of the Illinois Rothacker corporation and is on the board of directors.

* * *

Jules E. Mastbaum, president of the Stanley Company of America, has been honored by the election to membership in the board of directors of the Sesqui-Centennial Exhibition Association which will oversee and supervise the mammoth exhibition which will take place in Philadelphia in the year of 1926. Mastbaum was elected on Tuesday, June 20, immediately accepted the appointment, and at once entered actively upon the duties of his new position.

* * *

Watterson R. Rothacker is in town. He will sail for Europe July 8 to be gone until September.

* * *

Jack Cohn has appointed Mildred E. Phillips as managing editor of Starland Revue, a single reel devoted to stage people and plays released through the R-C Distributing Corporation, which after July 1 will be known as the Film Booking Offices of America. Miss Phillips comes to Starland Revue from Fox, where she was on the editorial staff of Fox News.

* * *

George Hackathorne is in town for several weeks.

* * *

W. E. Atkinson has left for the coast.

* * *

Maurice Tourneur, J. J. Cohn, Richard Dix, Mae Busch and Phyllis Haver arrived on the Homeric this week from England.

* * *

Mae Marsh has sailed for London, where she will work in an English picture.

* * *

Jean Acker is in New York.

* * *

William A. Landau sailed on the Mauretania June 28 for Europe, to be gone six weeks.

* * *

Max Linder is in town, preparatory to sailing for Paris on July 5.

* * *

Sam Grand, of Boston, was in town this week.

* * *

The Red Book Magazine for July publishes the first six chapters of Bob Wagner's new moving picture novel, "A Girl of the Films."

* * *

Julian Johnstone, scenario editor for Famous Lasky, was married June 16 to Hildegrade Rudin, it just came to light. Mrs. Johnstone is secretary to Ray Long, managing editor of the Hearst publications.

* * *

Sam Harding, of Kansas City, is in New York.

* * *

Will H. Hays left town July 27 for Chautauqua, where he delivered an address the next day before the General Federation of Women's Clubs. Hays will speak before the National Education Association Convention in Boston, July 6.

* * *

Myron and David Selznick are on their way to Los Angeles for an indefinite stay. The trip has direct bearing on new and bigger production plans of the Selznick organization. Elaine Hammerstein and Mr. and Mrs. A. G. Volck were members of the same transcontinental party.

* * *

Talking behind one's back is a despicable practice—especially at the movies when the sub-titles are long.

* * *

Marie Prevost has returned to the Coast.

* * *

Monte Banks is in town.

* * *

E. E. Shauer, assistant treasurer and director of the foreign department of Famous Lasky, will sail with Mrs. Shauer on the Laconia on July 6, for a visit of several weeks in Europe. Shauer will visit the offices of the Famous Players-Lasky Corporation in Great Britain, France, Denmark and Germany and will discuss with J. C. Graham, general foreign representative, plans for further extension of Paramount distribution in Europe during the coming year. This is his thirty-first visit to Europe and will be in the nature of a joint vacation and business trip.

Accompanying Mr. and Mrs. Shauer on the Laconia will be Mr. and Mrs. John W. Hicks, Jr., and their small son, who will visit England, France and other countries enroute to Sydney, Australia, where Hicks is managing director of the Famous Lasky Film Service, Ltd. Mr. and Mrs. Hicks are completing a month's visit in the United States.

SAYS HAYS

I want to talk about motion pictures.

I want to approach the subject, not merely from the viewpoint of the men who have millions of dollars invested in the business, but from the viewpoint of the fathers and mothers who have millions of children invested in the business.

—Will H. Hays, in a speech before the General Convention of Women's Clubs at Chautauqua, N. Y., July 28.

A JAVANESE HIGH SIGN
Hasoutra, of Ed. Wynn's "The Perfect Fool" company, appears in Starland Revue No. 1, released by F. B. O.

News of the West Coast

By W. E. KEEFE

Along with the greatly increased activities in production in Los Angeles, Metro announces that four directors will soon start work. These include Harry Beaumont, King Vidor, Clarence Badger and Emile Chautard.

Beaumont will again direct Viola Dana in a new series, the first of which will be "Page Tim O'Brien." Vidor will direct a screen version of J. Hartley Manner's stage success, "Peg O' My Heart," with Laurette Taylor in the title role.

Badger will direct "Quincy Adams Sawyer," written by Charles Felton Pidgin.

Billie Dove, the latest star to be announced by Metro, will star in Chautard's initial production for the new season, "Country Love."

* * *

Edgar Forrest has arrived from New York and assumed his duties as production editor for the R. C. Pictures Corporation.

* * *

At the R. C. Studio work has been started on the first Sherwood MacDonald production in which Gloria Joy will be featured, with Glen Gordon playing the masculine lead.

* * *

"Good and True" is the title of his second production which Harry Carey is making for R. C. The cast includes Noah Beery, Tully Marshall, Thomas Jefferson, Charles LeMoyne and Vester Pegg.

Jane Novak is to appear in "Thelma," Marie Correli's famous story. It will be produced by Chester Bennett at the R. C. Studios.

* * *

At the United Studios Dan Barclay has joined forces with the Jack White Comedies organization. He was formerly with the Vitagraph and later with Sennett organization.

* * *

Walter Anthony, the dramatic and musical critic, has been added to the Jackie Coogan organization to act in a general advisory capacity to the producing organization. Anthony will probably write the musical score for Coogan's latest picture, "Oliver Twist."

* * *

Production is going ahead at full blast at the Hal Roach Studios. In addition to the Harold Lloyd Company, the Roach Units working at the Culver City plant are the "Snub Pollard" organization, the Jimmy Parrott Company, which is making a one-reel comedy each week, and "His Rascals," a novel combination of juvenile actors and animal performers. The latter series will be made in two reels.

Hal Roach, in a recent interview, spoke optimistically of the picture business.

He said: "We have passed through the most critical situation of our career. The picture industry reached its lowest ebb several months ago, but it is gradually getting back to normal. By fall I feel in all sincerity there will be little cause for concern by either exhibitor, producer or distributor."

Monopol Releasing Gish Sisters and Reid Films Next Season

Max Cohen, head of Monopol Pictures, this week announced the plans of that company for the forthcoming season. All productions handled by this firm will be distributed on a State rights basis, according to Mr. Cohen's announcement.

There will be a series of 12 two-reel "feature-ettes" starring Dorothy Gish, eight two-reelers starring Wallace Reid and six two-reelers featuring Lillian Gish. In addition to these pictures there will be 22 single-reel comedies and four two-reel comedies. Several other productions of feature length are now being negotiated for and will be announced, Mr. Cohen said, within the next month or so.

The pictures, which will be disposed of to State rights exchanges on the independent plan, will be released one every two weeks, the first release being slated for July 15. The release will be on a unit basis, including a comedy and one of the two-reel dramas. The pictures, which were made by Majestic, are now being re-edited and re-titled by George Merritt.

Paramount Players Join Hays in Commendation of New Stock Company Plan

"The inauguration of the Paramount Stock Company and School is a splendid step forward in the direction of the association's high purposes. I am, of course, most happy about it."

This was the comment of Will H. Hays, president of the Motion Picture Producers and Distributors of America, upon Paramount's announcement of its radical and ambitious plan for the betterment of motion pictures as published in full in the trade press and newspapers. This step taken by Adolph Zukor and his associates in the Famous Players-Lasky Corporation is in complete accord with the Hays program and is hailed both within and outside the industry as the first definite and tangible plan put forward by the producers themselves through which the Hays policies may be carried out.

Corroborating their earlier request for rules to govern all the players, nearly all the stars and directors at the Lasky studio have sent messages to Mr. Zukor pledging their enthusiastic support of the rules and the plan for the school. These telegrams, by reason of their source, stood out among all the hundreds of telegrams and letters that have been received by Mr. Zukor since the announcement was made, and give most gratifying evidence, Mr. Zukor says, of a spirit of the heartiest cooperation and an appreciation of the fact that the benefits of the plan far outweigh the restrictions imposed.

Wilderness Tales Gain Popularity

The appeal that is being made by the Wilderness Tales by Robert C. Bruce, which Educational is releasing, is evidenced by the increasing number of reviews on these beautiful subjects which are being printed in the magazine and newspapers of the country in spite of their brief length.

The National Board of Reviews publication, Exceptional Photoplays, had never before reviewed any subject of one-reel length as an Exceptional Picture, but with only five of the series of Wilderness Tales releases so far, two of them, "And Women Must Weep" and "The One Man Reunion," have been listed as Exceptional Pictures and reviewed at considerable length.

Educational Gets Earl Hurd Films

Six Earl Hurd Comedies, a new series of cartoon comedies each in one reel, will be presented by C. C. Burr through Educational Film Exchanges, Inc., during the season of 1922-1923.

Educational will release the first of this series about the middle of August. It is called "One O' Cat." Releases will follow one every other month, so that the series will extend over the year. The drawings for these fun pictures are done by Earl Hurd, who has made pictures for Bray for five years, and has become famous for his "Bobby Bumps."

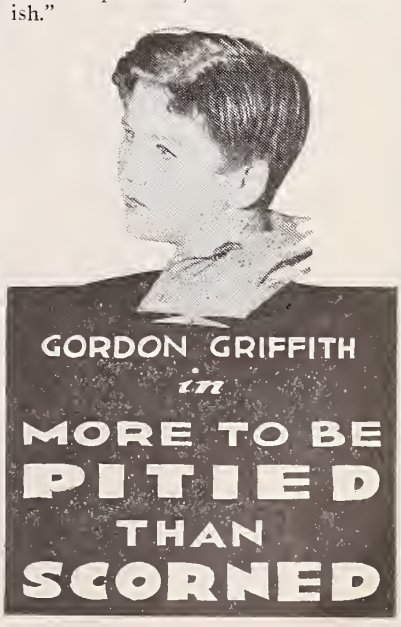
New Officials for Atlantic Company

Atlantic Enterprises, Inc., announced this week that Richard A. Schwartz, one of the most widely-known and successful amusement managers in the East, has become general manager. He brings the fruits of twelve years' experience in the promotion and direction of amusement enterprises.

Don Bartlett has been signed up as production editor. Joining Paramount in 1915 as publicity manager of the New York exchange, he was subsequently advertising manager of Triangle, assistant scenario editor of the Triangle Yonkers studio, assistant publicity manager of Vitagraph, for three years' production editor of Vitagraph, and assistant production editor of Famous Players-Lasky.

Madge Bellamy in J. Pickford Film

Playing prominent parts in nine different productions, and winning an exceptionally strong place among motion picture fans in eighteen months, is, it is said, the achievement of Madge Bellamy, who has been engaged to play the leading feminine role in Jack Pickford's first independent production for Allied Corporation, "Garrison's Finish."



Selling the Picture to the Public

By EPES WINTHROP SARGENT

First National Plan Book Author Tells How to Use the Ideas to Real Advantage

By ROBERT DEXTER
Editor, First National's Press Sheets

Every exhibitor has at one time or another spread a press-sheet in front of him and moaned, "Whatinhell's wrong with this thing? Something's missing."

My own tears went into that flood long before the compilation of campaign-books had anything to do with my Friday envelope. The question was then, is now and ever shall be: "What's missin?"

No matter how much time, thought and money have gone into its creation every press-sheet lacks something—a Third Ingredient. And it never can be supplied by any one man sitting at typewriter or drawing-board no matter how many years he may have spent in front of theatres detecting what the public wants and how the public wants it.

Personality Is Real

The exhibitor alone can provide it. For the "Third Ingredient" is the individual exhibitor's own personality. He may not realize that he shows such a thing in his advertising, that he follows any particular style. But it's there.

A press-sheet is conceived in pleasure and born in pain. Ideas are supposed to be its blood, bone and sinew. They are the ideas of one or more men. Its display advertisements are its features, its stories and exploitation hints its limbs. It is a child, but from the moment of its birth, it is nobody's baby, and no more welcome in the exhibitor's family than a kiddie left on the door-step. No one can say of it, "Gee, isn't it like its old dad?" for the simple reason that it arrives ready-made instead of made-to-order.

Adopt the Baby

But a baby left on the door-step is often adopted. It grows to be part of the family when it is found to possess good points. Eventually it becomes imbued with some of the personality of the man who has adopted it.

And that is all the exhibitor is asked to do—to put his own personality into his use of the press-sheet.

It is not compiled for one man, but for the multitude. Therefore, it can follow no particular style, but provide that which is most adaptable to the majority. The best it can hope to achieve is to bridge the gap between the exhibitor and thin air and save him hours of striving after a selling-idea.

Varied in Appeal

Where pictures play in more than 5,000 theatres all kinds of audiences must be considered. Some will respond only to dignified copy and illustrations. Others want sure-fire red-hot action. Others swing to the human appeal. All have to be catered to in some degree. And if in the thirty-two columns of a First National sheet each of those classes finds one suitable suggestion that press-sheet may be said to have done its work.

Elasticity is the prime essential in copy, display ads and exploitation ideas, in order to give the exhibitor scope to insert and assert himself. His individuality, his way of doing things is his trademark. His methods identify him and his theatre in the public mind, and though those methods vary with each picture, the individuality remains as a solid basis. Those variations are what the press-sheet seeks to supply.

The Ideas Are There

The idea may not lie in the ads displayed therein, nor in the news matter. I have often seen striking advertisements originated by exhibitors and built simply on an idea which has been tucked away among the catchlines. But the idea was there; it was seized upon because it appealed more strongly to the man who used it than to the man who wrote it. Yet others would not consider it the correct point of attack at all.

In the last analysis a press-sheet is a little plot of ground crammed with everything from weeds to orchids; but what one man may consider a weed another may treasure as an orchid. But between those two extremes are some pretty good looking blooms if the exhibitor will only take the time to transplant them to his own particular garden and set them out as he likes best.

Quotations on Fox

Putting a stock quotation board in front of the Terminal Theatre, Newark, with a man to change the figures on William Fox, Bill Farnum preferred, "Shackles of Gold" and other points about the renamed Samson was Manager Deusern's way of getting attention for the story. He got so much attention that it even reached to the front pages of the newspapers.

If you want to get the idea, visit any bucket shop, but leave your money home before you begin your investigation or you may have to pawn your theatre to pay for the oil stock.

The essential is a blackboard with lines similar to the above at the left and ruled into squares to the right.

Saw Real Sparks

Kid McCoy saw real sparks when Wallace Reid punched him in the eye in Columbia, S. C.

C. W. Irvin, who manages the Imperial, figured that he did not want the prize fight atmosphere in the lobby on account of the women patrons, but that this appeal would get the men in, so he arranged to place a cutout in a window across the street.

He used the six sheet and animated Wally's arm so that he kept punching his opponent in the eye. A connection was made with a lamp which backed the eye to make a flash as the blow was struck.

It added very greatly to the effect and held the attention of the crowds. It also brought the men up to the box office window armed with the proper credentials, so Irvin eat his cake and had it, too.

In the lobby he had nothing suggesting of fighting except the title, and this got the women in.

Oddity in Outline Gets the Attention

Something different is always certain to command attention, and the outline of this display on "The Green Temptation" from the Empire Theatre, Johnson City, Tenn., is certainly unusual.

The lettering is slightly off the regular form and below that are two half ovals, with side pieces and an emerald pendant in the centre. No details are given as to colorings, but we presume that these were all in green.

The Columbines are taken from the one-sheets, which explains the peculiarity of the outline of the skirts. You can see from the full ones in the frames that the cutting was done to avoid the head of the clown.

This probably did not cost much money, yet it makes a tremendous flash because it is unlike the average display in form and treatment. The emerald idea is particularly good.

A Paramount Release

A CUBIST DISPLAY WITH CURVING TENDENCIES

This showing on "The Green Temptation" is different from most designs. At first flash you don't know whether you like it or not, but you know you saw it and got the message. Done by the Majestic Theatre, Johnson City, Tenn.

Personality Plus Brains Plus Charm Equals
Dorothy Gish, Whose Latest is
"The Country Flapper,"
for PRODUCERS SECURITY Corp.

"THE CURSE OF DRINK"

with Harry T. Morey, Edmund Breese,
George Fawcett, Marguerite Clayton
Miriam Battista, Distributed by
L. Lawrence Weber and Bobby North

Wesley Barry
in
"RAGS TO RICHES"
a Harry Rapf Picture
for Warner Bros.

Jackie Coogan in "TROUBLE"

Produced by Sol Lesser

"ONE EIGHTH APACHE"

Starring Roy Stewart and Kathleen Kirkham

a Peter B. Kyne-Ben Wilson Special

Presented by Arrow

Weiss Brothers Artclass Pictures Corp. presents

"AFTER SIX DAYS"

a 12 Reel Version of the Old Testament

Percy and Ferdie in a
Brand New Series of
HALLROOM BOYS
COMEDIES

Dorothy Gish
in
"THE COUNTRY FLAPPER"
a Producers Security Picture

Hailed as amazing and a genuine surprise, it absolutely took New York by storm at the Capitol the week of June 11th.

REVILLON FRERES
presents

Nanook of the North

A Story of Life and Love in the Actual Arctic

Produced by ROBERT J. FLAHERTY, F.R.G.S.

Pathépicture
TRADE MARK

"Beside this film the usual photoplay, the so-called 'dramatic work' of the screen, becomes as thin and blank as the celluloid on which it is printed."

New York Times

Nanook of the North

A whirlwind of applause at every performance at The Capitol: positive enthusiasm from the New York papers!

*"Beside this film the usual photoplay ....becomes as thin and blank as the celluloid on which it is printed....*It is real....Its people not acting but living ....Nanook is a genuine hero, one who is watched with alert interest and suspense and far-reaching imagination.... There is body as well as dramatic vitality to Nanook's story....It is far more interesting, far more compelling purely as entertainment than any except the rare exceptions among photoplays. No matter how intelligent a spectator may be....he can enjoy 'Nanook of the North.' "—N. Y. TIMES, June 12, 1922.

"There is a powerful thematic feeling running through the picture, ending with inspired appropriateness with scenes of dogs howling in the bleak wilderness as the storm comes on, then dropping off to sleep too tired to do anything but freeze ....*Fascinating.*"—N. Y. HERALD, June 12, 1922.

"Far more interesting than most of the features we have seen lately."—N. Y. TRIBUNE, June 12, 1922.

" 'Nanook of the North' at the Capitol is a surprise picture..... The surprise comes in the amazing beauty and dramatic texture of this simple story....It's *wonderful!*"—N. Y. WORLD, June 12, 1922.

"Talk about atmosphere in photodrama! *There is more atmosphere to the cubic centimeter around 'Nanook of the North' than was ever compressed into the same space in the previous history of the screen!* Far and away the best thing of the kind that has been done....Nanook is a real superman....The picture generates more thrills than a serial, provokes more genuine mirth than a slapstick comedy....*From introduction to finale, 'Nanook of the North' is there!*"—N. Y. AMERICAN, June 12, 1922.

For the first time in the history of the New York Capitol the Monday's receipts exceeded Sunday's!

Pathépicture

TRADE MARK

Selling the Picture to the Public

A First National Release.

UTILIZING COLLEGE COLORS FOR A LOBBY DISPLAY

The University of Georgia was playing the Camp Benning team when the big Ince feature was at the Rialto Theatre, Columbus, Ga., so I. C. Holloway combined the colors for his lobby decoration, and both teams responded to the compliment

Made College Colors Basis of a Display

More than one exhibitor has blessed the artist who turned out the paper for Ince's "Hail the Woman," for it yields a cutout far better than the average. It has been used for the most elaborate combinations or can be worked by itself.

At the Rialto Theatres, Columbus, Ga., there was a baseball game between the University of Georgia and the Camp Benning nine and I. C. Holloway combined the colors of the college and the army red and black into a very effective and yet inexpensive display.

Pillars were placed on either side of the cutout and wrapped in the blue and white of U. of G., and these and the army colors were worked into the base and extended to the lettering, which was hung upon invisible wires stretched across the front.

The college boys and their adherents, and the army crowd all were appreciative of the little attention and after they had hailed the local Babe Ruth, they went and "Hailed the Woman."

It brought good returns at very little expense.

If you have no college handy, you can at least use the design.

Another Radio Hook-up

De Sales Harrison, of the Howard Theatre, Atlanta, has taken the radio bull by the horns and won the first fall.

By arrangement with the *Atlanta Journal* his matinee and first night overture are broadcasted by that publication, and the full program is announced both verbally and in the paper every day. More recently the *Constitution* claimed the nine o'clock overture and this is made a part of the *Constitution* service.

Now he has a receiving apparatus in the lobby for the local concerts and the baseball and sporting news, and people who come in to get the scores are sold on the show through the heavy advertising display.

If you can't put the radio out of business, the next best thing is to let it make business for you.

Statistical Cartoons

What Max Rosenfield, the Golem Man, calls "statistical cartoons" were helpful to the Royal Theatre, Kansas City, in putting over "Is Matrimony a Failure?"

The house artist made thumbnail sketches and captioned them. One showed a minister and a bridal pair and below was "5,685 couples were married in Kansas City last year. 'Is Matrimony a Failure?'" Another had a court room with "1,610 couples were divorced in Kansas City last year" and repeated the question, while a third gave the birth rate with the same tag.

Then the regular advertising was commenced and people stopped wondering what it was all about and went down to take their places in line at the box office.

Moonshine and Chickens Helped Bebe Daniels

Generally game cocks are supposed to be the one exploitation for Bebe Daniels in "A Game Chicken," though here and there the moonshine angle has been used instead.

Vern E. Johnson, manager of theatres for Southern Enterprises in St. Augustine, reads the papers and decided he could do both, so he borrowed eight cocks from local fanciers and put them in the lobby with the injunction to sit down and have a nice chat, and he writes that they even tolled the ministers in.

For a curb stunt he borrowed a still and set that up, piping out a gas supply and letting her run full blast, though he does not tell what he used for mash. As he borrowed the still from the Sheriff, it is not likely he could sell off the stuff.

The two stunts, working in combination, made considerably more than average business on a picture that did not promise to get over unusually strong.

Up in these parts, you don't have to borrow a still from the sheriff, for they are sold openly and even the mail-order houses advertise "air-tight storage cans." You can rig up a five-gallon oil can at a pinch.

Kind Heart Won Feature

Sometimes it pays to have a kind heart. W. E. Drumbar, of the Riviera Theatre, Knoxville, wanted to put over "Beyond the Rainbow" with a splash. He didn't want to pay more than he had to for the splash.

There is a new jazz orchestra in the town, but it was lately formed and lacked reputation. Mr. Drumbar sold them on the idea of playing on his program and getting the necessary publicity. They thanked him for the idea and he played them up in the advertising.

He got a good attraction without cost, the orchestra booked several dates that will bring them other work and business went 30% over the average. All the exploitation cost was for a jazz lobby composed of rainbow colored streamers and dipped lights.

A Paramount Release.

THE STILL WAS STILL, BUT THE ROOSTERS WERE NOT

Verne E. Johnson, manager of theatres for Southern Enterprises in St. Augustine, borrowed a still for Bebe Daniels in "A Game Chicken" and kept it running while eight gamecocks in the lobby kept talking to each other, and even the minister came

Selling the Picture to the Public

Forced to Postpone Showing His Display

Alex P. Roberts, of the Strand Theatre, Salisbury, N. C., not only lost his projectionist lately, but a chance to exploit "Fool's Paradise" the way he wanted to.

He planned this display and he and his house artist worked hard on the design, but on Saturday his projectionist died and was buried on Monday. As he was very popular in town, Mr. Roberts felt that it would be in poor taste to show a gaudy front until after the funeral Monday afternoon, when he hustled it into place just in time for the opening.

The camera plays tricks with perspectives, and this photograph does justice neither to the drawing nor the coloring. The general idea was that of a terrace upon which one stood and looked out across the water at the Siamese gondola and the "Fool's Paradise" beyond. In the cut it looks as though the water had been stood on end and the palace approach built upon that.

The lettering was in red, outlined in black, to gain depth, the columns were blue, as were the arches.

The shields read: "Scenes from Texas and Mexico" and "Scenes from France and Siam," while the arch shows "An excursion around the world and return." That "and return" seems to be redundant, for an excursion connotes a return trip.

A Paramount Release

HERE IS ANOTHER TYPE OF SIAMESE GONDOLA

Alex Roberts and his house painter worked up this design on "Fool's Paradise" for the Strand Theatre, Salisbury, N. C., but was not able to use it until just before the opening because of the death of the house projectionist

Identification Stunt Worth a Bank Account

All you had to do to get a bank account in Garden City, Kan., was to go to the First National Bank and identify eight First National stars. As everyone knew where the First National was, that part was easy, but trick photographs of eight stars made it look like a real job, though it was no great stunt for the patrons of the Garden Theatre, which holds a First National franchise.

Blanks were hung by the window and you took one of these inside and got a savings book with one dollar already written in. Of course, you could not get the book and then write a check for a dollar, for the bank wanted the deposit to stay until you became interested in an account, and imposed a time limit, which was why it was giving the dollars.

Any bank is willing to spend one dollar for a new account. Ever talk it over with your bank? Of course, the double use of the First National makes it easier for franchise holders, but anyone can do it with a little argument.

Greatest of Hoboes Agent for "Theodora"

Sometimes a cheap stunt works better than the most costly advertising, and a large part of the cleanup of the Republic Theatre, Jacksonville, on Theodora came from a Canadian war veteran who is working his way around the continent on a wager.

Under the terms of the wager he is not permitted to accept more than $2.50 a day, so he took that for ballyhooing "Theodora." As the papers had been full of his arrival in town, and as he wore several war medals, he could speak to pedestrians without giving offense and he talked to more than half the town.

The robe he wears is a part of the costuming for the prologue put on by the house, but the feature duster is his own addition for a sceptre.

The front of the house was handsomely decorated with paintings, and some original newspaper advertising was done by W. R. Ferguson, Goldwyneer, in conjunction with manager William Whitehead.

A Goldwyn Release.

HOBO ROYALTY

A First National Release

LOEW'S PALACE, MEMPHIS, HAILED THE WOMAN

This elaborate scene in a prominent store was unusually well done and contributed in a large measure to the successful run of "Hail the Woman." The only advertising is the billboard to be seen in the rear of the set, but it was sufficient to get over

Lobby exploitation is good—the bigness—the conspicuous location—striking effects—and impressive coloring—all combine to attract attention.—O. T. Taylor.

P. T. A. Will Show You How!

Get a Copy and Stop Your Losses!

Selling the Picture to the Public

A First National Release

TELLING THE MOTORISTS TO GO "SMILIN' THROUGH"

Ostensibly this was a tie up with a prosperity campaign, but it was a direct benefit to the Strand Theatre, which had the Norma Talmadge play. Lots of motorists do not need to be told. They go through Schenectady laughing at the name

Painted Pavements for "Smilin' Through"

Thirty street intersections were painted up for Norma Talmadge in "Smilin' Through" when the feature was played at the Strand Theatre, Schenectady. The management tied the business boosters to the slogan and they arranged with the police for the signs, which read "Stop. Go 'Smilin' Through Schenectady."

The trouble always had been that out-of-town motorists go through Schenectady on the broad grin for Schenectady has always been one of the tools of the humorists' trade, but it impressed the residents, and the Strand didn't care about the people who went smiling through. It was after those who were staying in town, and it reached these.

Where the motorist himself is aimed at, we like better the idea used by some of the Southern Enterprises managers, who paint the words thirty feet apart, that the motorist may have time to absorb the message as he speeds along at a reasonable rate of speed. This is good publicity to the pedestrian, but not to the motor driver, and the pedestrian is sufficiently curious as a rule to follow up the line of words and get the message.

Dad's Turn Now

Bill James, of the James Theatre, Columbus, Ohio, advertised "Humoresque" as "a story of mother-love." When "A Good Provider" came along, he advertised it as a story of father-love by the same author.

Then he took a lot of space in the daily paper to tell the Mayor all about it in an open letter that would have cost less if sent under a two cent stamp but which would not then have brought in so many persons in addition to His Honor.

Norman Dixon, the Paramounteer, wrote the letter, but he forgot to send a copy to the home office.

Theatre a Church

Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., permits a congregation without a home to hold services in the theatre each Sunday morning, and is careful to have his lobby display up by the time the doors are opened that the worshippers may get the full effect. He also has a herald for the coming week placed in a holder on each seat.

The cost is small and he gets his advertising to these persons at a time when they feel under some obligation to the management. From the small number found in and adjacent to the house after a service he knows they are taken home.

A Little Worked Big

Using a large three leaved shamrock with "Come on Over," was sufficient to put that Goldwyn play over in Columbus, Ga., when it played the Grand Theatre.

I. C. Holloway was careful to get a vivid green, with white lettering and a lot of people came from across the street to see what the hail meant. They thought it a summons and not a title, which sounds foolish, but is a fact.

Teaser slides and newspaper work were also used, but the leaf was the only direct exploitation.

Lining Up on Stunts

James Freeman, of the Casino Theatre, Kissimmee, Fla., has joined out with the exploiteers.

Encouraged by Lem Stewart, he made his first lobby display on "The World's Champion," using a miniature prize ring, backed by a cutout of the star. It was very well done, but a couple of cutout figures or small dolls would have helped a lot.

Rope Festoons Used to Replace Trellis

If you want a change of pace from the ever-useful trellised front, try the rope design originated by J. B. Robertson, of the Palace Theatre, Ft. Smith, Ark., for "Forever."

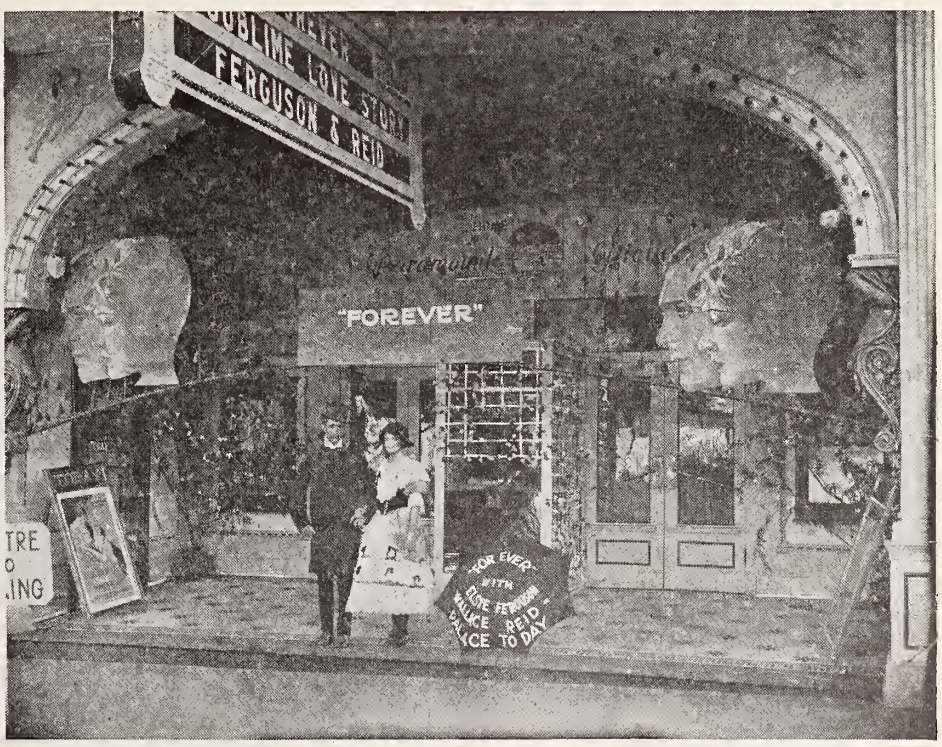
Cords are spaced about a foot apart and fastened to the inner side of the lobby arch. At the bottom they are tied off to a rope heavy enough to hold the curve. Leaves are wired or tied to the cords and flowers may be added with good effect.

Trellised Box Office

This was backed by a trellised box office and by entire trees, placed one on either side of the lobby at the rear. A small banner was attached to the cords and the cutout heads placed on either side.

For a ballyhoo a couple were dressed in period costumes and sent out on the street, the advertisement being lettered on the umbrella which the girl carried. This was considered worthy of a write-up in the papers, which further interested the prospective patrons.

The stunts cost only $15 and hoisted the average about 15 per cent.



A Paramount Release

HERE IS SOMETHING NEW—THE ROPE TRELLIS LOBBY

This was designed by Manager J. B. Robertson for the Palace Theatre, Fort Smith, Ark., on "Forever." The man and woman standing in the lobby were used for a street ballyhoo, the umbrella carrying the advertisement for the run of the feature

Selling the Picture to the Public

A Paramount Release

TRANSPARENT ONE-SHEETS WORKED WITH A TRELLIS

J. P. Harrison, of the Hippodrome, Waco, used a glycerine bath to render his one-sheets on "Forever" translucent so that at night they gave a new effect. All rose lighting was employed for the run of this picture, and it helped

Had Glycerine Bath for Elsie Ferguson

Anna Held set the pace for milk baths, but J. P. Harrison, of the Hippodrome, Waco, Texas, gave Elsie Ferguson a glycerine bath when she played there in "Forever."

He built a lattice work with a frame in the centre and in this he placed art panels and one sheets, the paper being treated with glycerine to render it translucent, with the result that strong lights from behind gave a fine night effect. The only objection to this idea is that glycerine or oil will pick up dust, which renders the frame unsightly if used for any considerable time. A cheap varnish will give the same effect and the paper can then be kept clean with a damp cloth.

The lobby was tastefully dressed with dotted plants and the entire illumination was pink instead of white. This not only sent the patrons into the house in a proper frame of mind, but it sold them on the idea of the difference of this story.

Boxed the Tickets

Just before "The Queen of Sheba" came to the De Luxe Theatre, Utica, a new drug firm beat her into the town.

Sim Allen, the house manager, and a Fox exploitation man, went to see the new soda squirter, the idea of putting tickets into the first 300 boxes of chocolates he passed out on the "while they last" idea.

That gave them a fine window in a brand new store and a two inch ribbon in the full page advertisements telling of the opening of the store. Both sides figured that they made a profit.

Home-made Approval

The faculty of the University of Michigan and members of the Rotary Club were invited to the pre-view of "Smilin' Through" at the Majestic Theatre, Ann Arbor, and their comments were made the basis of an advertising campaign of more than usual effectiveness.

In addition to the expressed opinions, the word of mouth advertising was of no small account. It's old stuff, but it is always good.

Judicial Praise

Because there was a big divorce case on in Memphis, H. N. Clarke of the Majestic Theatre, cleaned up on "The Cradle."

The daily papers carried an item to the effect that: "Before the session began Judge Peres stated informally from the bench that he had witnessed the film play, 'The Cradle,' Sunday night, and had been greatly impressed by it. 'I would advise the whole city of Memphis to see it,' the judge concluded. 'It might do some good.'"

When Clarke read that he grabbed his hat and did not stop running until he had placed an order for throwaways and had incorporated the matter in his newspaper advertising. The divorce case was the local sensation of the moment, and Clarke worked it to the limit.

Hung on Hairpins

A. W. McClure, of the Strand Theatre, Emporia, Kans., used hairpins to get attention for his "Fool's Paradise" advertising.

A ballyhoo man was dressed in a clown suit left over from a Halloween party and given cards through which were thrust hairpins; one to each card. The text read:

"Save this hairpin. You will need it to keep your hair in order during the hair-raising thrills in Cecil B. De Mille's masterpiece, "Fool's Paradise. It's a Paramount Picture."

The name of the house and the playing date were added. The costume ensured a better reception for the cards than a man in street clothes could get, and most women could find a use for the hairpin.

Two-angled Exploitation

Ray Whitfield, of the Queen Theatre, Abilene, Texas, hooked to a big store on "Peacock Alley," using about half the space for stills and cutouts and the remainder for the best dresses the store could show.

Then he wrote a card stating that "You will look equally as beautiful and prove just as fascinating to your lover or husband" if you bought the dresses and then studied Mae Murray at the Queen to learn how to wear them.

That's pure bunk, but it is safe to say that even some of the two hundred pounders fell for it, at least to the extent of determining to study the star and learn the secrets of her stylishness. It is a mighty poor specimen of a woman who does not secretly feel that she has possibilities of beauty.

Pasters for Windows Makes for New Effect

Putting over the plugger song record in a music store, the Strand Theatre, Cincinnati, used small cards, each with one letter of the legend as shown in the reproduction, to put over Norma Talmadge in "Smilin' Through." These were pasted directly to the glass, where it got the best display. A record and a dozen stills completed the display. This is a variant to the usual lettered card.

A First National Release

SOMETHING DIFFERENT IN WINDOW DISPLAY WORK

Getting a window for the plugger song, the Strand Theatre, Cincinnati, used small squares, each with one letter of the legend Norma Talmadge "Smilin' Through" pasted directly to the glass as shown. A liberal display of stills was added

Selling the Picture to the Public

Folding Puzzle Is Good Advertising

Copying a Sunday feature, the Starland Theatre, Winnipeg, has hit upon an excellent idea for newspaper advertisers where advertising is not expensive, and for throwaway work anywhere. It is simple, effective and cheap, and because it requires a moment's work, it will impress itself upon the memory more forecfully than the most elaborate argument.

A Frst National Release

A CLEVER NOVELTY

Even a country printing office can turn this out with the aid of a stock cut and a hack-saw, but the best results are to be gained where there is a saw that will make a finer cut than the hack blade, since any saw will carry away material, and the joint will not be exact. If you have your own cut made from a photograph, there is no trouble in joining. As you can see, the cut or photograph is cut into three parts. It is set into the form so that the edges will match when the sheet is folded. To do this requires that the cut be set with the edges directly in line. If this is improperly done, the cut will appear to be badly centred. The "fold here" lines must be set in so that the line is exactly in the centre of the space. The two spaces do not have to be of the same width, though this is the case here. So long as the line is in the exact centre of the space, the gap may be one inch or three inches, to let in more or less talk. When the fold is made, the portions of the cut will be drawn together, no matter what the interval. It is a good newspaper stunt, but it will work even better on a throwaway, which will not require to be cut from the paper. It is a just-once idea, but it will work well that single time. Make a note of it and use it the first time you want to inject a little extra jazz into a campaign without spending much extra money. To make it more interesting, especially in a larger space, you can divide the cut vertically, as well, and make a central fold up and down. This will be still more puzzling.

—*P. T. A.*—

Isn't the last word the best word in an argument? lobby exploitation is the last word—your last word to the show-shopping public.—O. T. Taylor.

A First National Release

A BALLOON BALLYHOO

Toy Balloons Won the Attention of Children

Because children are particularly attracted to Jackie Coogan and contribute importantly to increasing the adult attendance, the use of toy balloons for a lobby display is particularly good. The Palace Theatre, Cedar Rapids, Iowa, used balloons to pull them in, and set the balloons back into the lobby recess, where the wind would do the least damage. Probably it will not show in the reproduction, but there is a rectangular enclosure built above the box office and clear across the lobby, and the balloons floated free in this. Evidently the cage was made by passing cord back and forth over nails driven into battens, the back wall, ceiling and sides forming four sides of the enclosure. There seems to be no sign of a fan, so perhaps the current of air was sufficient to keep them in motion, but a fan would be a great encourager of lively action. This makes a cheap and effective display.

—*P. T. A.*—

Makes a Heavy Flash on "The Isle of Zorda"

With all the space needed to get in real type, Clune's Theatre, Los Angeles, clings to hand lettering for what might otherwise be a stunning advertisement. It is rather more than half a page, dropping nearly sixteen inches down the space, and it makes a terrific flash. It is so striking that you look at it eagerly, but after you see that it is all hand lettered, you are apt to pass on, for it is a test of patience to read this lettering. And the pity is that the lettering covers up some unusually good copy. What selling it did was done on the cuts and the centre circle, in which the lettering is so large that reverse background helps instead of hinders. There the selling stops, for the lettering, particularly in the lower spaces, is trying on the eyes. Perhaps this is just as well for the artist-letterer talks of "the escaped from prison" instead of "escape," and "The gayety and frivolity of Monte Carlo taken at the Casino." There should be a punctuation mark after "Carlo," either a period and a fresh sentence or else a semicolon. In the reverse way he puts a stop and capital where they are not needed on the opposite side in the lines: "This continental classic is the

A Pathe Release

A BAD CASE OF LETTERING

marvel of marvels that Jules Verne has transferred to the screen magnified in verve. Heightened in appeal and more surprising." Punctuation means nothing whatever in his young life. Of course no one is going to remain away from Clunes because the artist is a dunce, but it is not going to help any. And mistakes in hand lettering cannot be blamed on the printer. But the spelling is comparatively unimportant as against the use of lettering where it would have been so simple to get a real display in this costly space with ten or twelve point type.

—*P. T. A.*—

Three Shea Shingles Offer Three Ideas

Of these three designs for "Her Husband's Trademark" from the Shea houses in Buffalo, we much perfer that on the right, in which the trademark idea is so nicely put over. This also has a good display value in spite of the black on white, for even the title comes up well, although it is in very small lettering.

Selling the Picture to the Public

The larger display, with the head, is better than the figure standing against a dollar mark. Somehow those three lines at the bottom of the dark space in the middle suggest that Miss Swanson is walking around in a barrel. Even in a figure with only an eighth of an inch head the artist has caught the likeness, but we think it the least effective design to come in from Mr. Franklin in a month of Sundays. The trademark idea offsets this, for it is one of the best and will work even better in a larger space, though here it is useful in giving such a strong display value in a single 35 lines of which five go to the underline. When you can secure your point so fully in a single thirty lines, you are doing something.

—P. T. A.—

Lighter Display Gives More Pleasant Effect

Sometimes Jewett Bubar is better than he is at other times, and we think he is a little above his average in this 125 by three for Harold Lloyd in "A Sailor Made Man." It is a portrait sketch of the comedian rather than a picture of a sailor and the face has character though there are few lines used. The action of the story is supposed to occur partly in Turkey, in the Bosphorus, but apparently Bubar has put Lloyd up against the Black Sea, which is further inland. But that black mass gives added strength to the portrait, and is a good sample of the way this artist gets effects

An Associated Exhibitor's Release

A GOOD LLOYD ADVERTISEMENT

without seeming to be trying for them. These Roth and Partington houses are always well advertised, but now and then they offer something better than the usual, and while the man-o-war bird will scarcely be approved by ornithologists it helps to convey an idea of the joyous character of the play, though this is best expressed by the line: "What 'The Kid' was to Charlie Chaplin, 'A Sailor Made Man' is to Harold Lloyd," which seems to pack the matter into a very small nutshell.

—P. T. A.—

Because you've never tried exploitation is a good reason for trying it on your next picture.—O. T. Taylor.

A Paramount Picture

THREE MORE SHEA SINGLES

Makes a Lobby Sign the Newspaper Copy

There are two odd points about this display. It is the first time we recall having seen the lobby display used as material for the newspaper advertising, and it is the first co-operative display to get into so small a space as 90 lines across three. There is practically no selling talk other than a reference to the sign run below the cut. It has to speak for itself, but these ten local trademarks run in conjunction with the title form a complete hook-up and tell the trademark idea as reams of copy could not. It is to be presumed that the space as well as to the building of the sign the ten advertisers contributed to the cost of

GLORIA SWANSON
in "HER HUSBAND'S TRADEMARK"
A row of machine guns probably couldn't stop those who enter the Hippodrome theatre more effectively than the novel sign arrangement now standing in the Hipp lobby

A Paramount Picture

A NOVEL HOOK-UP

the space as well as to the building of the sign itself. In another angle it is one of the most perfect hook-ups with the house that we can imagine. You see the advertisement and when you see the house sign you recall the newspaper space and stop to see it. As long as you have come to a halt, the chances are that you inspect the stills as well. If the newspaper advertisement did not sell you at first glance, it at least sells you the idea of going to take a look at the frame, and then you get completely sold on the ticket buying idea. It was worked by the Hippodrome Theatre, Waco, Texas. It is a pity that it was not shown sooner, that other houses might profit by the idea, for it is exceptionally good. It will still serve the undated runs, but the larger houses could make the best use of this. Perhaps some other title will come along to which it can be connected. Keep it in mind, for it is useful.

—P. T. A.—

Gets Some White Space in Prominent Display

Most Los Angeles advertisements carry entirely too much type to make good sellers, but the California gets better results than most because it does not try to sell too much. For "The Sheik's Wife" it stretched the title in white on black across the space and wound up with the picture of the Arab's kiss. There are four press notices and side boxes for the other attractions with the orchestra in the centre. We think it would have helped to have

A Vitagraph Release

A GOOD ONE FROM LOS ANGELES

cut out the lines at the very top to play up the one now set in twelve point Roman caps, which reads: "Filmed in the very heart of the Arabian Desert." That has a superior appeal to "A colorful, romantic tale in which East Meets West." We have had a lot of colorful tales and a lot more in which east meets west, but this is the first to have been filmed in the Arabian desert, though we believe that it was filmed in the Sahara and not in the Arabian desert. Still this is a mere detail and the big point is that it is authentic in its locale, a fact which should have been played up in a fourteen or eighteen point display line with nothing to interfere with it. The selling line is the title, but the Arabic origin would have helped not a little. The space is a five eights, which

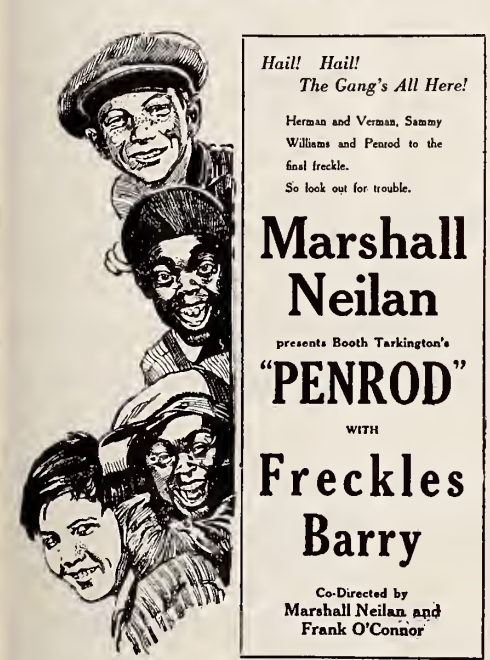
Selling the Picture to the Public

is pretty generous, but this seems to be a favorite size in Los Angeles, even though space must be paid for at the line rate and not bought by the inch.

—P. T. A.—

Plan Book Cuts Give a Useful Throwaway

Managers who use throwaways are coming more and more to look to the plan books for their cut supplies. They have found that they can use a three or four column advertisement very nicely in the usual sizes of distributed matter and many of the cuts give better results on loose sheets than they do in the newspapers. This is not a poor cut for "Penrod" when applied to its intended use, but it works even better when printed on a throwaway, for then the boys are not bumping their heads against the column rules.



A PLAN BOOK THROWAWAY

Even better would be the use of the material as a newspaper advertisement with a repeat as a throwaway, for then a direct connection is made between the two pieces. Where cuts are available at the exchange (and generally they are), the throwaway should be used now and then if not regularly. It helps to get in a direct appeal to the hesitant patron who may be half sold on the newspaper announcement and who will turn out when the throwaway clinches the sale.

—P. T. A.—

This Grauman Space Gets Over Better

This 140 lines across four is the best display to come in from the Grauman theatres in Los Angeles in several months. It does not jam the announcement together so that it is difficult to read, and it uses less black in the backgrounds. Jack Holt has no reason to feel flattered by his picture, but the woman's figure is very well done, apparently following the plan book. The quoted line between the two figures is almost too large for the space. It would look better in a smaller letter and it would be more readable in type, but the general effect is so much better than the recent

GRAUMAN'S MILLION DOLLAR THEATRE
ADOLPH ZUKOR PRESENTS
JACK HOLT
in a WILLIAM DE MILLE PRODUCTION
"It's true that I am your Wife. But after all is said and done I am just
"BOUGHT AND PAID FOR"
A Paramount Picture
with JACK HOLT AND AGNES AYRES
LAST TIMES TODAY
SPECIAL ADDED ATTRACTION!
The GLEE CLUB
OF THE UNIVERSITY OF SOUTHERN CALIFORNIA
"THE LANE THAT HAD NO TURNING"
GRAND EASTER CONCERT TODAY 11 A. M.
GRAUMAN'S SYMPHONY ORCHESTRA - MISCHA GUTERSON, CONDUCTOR
HENRY MURTAGH AT THE WURLITZER

A Paramount Picture

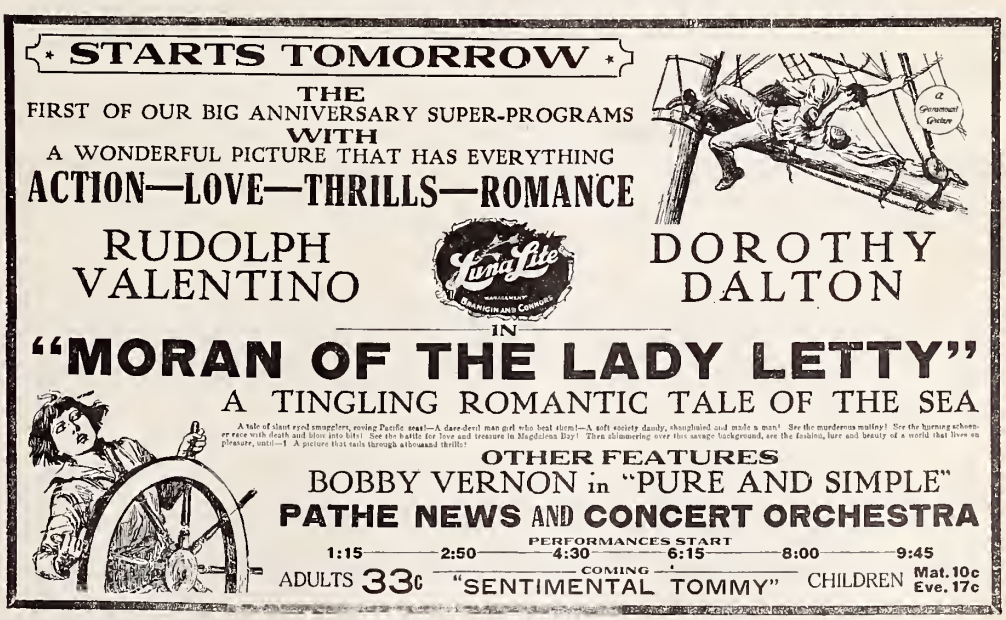
A BETTER GRAUMAN DESIGN

Grauman spaces that we are led to believe that there must be a new artist on the job. It seems to be a waste of space to take 560 lines to sell the last day of a seven-day run, but it seems to be the Los Angeles custom, though it is a wasteful one. The attraction to open the following day for a week is given 5 by 9-16 inches in a space roughly 8 by 10 inches, which seems to be too small a proportion and closely akin to buying dead horse.

—P. T. A.—

Plays Up Anniversary in Half Page Spaces

Because the idea seemed to appeal, the Luna Lite Theatre, Marion, Ohio, took half pages to announce the first of a series of eight big features on an anniversary program. This was Moran of the Lady Letty, and the two best cuts were set into the space about as most other houses have used them. This is an attractive display, but it is commercial rather than theatrical work. The copy is excellent; good selling material, but there is a little too large type to give the best results. It would have been better had the compositor cut down his lesser lines to get display for the big ones. This is what is meant by the comment that it is more commercial than show work. In a dry goods advertisement you expect to sell a number of articles on equal display, and with that sort of copy this would be good composition. In amusement work it is an axiom that the signature, title and star, if there is one, should be played up even at a slight sacrifice to the rest of the lines, because this is what you have to sell and the article should be featured above the argument, as a rule. This being so, the use of smaller type faces for the matter at the top would have made it possible to advertise the stars to greater advantage, not necessarily through the use of a larger letter but through the greater prominence the same letter would yield through the removal of competition with the material adjacent to it. In the same way "A tingling romantic tale of the sea" kills down the title through being set too large. It would get over just as well in a 24 point size and then the 60 point letter above would seem to be half as large again. The smaller features might be similarly treated with profit to themselves and the remainder of the space, and there would then be enough white space to give an air to the enclosure. But worse than all is the use of an eight point line 13 inches long. As there are only three lines, you do not have to fight to hold on with the eye. It is either the top, middle or bottom line, but even at that the line is three or four times too long. The thirteen em column was adopted as the newspaper standard because longer than that was more difficult to follow in close composition. Only the most eager fan will read those three lines, and the man managers most desire to reach in any display is the fellow who is the exact reverse of a fan. In the large space these faults are less apparent than they would be in a space a quarter that size, but the point is that it is possible to get better display than this if the printer can be persuaded to study show display.



A Paramount Release

WHERE A LITTLE WHITE SPACE WOULD HELP A LOT

In the Independent Field

The Season and the Independents

INDEPENDENT producers and distributors this season face a stiffer competitive market for the coming months than before because the old line companies are putting into the market a strong line of big productions that give promise of being long run subjects. The buying will be sharp but the independents with good features to offer will find a good market because the combined output of really great productions will be below what the market can comfortably absorb.

The problem for both the independents and the old line companies is the inferior or the "medium-good" picture. As the business progresses there is less and less chance for a product that is not first-class entertainment. The day when a mere picture is of value to anybody is almost over and when it passes entirely, the entire business will benefit greatly.

As has been pointed out before, the public will not support dull subjects any more than it will support salacious subjects. The entertainment must be clean, vital, well presented and absolutely worth while if audiences are to resume their full and hearty support of the screen. If the public is bored the exhibitor suffers first and when the exhibitor suffers the industry suffers.

The main strength of the independent field is the number of really satisfying productions that are already announced and in the others that are coming. As stated elsewhere the season of 1922-1923 will undoubtedly show a return of patronage and a successful year. The success will not, however, go to the man with the poor product.

We earnestly suggest to exhibitors that they insist upon quality no matter how low the rental prices that may be asked, because poor pictures from any source are the real menace to business prosperity.

There are splendid independent productions to choose from and we favor that full and free competition which we have always held is the present life and future life of our industry.

The Independents face a season filled with promise. There will be plenty of business combat and the alive and progressive men will reap the harvest.

ARTHUR JAMES.

In the Independent Field

By ROGER FERRI

The Ace In the Hole

WHILE the coming season promises to be one of the greatest in the history of the film business for the independent producer and distributor it will offer the acid test. Exhibitors for years have been clamoring for "quality pictures" from the independent producers. The latter furnished them this past season and a single glance through the line-up for 1922-23, published elsewhere in this issue, indicates that they will continue to give the theatre man productions that will prove their worth at the box office. The independent producer and distributor has not ignored the cry of the exhibitor. On the other hand, he has and is catering to the theatre owner, making the latter's problems his problems.

BUT what has or will the exhibitor, in return, do for the independent producer? Thus far the theatre man has done very little. He has laid down certain demands for the independent producer and distributor to fill. The latter have heeded and granted them. The history of independents in 1921-22 substantiates this contention. But did the theatre man give the support to which the independent was entitled? Frankly, our answer is "no."

EXHIBITORS have pretended to fully appreciate the value of independent endeavor in the film industry. They have talked much, but failed to back their promises to such an extent that there is little or no incentive for the enterprising independent operative to continue listening to him. The independent market can not continue to exist without the support of the theatre owner. And the theatre owner in due time will find it impossible to continue operating a profitable business without the aid and contributions of the independent producer.

HOW many times has the sentence, "This business is still in its infancy" been uttered? We hear it at virtually every film gathering. And yet, it is the truth. The film business represents an "infant" who simply refuses to grow up and learn. The independent market has made greater progress than any other branch of the picture industry, but this progress has been confined almost entirely to the ranks of the reputable producers, distributors and exchangemen. The exhibitor has either not yet awakened to the tremendous value of the independent man or he, because of monopolistic tie-ups, has refused to recognize them.

BUT time will tell the story and right here we will venture the prediction that the time is not far distant when the independent producer and distributor of box office productions will be besieged with pleadings from exhibitors who, suddenly finding themselves on the outside looking in, will be forced to acknowledge that the independent market represents an enterprise without which his theatre and holdings are at the mercy of monopolists. The independent producer is the salvation of the independent exhibitor. He constitutes what in the vernacular of the speculative world is characterized as "the ace in the hole."

MR. EXHIBITOR, the time has come when you must stop stalling. If you are sincere in your assertions that "independents must be given the support of the independent exhibitor" now is the time to act—not talk. We have had already too much chatter. Now you can prove your sincerity by saying it with bookings. Get behind the independent with your heart and soul. Let us know what you want—but when you are given what you want, don't stall and bargain, but stand solidly behind your claims and do the right thing—book independent pictures whenever possible.

WE ARE frank to admit that there are a few producers and distributors who, masquerading as "independents," have from time to time victimized the exhibitor. But, Mr. Exhibitor, the true independent business man is as anxious—and perhaps more so—as you are to rid the field of this mad tribe of "grafters." And they are slowly but surely passing out of the picture. The summer will find most of them on the outside. The independent producer and distributor is cleaning up from within. He has been busily doing this for the past year—and good results are now the reward of those strenuous efforts. But is the theatre owner appreciative of these wonderful reforms? Is he as grateful as he might be?

THESE are a few of the questions that independents will have to answer this coming year. Business generally in this country is rapidly returning to normal. What happens this summer is immaterial, for the hot season never was intended to be a lucrative one for the indoor amusement man. No more than the winter was intended to furnish money for the outdoor showman. But what about the coming season? Frankly, we can see nothing but a boom for show business in general. Bigger and better pictures are scheduled to be released next season. Mr. Arthur James has predicted that next season will be a banner one for extended runs. Everything at this writing points to such conditions.

CONSEQUENTLY, while the coming season promises much, indications now point to a bitter test for independents. There will be competition of the keenest kind. But it will prompt independents to produce even bigger and better pictures than were turned out this past year. They will produce. But what guarantee is there that the exhibitor will give them the necessary support? What the independent producers and distributors will do and can offer depends entirely upon the attitude of the theatre owners. Developments during the next season, this writer will predict, will emphasize the necessity of booking independent pictures. It is not now a question of whether or not the exhibitor wants to book independent pictures; it is now a question of doing what must be done sooner or later. The shrewd gambler is not the chap who plays with a winning hand, but, instead, the fellow who plays a poor hand well.

SO in 1922-23 let the motto of independent exhibitors be: "Say it with bookings."

Cut out the meaningless talk—and act.

You need independent productions as much as independent producers need your support.

Leave dates open for independent pictures. They spell dollars—and good sense on your part.

Think it over. But stop talking.

Say it with bookings.

HARRY M. WARNER
General Manager of Warner Brothers

MARY JANE SANDERSON
Johnstown, Pa., "Find" is latest Warner star

HARRY RAPF
Producer of box office winners

C. C. BURR
President of Affiliated Distributors, Inc.

"THE BIG FIVE"

That's what the above quintet is called by shrewd showmen. Photograph taken in offices of Warner Brothers in New York. Left to right: Harry Rapf, Sam Warner, Harry M. Warner, Jack Warner and Abe Warner

J. G. Bachmann
Treasurer of Al. Lichtman Corporation

JACK WARNER
Who will produce three features for Warner Brothers

WHEN BROTHER MEETS BROTHER

There's always action sure to follow. The "dough boy" is none other than Charlie Hines ready to slip it over on brother Johnny, the sharp chap with knife at right. This is a photograph from one of the latest "Torchy" comedies, which C. C. Burr is producing

"SMILING BILLY" MASON
Comedian who will star in Weiss Brothers' "It Might Happen to You"

In the Independent Field

W. E. Shallenberger, President of Arrow, Predicts Greatest Year for Independents

W. E. SHALLENBERGER is admittedly one of the foremost authorities in the independent end of the motion picture industry. Always a student with a keen, analytical mind, he has been identified with the Independents ever since his entry into the business some nine years ago. To Dr. Shallenberger must go no small share of the credit for building up the independent field to the point where it is recognized as the most important factor in the struggle for motion picture advancement.

From a small beginning, launched from a tiny office in the Times Building, Dr. Shallenberger has carried the Arrow Film Corporation, step by step, to a point where today it is one of the largest, if not the largest, independent distributing companies in the world.

Great stars, famous authors, foremost producers and distributors are distributing their pictures through his organization—a far cry indeed from the time when it was with the greatest difficulty that a picture could be secured to release on the independent market. Today the independent market offers the best returns and calls forth the best efforts of all concerned in the producing of motion pictures, for in the independent market, and in the independent market alone, a picture stands or falls upon its merits. Here a weak sister cannot survive, for productions released through independent exchanges are sold individually, each on its own merit. They are not one of a group or series of program pictures which an exhibitor is compelled to buy willy-nilly, in order to secure the rest of the company's output.

They are tested from every angle before they are released on the independent market and it is necessary that this should be the case for the reason that when an independent exchangeman acquires a production for release in his territory he is investing his hard-earned cash and on top of the purchase price of the picture he must make allowances for a distribution overhead and he must set aside a considerable sum for the proper advertising and exploiting of this picture, if he desires to get his money back. All this means a big investment on his part before he can hope to receive one cent of profit. It is therefore evident that an exchangeman must be very well satisfied before he contracts for a picture and he must feel that it is a picture which will give satisfaction to the exhibitors upon whom he is dependent for a living. Reasoning still further back it is clear that a distributing corporation, such as the Arrow Film Corporation, cognizant of these facts, tests and oftentimes proves a production before they will undertake the distribution of it. Analyzing these facts, Dr. Shallenberger points out that it is no wonder that the independent field calls forth the best in motion pictures.

W. E. SHALLENBERGER
President of Arrow Film Corporation

Furthermore, he points out that the independent field offers great financial returns to the producer, for when an independent exchangeman is convinced that a picture is qualified to meet the exacting demands he makes, he is willing to pay a just and equitable price for it.

ALTHOUGH the entire industry has gone through a most trying time, Dr. Shallenberger points out that the clouds are beginning to lift, prosperity is not just around the corner; it is here, knocking at the door and it is up to us all to say whether we will open the door and welcome prosperity or sit idly back and let it pass us by.

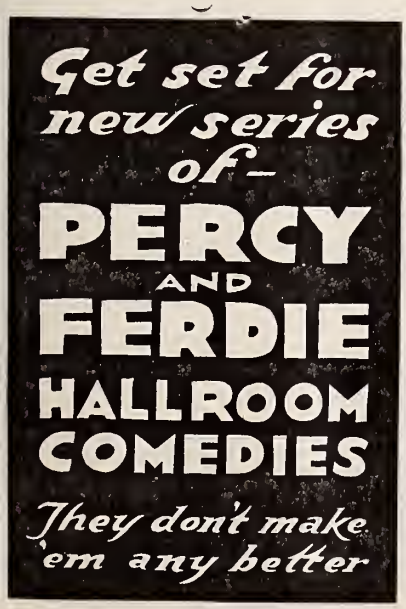
Theatres all over the country are showing a marked increase in attendance. Again one begins to see the lines standing in front of the box office. Again one sees them "packed to the doors." Not everywhere, it is true, for some sections of the country are slower to recuperate than others. But even in the places that are slowest to come back it is evident that the tide is turning.

DR. SHALLENBERGER shows that there will be a shortage of productions in the programs of the national distributing organizations and this, as much as any other factor, will offer the independents an opportunity such as they have never had before to make the coming season their greatest.

While many have marked time and waited to see which way the cat would jump; suspended production from one to four months; cut down their expenses and remained content to sit still, Dr. Shallenberger and its organization have gone quietly about preparing a releasing program for the coming year which will be the greatest that Arrow has ever offered the independent market. Never losing faith in the future of the industry to which he has dedicated his life, Dr. Shallenberger has proceeded to acquire bigger and better productions than ever before. At a time when most people were talking panic he was building. It took tremendous courage to invest vast sums of money in productions which could not be completed and ready for release for months to come, with the industry in the condition it was in a few months back. But, as always, the man who has the courage of his convictions and who sticks by his guns is the man who will ultimately reap the reward. Therefore, it is but right that Dr. Shallenberger and the Arrow Film Corporation should enjoy the unqualified support of the independents, for he has assured to them through his organization a sufficient output to keep any exchange open and prosperous during the coming year with products released exclusively through Arrow.

IT will not be necessary to name here what he will release. In another part of this book will be found an advertising section to which the independent exchangeman and exhibitor is requested to give his attention. Here he may learn what he can count upon for the coming year. Here he will see an array of stars, directors, producers and authors which are a credit to the industry. Here he may plan for his features, his specials, his short subjects, comedies, novelties and serials, and here he may learn of the productions which are the guarantee of his freedom, which mean that he can keep his doors open and his theatre crowded with independent pictures, honestly and carefully made, and fairly priced—productions of merit which he can play and make a profit on.

To Dr. Shallenberger should go full credit for the splendid example he has set the independent field and it is the sincere wish of the MOVING PICTURE WORLD that he may enjoy the full measure of success to which his courage and fearlessness in the crisis just past entitles him.



Every genuine Curwood has been a success. "The Broken Silence" is his best production. Mr. Curwood states he considers it his greatest dramatic theme. So will you.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

A
Genuine
Curwood.
Written
Expressly by
Him For Us
And
Personally
Pronounced
By Him
To Be
His
GREATEST
DRAMATIC
IDEA

ARROW

Presents

JAMES OLIVER CURWOOD'S

SUPREME SCREEN ACHIEVEMENT

"The Broken Silence"

STARRING

ZENA KEEFE

SUPPORTED BY

GYPSY O'BRIEN, ROBERT ELLIOTT,
J. BARNEY SHERRY, ROY GORDON,
JACK HOPKINS and JOSEPH DEPEW

PRODUCED BY

PINE TREE PICTURES

DIRECTED BY

DELL HENDERSON

ARROW FILM CORPORATION
220-224 WEST 42nd STREET, NEW YORK CITY
Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, Ltd., 162 Wardour Street, London

The coming year will be the greatest in the history of our business for the Independents. Make your plans now for Independent productions. They are your real money makers.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

ARROW

presents

A Series of Four Splendid Pictures

FROM THE PEN OF

PETER B. KYNE

1

A MOTION TO ADJOURN

STARRING
ROY STEWART
AND
MARJORIE DAW
FROM
THE SATURDAY EVENING POST

2

BACK TO YELLOW JACKET

STARRING
ROY STEWART
AND
KATHLEEN KIRKHAM
FROM THE
COSMOPOLITAN MAGAZINE

3

ONE EIGHTH APACHE

STARRING
ROY STEWART and KATHLEEN KIRKHAM
FROM
THE RED BOOK MAGAZINE

4

TO BE ANNOUNCED LATER

PRODUCED UNDER THE PERSONAL SUPERVISION OF
BEN WILSON

The record of ARROW is without a parallel in the field of motion pictures.

The exhibitor who shows ARROW Pictures is always certain of pleased patrons and big box-office success.

ARROW FILM CORPORATION
220-224 West 42nd Street New York

Distributors for United Kingdom:
INTER-OCEAN PHOTOPLAYS, Ltd.
162 Wardour Street, London

Exhibitors need good pictures. Independent Exchanges can supply them. Now is the time to get together. And "THE SPLENDID LIE" is an excellent example of the high grade product available in the Independent Market.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

Ask
Oscar Neufeld
or
Tony Luchese
of
De Luxe Film
They Know
It's a Winner

ARROW

presents

GRACE DAVISON

IN

"The Splendid Lie"

WRITTEN AND DIRECTED

BY

CHARLES T. HORAN

PRODUCED BY

J. G. PICTURES CORPORATION

A Wonderful Society Drama, rich in romance, action and every quality that goes to make a sure-fire box office success.

ARROW FILM CORPORATION

220-224 West 42nd Street New York

Distributors for United Kingdom

Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

Ben Wilson can always be depended upon to produce box office winners. He knows picture values. During the coming year he will offer the Independent Market a splendid output which we are pleased to recommend to our customers.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

ARROW
OFFERS THE INDEPENDENT MARKET
FIFTEEN GUARANTEED BOX OFFICE MAGNETS

FOUR
PETER B. KYNE
PRODUCTIONS

1
"A Motion to Adjourn"
starring
Roy Stewart and Marjorie Daw
From Saturday Evening Post

2
"Back to Yellow Jacket"
starring
Roy Stewart and Kathleen Kirkham
From Cosmopolitan Magazine

3
"One-Eighth Apache"
starring
Roy Stewart and Kathleen Kirkham
From Red Book Magazine

4
To Be Announced

ANN LITTLE
in
"CHAIN LIGHTNING"
A Wonder Drama of the Race Track

SIX
GREAT NEW WESTERNS
starring
JACK HOXIE

1
"The Double-O"
2
"Sparks of Flint"
3
"Two-Fisted Jefferson"
4
"Desert's Crucible"
5
"A Desert Bridegroom"
6
"The Marshal of Moneymint"

FOUR
Berwilla Productions
starring
NEVA GERBER

1
"A Yankee Go-Getter"
2
"Dangerous Paths"
3
"The Price of Youth"
4
"Impulse"

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Intrepid Nerve,

Dauntless Energy,

Persistent Effort,

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A BEN WILSON

SPECIAL ATTRACTION
Starring

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A Truly Remarkable Picture That Will Give Universal Satisfaction

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A Beautiful Girl Thrilling Story of Love and Hate and The Greatest Horse Race Ever Filmed

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EDDIE LYONS

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The business is there for those who will go out after it. It is up to each and every one of us to do our share. When we do the business will return to normal and everyone will be better off.

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JACK HOXIE

A Real Western Star in a New Series of Real Western Pictures

NOW AVAILABLE

"THE DOUBLE O"

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Eddie Lyons' long years of experience have made him one of the greatest comedy directors of the day.

W. E. Shallenberger

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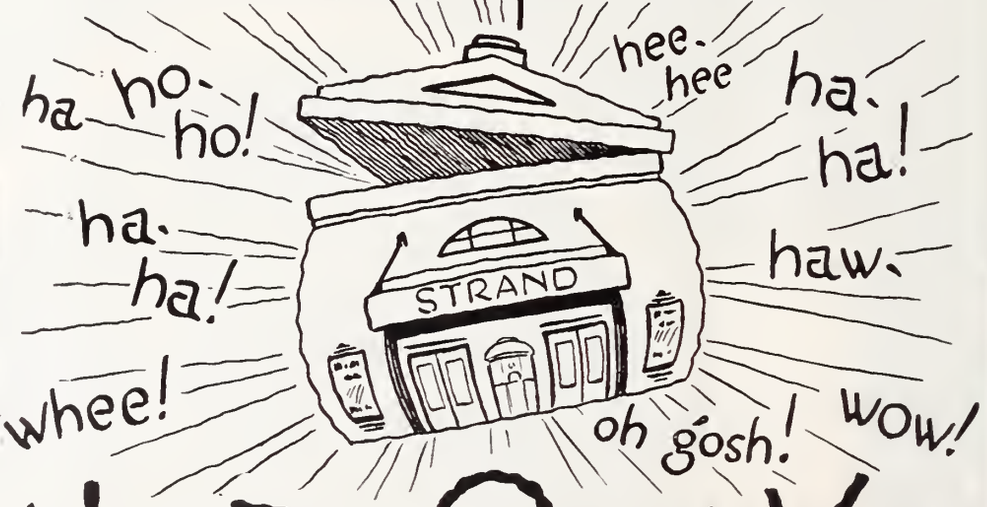

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Starring-

FUNNY BOBBY DUNN

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14 of 'em!

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EXHIBITORS!—If you want the best short subjects, serials, features and specials, ask your leading Independent Exchange for Arrow Pictures.

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THE BIG SPECIAL OF THE YEAR

"THE INNOCENT CHEAT"

A POSITIVE BOX OFFICE SENSATION

STARRING

ROY STEWART and KATHLEEN KIRKHAM

A BEN WILSON PRODUCTION

B. S. Moss' Broadway Theatre, one of the Most Important in the B. F. Keith Circuit, played this Picture to Capacity Business.

It is One of the Few Really Big Pictures of the Year.

Ask Manager C. B. MacDonald of Moss' Broadway What He Thinks of The Innocent Cheat"

"Mac" Knows Pictures

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A MESSAGE FOR EVERY THEATRE OWNER IN EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY

From ~ A. LUCHESE & OSCAR NEUFELD

of ~ DE LUXE FILM COMPANY ~

ARROW PICTURES
INDEPENDENT

No one can attempt to deny the fact that the motion picture industry has gone through a strenuous period of depression.

But we have pulled through—and now the future which lies before us is filled with infinite promise and vast possibilities.

There are and always will be good independent pictures, because there will always be earnest and sincere workers in the independent field.

There will be bad pictures, too, because, unfortunately, there still remain within the ranks men who don't belong there.

But we, the De Luxe Film Company, will release but one sort of picture,—the best that it is humanly possible to obtain.

We take pleasure in announcing 20 big Arrow special attractions for Fall.

If you want the biggest and best for your theatre see us before you set your dates.

DE LUXE
"De Luxe Is Square"

DE LUXE FILM CO. 1318 VINE ST., PHILA., PA.

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Distributors of the Best in the Independent Market

Always in the market for high grade productions for Northern Illinois and Indiana

We release the Arrow Product

Watch Us Grow

In the Independent Field

"Service" Is Arrow Watchword

ALL that Arrow is and has accomplished Dr. Shallenberger attributes to the personnel of his organization. Starting some nine years ago, W. E. Shallenberger launched the Arrow in one small room in the Times Building. His entire organization consisted of one stenographer. Beginning as a producing organization, Arrow went through many trials and tribulations like every Independent producer. After considerable experience in this line, Dr. Shallenberger realized that there was a crying need for an organization that would act particularly as a brokerage concern—a middleman as it were, between the Independent producer and the Independent exchangeman, serving the purposes of both factors.

Giving up his producing plans, President Shallenberger devoted his entire efforts to the perfecting of an organization that would meet all the requirements of an Independent brokerage company. With this end in view, he began to surround himself with a staff of associates who would help him carry out his ideas and ideals. First came W. Ray Johnston who had been associated with Dr. Shallenberger for several years in other projects. For some time, these two men carried on the work and laid the foundations upon which the present successful organization is builded today. The Arrow Film Corporation now stands as the world's largest film brokerage representatives. It is the only Independent film brokerage that maintains offices in foreign countries.

W. Ray Johnston, vice-president of Arrow, is one of the few film executives who has had an important part to play in the building up of the Independent field.

Twelve years ago Mr. Johnston became identified with the Thanhouser Film Company and after a general experience in various departments, was appointed assistant treasurer and auditor, which position he held for several years. Upon the opening of Thanhouser's Florida Coast studio, Mr. Johnston was appointed general manager and later assistant to the president. As studio manager, he obtained a thorough knowledge of studio and laboratory work which has stood him in good stead. Thanhouser at one time appointed him general manager of the theatres, in order that he might learn the exhibiting end of the business. The knowledge he obtained in this capacity has proven very valuable to him in his work with Arrow.

He has been identified with W. E. Shallenberger, president of the Arrow, ever since his entry into the business, starting at a time when Dr. Shallenberger was connected with Thanhouser.

In addition to Mr. Johnston's duties as vice-president of the Arrow Film Corporation he also exercises general supervision over the sales department.

W. RAY JOHNSTON
Vice-President of Arrow Film Corporation

Arrow's Foreign Department is operated under the direction of D. J. Mountan, one of the best known men in this end of the industry. Prior to joining Arrow, Mr. Mountan has also had experience in production work and he has a host of friends among buyers of foreign countries. He has built up a clientele which speaks very well for his ability and during the particularly dull and trying period of the industry just past he achieved many notable sales. Mr. Mountan is very optimistic regarding the future of American-made films in Europe and looks forward to the coming year's business being one of biggest ever enjoyed by the industry.

It always has been Arrow's policy to render a highly specialized service to their customers. It is Dr. Shallenberger's belief that business really begins and not ends with the closing of a contract, for, according to him, it is necessary that an exchangeman, after having purchased a picture from Arrow, make a success of this production in his territory and to that end every aid is rendered him. The services of the Advertising and Exploitation Department of Arrow are always at the disposal, not only of the exchange handling Arrow pictures, but of the theatres playing them, a fact which the exhibitors have learned to take advantage of, as Arrow is often called upon by exhibitors from all parts of the country to assist them in laying out an advertising and exploitation campaign on pictures.

Arrow's motto is "service" and they believe in the old adage that a satisfied customer is the best advertisement, and the wonderful business that they have built up is a testimonial of which Dr. Shallenberger and his associates may well be proud.

Madge Titheradge Is Popular in Second National Photoplay

When Madge Titheradge in person delighted New York theatre goers for a hundred nights in "The Butterfly on the Wheel" on the speaking stage, she did not expect to appear in a dozen different New York theatres at the same time. That, however, is what she will do in July, according to officials of Second National Pictures Corporation, which is distributing "Her Story," a romantic photodrama, in which the famous emotional actress is featured.

Miss Titheradge at first was loath to turn from the speaking stage to the screen, but finally was prevailed upon to enact the leading feminine role in the picturization of "David and Jonathan," from the popular novel by E. Temple Thurston, a current release by Second National. Dion Titheradge, brother of the popular star is the author of "Her Story," written especially for the screen.

"After Six Days" Closes at Shore Following Profitable Engagement

Because of the wonderful business done during its first week's exhibition anywhere, "After Six Days," the Weiss Brothers' special based on the Old Testament, was held over at Dave Starkman's Woods Theatre in Atlantic City, N. J., for a second week. The engagement, which, despite bad weather, has proved a big financial and artistic success, the production being praised highly by public and press there, will come to a close this Friday night. The Atlantic City showing constituted the world premier exhibition of this much talked of special, which Weiss Brothers will road show, before selling territories.

Within the next two weeks, "After Six Days" moves into the spacious Rialto Theatre in Newark, where it is booked to run indefinitely. In the meantime the production will be given its metropolitan debut at a Broadway house, in all probability the Astor Theatre. Bookings are also under way for Long Branch and Asbury Park, N. J., for this month. The production will not be shown generally until late in September. Only two shows daily will be given and each booking will command a big-time presentation.

Backer Closes Foreign Deal

Franklyn E. Backer of East Coast Productions has closed with Max Glucksman for handling the rights of the new Backer series, starring J. B. Warner, in the Argentine, Uruguay and Paraguay.

Mr. Backer is confident of great results this fall for the balance of his series of six Westerns and for any other high-class State right pictures, as "Big Stakes," the first of his series has exceeded all expectations of himself and Jack Von Tilzer, general sales manager of East Coast Productions. This picture was sold for the New York territory—a difficult territory for selling Westerns—immediately after the first screening.

The second picture of the Backer series, "Crimson Gold," has already been received in New York, and will soon be screened for the trade. Edythe Sterling is Mr. Warner's leading woman in this picture which, like "Big Stakes," is a five-reel Western of a novel type.

Has Three Units Making Pictures

Ernest Shipman, who is now interested in pictures released on four of the leading programs, is active in production work on new features for the Fall trade

Call for Music

Following the announcement that the William Fox theatres are going to commemorate the first anniversary of Caruso's death, August 2, by featuring Katherine A. Borland's "The Voice From Calvary," in all houses, M. J. Mintz, president of the Cameo Music Publishing Co., publishers of that composition, states he has been swamped with requests for the number, from theatre managers and orchestra conductors.

In the Independent Field

Independence and Showmanship

By Joe Lee

LIKE all other branches of the moving picture business, the State rights or independent market is now going through a series of rapid and strange changes, and, in my humble opinion, these changes, although they may work a minor hardship temporarily, will bring about conditions that will adequately compensate the sincere and hard workers. These changes mean the permanent elimination of the so-called "fly-by-night" and "gyp exchange" operatives, who have been a menace to the field in general. In their stead we will find responsible and reliable showmen entering the field, backed by brains, ample capital and competent organization.

IN writing this article for my popular and hard-working friend, Roger Ferri, and MOVING PICTURE WORLD, it would be unfair not to mention a few of those showmen who have done much for the independent field in general. These include the Warner Brothers, Harry Rapf, Sol and Irving Lesser, Dr. W. E. Shallenberger, Ben Wilson, Joe Brandt, Jack and Harry Cohn, Charles C. Burr, Roger Ferri, Arrow Film Corporation as an organization, Joe Schnitzer, Bobby North, Bill Nigh, L. Lawrence Weber, Weiss Brothers, and many others.

In justice to the above gentlemen it is only fair to state that had it not been for the confidence of those producers and distributors in the independent market in the worst season in the history of show business, there would not have been an independent field today and the local exchanges owe their very existence to their activities. They gave the very best available at a time when big productions were discouraged because of the depression. And the coming season will see these men giving the exchanges and exhibitors even bigger money-makers.

THAT exhibitors will support independent producers who furnish them with features of quality and drawing power is evident. The wise and sensible exhibitors are leaving from 12 to 16 weeks open for independent productions. They have come to realize that the independent producers are furnishing more and more box office winners every year. The coming year will find vaudeville houses paying more attention to and bigger rental for independent pictures. One of the burlesque circuits has decided to book pictures as "added attractions." From the latter source the independent man should benefit much, for in many key cities he is unable to get a proper opening. The plan of burlesque and vaudeville houses to book independent pictures should prove a wedge and in time will mean better and fairer representation for the independent picture in cities that now are virtually closed to them.

GONE, too, are the days when an old feature would do for the State rights market. Gone also is the time when the flashy or lurid title would sell a film. A good, snappy, sensible title, that means something that can be properly exploited, is what the independent market is offering and must offer in the future. But the title is only incidental, for no picture lacking in quality or story will ever succeed and independents are giving all these items adequate consideration and turning out pictures accordingly.

A GOOD title may inspire exploitation, but if the picture is lacking in entertainment value, it is certain to fail. It is the word-of-mouth advertising that spells success for any production. There is no profitable market in the State rights field for the mediocre film. Independent pictures that have made money have been massive or have been possessive of so much merit that the exhibitors have literally fought among themselves to book them. At the present time, the only marketable pictures are those established as "hits." These are the money-makers and this fact, judging from what I have heard, are being taken into consideration and it is fair to assume that the ensuing year will see bigger and better pictures.

JOE LEE

STATE rights or independent producers, distributors, exchangemen and exhibitors are astute showmen, for if they were not keen and intelligent the present day competition from the large national distributing companies would not allow them to remain in the business. It would be wise for the independent man contemplating entering this field of endeavor to bear in mind this fact. For after all, the independent operative must be shrewd and more than anything else a hard-worker. Take, for instance, Eddie Tunstall of Minneapolis, Joe Skirboll of Pittsburgh, Lou Bache of Washington, Ben Friedman of Minneapolis, Joe Friedman of Chicago, Zambrini of Chicago, Dave Warner of Detroit, Lou Berman of Philadelphia, Ben Amsterdam of Philadelphia, Sam Grand of Boston, George Facke of Boston, True Thompson of Dallas and many others. These gentlemen are all trained showmen. They have all trained themselves to picking winners and getting behind them 100 per cent in spite of dogged competition from the nationally program controlled exchanges. They are exploiting intelligently and overlooking no bets. And what is more, they have surrounded themselves with competent organizations.

JUST A TIP

The film man who can smile only when money is rolling in is usually the first who climbs the hill to the poor house when the panic comes.

THERE will be many who will differ with me in the following observation, but nevertheless, the fact remains that independents were the first to use exploitation or ballyhoo methods in conjunction with the presentation of pictures. Having his own money tied up in these pictures, the independent man was forced to go to the extreme to cash in substantially on his investment and consequently he devised means of attracting his public to box offices of theatres showing his product. These stunts were not only successful from a showman's viewpoint, but they were financially profitable to all concerned.

ONE of the many heartaches with which the independent has to contend is the percentage plan of distribution. The coming season I believe will see the virtual elimination of such practice. There will be more selling on a cash basis. And there should more cash dealing, for only in that way is the independent producer encouraged to turn out big pictures and re-invest in productions that will make substantial profit for exchange and exhibitor. It is unfair for exchangemen to assume the attitude that they will pay for money-makers "when I get ready." This is not business—not good business anyway. If you do not stand back of the independent producer financially, he cannot continue to furnish you with pictures that may make your own existence possible, for without box office successes there can be no paying business.

A DIRECTOR'S name means much to an independent picture. In fact, the first question usually hurled at a distributor by buyer and exhibitor is: Who directed the picture? This is a business to which that old adage, "By their deeds you shall judge them." Independent showmen possess wonderful memories and they do not forget Maurice Tourneur's "The Whip," Mack Sennett's "Tillie's Punctured Romance," "Mickey," "Yankee Doodle In Berlin," William Nigh's "My Four Years In Germany," and many others.

THE independent market has been the means of giving many a director his chance to show what he could do. Any director may come into his own if he will deliver the goods, but it is the independent market alone that is ever ready to give the ambitious producer that opportunity to which he is entitled. Bill Nigh has the right idea. He has adopted a brief, but remarkable slogan that is good enough for every one in the independent field to adopt. It is:

"Say it with good pictures."

Capt. F. C. Mims
presents

CATHERINE CALVERT

in

An Independent Production for big, clean profits

from the original novel by SABIN WOOD

With a supreme cast that includes

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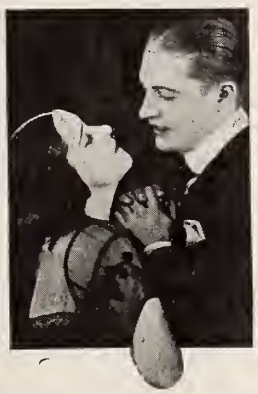
The VITAL story
The COMPELLING story
The WONDERFULLY WELL TOLD!

THAT WOMAN

An independent production for big, clean profits



Directed by
HARRY O. HOYT

A SUPERB drama of size, strength and tremendous human appeal A down-right money maker that will satisfy every audience

Capt. F. C. MIMS — 130 West 46th St. New York

In the Independent Field

Presentation of Independent Films

By Francis A. Mangan

THE term *presentation* when used in referring to the exhibition of a motion picture is very often a misleading word, for instance, the theatre (first run), that grinds film attractions out to the public without first allowing the Musical Director or Organist, as the case may be, to properly arrange the musical accompaniment, or totally ignores the possibilities of scenic investiture with which to enhance the artistic offering of the film attraction will invariably state that it's method of presentation is perfect.

The theatre that spends the entire energy of its stage and projection staff as well as talent and equipment on one particular stage number embodied in the program of picture attractions without regard to the proper balancing or diversity will likewise state its method of presentation is ideal. The theatre that arranges a wholesome diversified program of stage attractions interspersing its film productions, each number placed on the program for a logical reason, is sure to say its method of presentation is correct.

Now then, of the three different mannerisms with which the term presentation applies, which can be judged as correct, it is a foregone conclusion that every first run theatre is obliged to embellish the program with short but snappy ballet and ensemble divertissements in order to keep up with the fast moving pace which the motion picture exhibition end of the industry has set. The theatre which simply projects picture after picture without proper music and scenic investiture during the season of 1922-1923, will not have advanced far over the shooting gallery of 1907-1908; the same can really be said of the theatre that will set one stage number only, in a lengthy program of four or five film attractions; in this instance, it resolves itself into a waste of time and energy, and is the cause of endless dissatisfaction to the audience, which perhaps has waited patiently through a repetition of the film subjects for this one programmed number to appear; in this particular instance, why should there be a stage number at all on the program? it is an unreasonable expense as well as a useless one; in short, the hit or miss method of assembling a program has passed and is gone forever.

WE now come to the theatre offering a well-timed show of two hours, with a diversified program of stage novelties interspersing the ever popular reel of current events (that has done more to popularize the punch in the program than any other unit), the scenic, and comedy to support the feature production, with a perfect synchronization of music coloring and blending of lighting effects into a snappy construction and well balanced continuity, this is the theatre that can be called the apostle of correct and proper picture presentation, and is where the term presentation really comes into its own on the motion picture theatre program.

The average audience attending the motion picture theatre of today looks for a diversity. They want the short, snappy stage numbers to relieve the tension of the mind between pictures. They enjoy the interpolations as applied by the trained ballet, and ensemble supporting soloists of merit, providing the selections are fitting and dove-tail in a manner with the film attractions, which must at all times be the paramount attraction. The prologue likewise is a welcome adjunct, where a feature is adaptable to it, in short. The public seems to want what can be justly termed the American form of picture entertainment. Have not the large three and four thousand seat theatres throughout the country adapted and found it successful? Have not the New York Broadway theatres acquired a reputation without parallel? Has not the city of London taken kindly to it and acknowledges it to be a success?

And now the leading picture theatres of the most prominent European cities are about to take up and exploit this American form of entertainment. How many times does an audience leave the large Broadway picture theatres fully satisfied with the performance witnessed through the medium of proper presentation, when as a matter of fact the film production which was supposed to be the attraction had proven a poor second, compared with the artistic and beautiful staging with which it had been surrounded?

A FEW months ago stage presentation was severely attacked from different quarters of the motion picture industry. The great majority of these self-same people later admitted that the success of the industry as a whole, was attained through the medium of properly presenting the product to the public in the manner which the up-to-date exhibitor employed to gain that end. Millions of dollars have been expended on the construction of theatres in which to perpetuate the art of picture exhibition. Countless thousands of dollars have likewise been spent on equipment, systems of lighting beyond the average imagination have been utilized to gain but the one result, that of properly presenting the motion picture. The spoken drama, the musical comedy and even vaudeville cannot boast of palaces equal to those of the motion picture industry. But had not all this come to pass would the motion picture have been successful in attracting the great masses which it has done in the past?

THE large producing companies have long been careful to see their product is first distributed to theatres that have facilities for presenting it in a careful, artistic and well-thought-out manner. The independent producers are likewise looking around for theatres of this same calibre and for the thoughtful energy of men who can present, in order that their product will also receive the benefit of good showmanship in putting it over. The independent, like his brother in the large producing companies, is no longer saying, "Give them the picture and they will come regardless of what the show may be."

Independents and Co-Operation

By Harry H. Warner

WE will always be independents in the true sense of the word, and we are in this business to stay. Furthermore, exhibitors can rest assured that the exchanges handling our product will extend to them every cooperation in putting over our features. We are dealing only with exchanges who play the game fairly and squarely with exhibitors.

We have placed our faith in these exchanges, and we want to state that if they do not help exhibitors to derive the maximum business results from our features then we will not do business with them. The meaning of independence will be demonstrated to the entire industry when our coming attractions are placed on the market.

Exhibitors will realize at once that we are not producing cheap clap-trap pictures. Merely a glance at the names of our features will convince the showmen who are abreast of the times that we have the most wonderful group of stories that has ever been purchased for the screen. And they speak for themselves as box-office winners.

Exhibitors who have played and are playing our current attractions have found out one thing—that all our pictures are winners and wonderful money-getters. This is no exaggeration. The gross business thus far of "Why Girls Leave Home," "School Days," and "Your Best Friend," is the most gratifying and at the same time the most convincing proof of their value as the past season's biggest attractions.

It is no exaggeration to say that our coming attractions will compare favorably with the greatest productions put on the market next season. In this connection the cooperation that has, is and always will be accorded to exhibitors playing our attractions will be more than duplicated. And for this reason: An exhibitor's success is our success. Upon him depends the stability of this business, and we are dedicated to the purpose of giving him the best pictures, and the best and finest cooperation in order to help him succeed.

The public is becoming very discriminating in its choice of motion picture entertainment. In other words, they are shopping for pictures that are worth while—pictures that are clean and wholesome interspersed with something to think about and talk about. For when the public thinks and talks about a picture then it is sure-fire production. You will find that every one of our forthcoming features contains these elements, backed by a wave of the reading public's approval throughout the country.

Independence has made this country what it is today, and independent pictures will make and maintain the theatres throughout the country. The trend of the times speaks volumes for the independents, for the simple reason that they bring forth the product that brings home the bacon for theatre owners.

In the Independent Field

Practical and Aggressive Exploitation

By Nat G. Rothstein

EXPLOITATION grew as fast as the picture industry—so fast it has had some trouble catching up to where it rightfully should be. We're not selling soap or shoes or chewing gum in this game. We can't slap the stands with a nearly-printed poster and expect to watch the crowds roll in. We've got to stop them; hold them, push them, and pull them with our paper. The Coney Island barker has his method and we have ours, but the two are identical in principle. The side show barker and the motion picture advertiser are both showmen. One is crude, the other more elevated, but none the less powerful. For if we haven't power in our posters and in our exploitation we are failing utterly. There is no room for weak tea advertising or cream-puffy exploitation in the show game.

Every paper on every picture issued from this office will have its message. It will be conceived with the idea of selling that picture to the public, and with that idea alone. There will be a message that will be put across pictorially or by text; the point is—it will have a definite, pre-determined message for the passer-by. Anyone can cover space. A figure here and a figure there and a title in between. A poster? Nothing more than a sheet of colored paper hardly more attractive than the bare boards it covers.

Productions—I prefer to call them attractions—should be devised so that they have at least one outstanding angle by which to "sell" them to the public. Take our coming super-production "In the Name of the Law" for example. That picture combines all the sure-fire elements that lend themselves to practical exploitation. Chiefly, it deals with a policeman and his fine, clean home life. The fact that the central figure is a policeman gives us at once a theme, a peg, as it were, upon which to hang all our advertising, our exploitation and publicity. Seldom have I encountered an attraction that lends itself to intensive exploitation so superbly as "In the Name of the Law." It is actually one picture in a thousand.

The point I seek to make is merely this: With the big exploitation angle we have in "In the Name of the Law" our campaign is comparatively simple. We hammer everlastingly on the police angle. We have obtained glowing endorsements of the picture from every police chief of consequence in the country. The picture has been enthusiastically indorsed by the National Association of Police Chiefs in convention assembled in San Francisco. It has been indorsed by the members of the New York Police force.

So you see how easy it is to "build" an attraction into a really big proposition if you have at least one strong angle on which to hang a campaign.

Equity's coming State Right attraction "What's Wrong With the Women?" is quite as big. It is a smashing title and can be easily "built" into a great box-office attraction by employing the same intensely practical and aggressive exploitation methods we have put behind "In the Name of the Law."

The wise producer has learned the value of exploitation. He thinks exploitation when planning his picture and when he makes his picture. Pictures such as "In the Name of the Law" and "What's Wrong with the Women?" will not depend upon a bicycle ballyhoo to put them across, because exploitation was put into them in the making. All we do is draw it out—every ounce of it.

It all resolves itself down to one simple axiom—sell your picture with posters and exploitation that *mean* something.

George H. Wiley Lines Up Good Product for Coming Season

George H. Wiley announced this week that he has entered the State right and independent market, under the corporate name of George H. Wiley, Inc., with offices in the Candler Building, 220 Broadway, New York.

The new firm has already lined up a number of productions to be released within the next year. Mr. Wiley announces that he has contracted for a series of eight 5-reel pictures, directed by Milburn Morante, and to be known as Milburn Morante Productions. These are to be released one every six weeks, starting September 15.

Production has already begun on the first of the series, "The Timber Wolf," the entire company having gone to Lake Tahoe, Cal., to shoot exteriors. The featured players in "The Timber Wolf" are Clara Horton and Tom Gallery, who are surrounded by an excellent cast. "The Timber Wolf" was written by L. V. Jefferson, author of "Tracks," a Pathe release, and other hits.

In addition to the Milburn Morante Productions, the company will handle another series, details of which will be announced in a few days. There will also be on its releasing schedule two big specials, one to be ready in October, the other in January.

The new concern is now releasing a series of six Chester 2-reel comedies, four of which feature Snooky the Humanzee.

"A Dangerous Adventure" Is Big Warner Animal Picture

What is declared to be a novelty sensation in wild animal feature productions, "A Dangerous Adventure," featuring Grace Darmond, is announced as the first of seven fall releases by the Warner Brothers.

According to Harry M. Warner, "A Dangerous Adventure" is a thriller in the true sense of the word, and that it will startle the motion picture world with its amazing and unbelievable situations filmed amid the realistic background of the African jungles.

"More To Be Pitied" Being Edited

Work on the final re-editing and titling of "More To Be Pitied Than Scorned," the first of C. B. C. Film Sales Corporation's series of big feature offerings, is going forward rapidly at the company's New York offices, it was announced this week. The picture was completely finished before being brought East from the West Coast production centre, but, under the system of "double editing" which C. B. C. is employing on this feature, the picture must be screened and approved by another editing committee here.

Goldstone Plans Many Films

Phil Goldstone's plans for the coming season are extensive. Following his special production, "Deserted at the Altar," he will produce three more specials along the same lines.

Goldstone has just completed his first series of six Richard Talmadge productions and for the coming season will make eight special pictures with this coming star. Talmadge has forged to the front under the Goldstone banner.

Franklyn Farnum will shortly complete his first series of six comedy drama westerns for this season's market. In addition to the above, Goldstone expects to announce a new series featuring an all-star cast.

"Billy Franey Week" in Nov.

For the first time in the history of motion pictures a screen comedian will be honored by his sponsors by a testimonial "week" when "Billy Franey Week" occurs, which is scheduled for the week of November fifth of the current year, according to a message sent to Independent exchanges by the O'Conor Productions, producers and distributors of the new series of two-reel comedies featuring Billy Franey.

Lou Rogers Is Seeking Features

Productions, Inc., this week announced rights for film productions for the United States and Canada. The president of this company, Lou Rogers, has consummated several deals up to now; the first, which was "Queen O' the Turf," which is being released through the R. C. Pictures Corporation.

Arrangements have been made with Al Lichtman Corporation for the distribution of their second purchase, "The Man and the Moment," by Eleanor Glynn. The present proposition handled by the Rialto Productions, Inc., is "Retribution."

FOR FALL RELEASE

The greatest array of box-office features ever offered to the independent market—backed by a tremendous national advertising campaign.

"A DANGEROUS ADVENTURE"—spectacular and thrilling novelty sensation featuring **Grace Darmond,** supported by an all-star cast. The story of a weird and mysterious adventure in the African jungle.

"RAGS TO RICHES"—with **Wesley Barry** supported by Niles Welch and Ruth Renick.

"BRASS"—the powerful novel of marriage and divorce written by Charles G. Norris.

"LITTLE HEROES OF THE STREET"—featuring **Wesley Barry.**

WARNER BROS.

ANNOUNCE

"THE BEAUTIFUL AND DAMNED"—F. Scott Fitzgerald's novel dealing with the modern flapper—read and discussed by millions of people.

"LITTLE CHURCH AROUND THE CORNER"—an adaptation of the well-known stage play of the same name.

"MAIN STREET"—the internationally famous novel by Sinclair Lewis. The millions who have read the book will want to see the picture.

Exhibitors are assured the same publicity and exploitation co-operation as they are receiving with our current releases.

Our policy is dedicated to exhibitor co-operation!

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SUCCESS BASED ON SERVICE—

THE EXTRAORDINARY SUCCESS OF THE INDEPENDENT FILM CORP. IN PLACING THE WARNER BROS. RELEASES INTO ALMOST EVERY TOWN AND COMMUNITY IN THE SIX STATES COMPRISING ITS TERRITORY IS BASED ON A DEFINITE POLICY OF SERVICE TO THE EXHIBITOR.

THRU THIS SERVICE A CONSUMER DEMAND IS CREATED FOR EVERY PICTURE BEFORE ITS RELEASE BY AN ORGANIZATION RECOGNIZED AS A MODEL OF ITS KIND—A POPULAR DEMAND WHICH ELIMINATES THE POSSIBILITY OF INSUFFICIENT EXPLOITATION BY THE EXHIBITOR AND RESULTS IN A SUBSTANTIAL PROFIT FOR EVERY ENGAGEMENT.

FOR THE COMING SEASON:

WARNER PICTURES

"A DANGEROUS ADVENTURE"

Featuring GRACE DARMOND

SINCLAIR LEWIS'

"MAIN STREET"

F. SCOTT FITZGERALD'S

"THE BEAUTIFUL AND DAMNED"

"THE LITTLE CHURCH AROUND THE CORNER"

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1337 VINE ST., PHILA. LEN L. BERMAN

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"THE INDEPENDENT"

Devoted to Views and Reviews of Productions Distributed by

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1337 Vine Street, Philadelphia — Mather Building, Washington D.C.

Lou. Berman, General Mgr.

HARRY RAPF PRODUCTIONS

VERA GORDON and DORE DAVIDSON, in

"YOUR BEST FRIEND"

WESLEY BARRY, in

"FROM RAGS TO RICHES"

WITH NILES WELCH and RUTH RENICK

"BRASS"

CHAS. G. NORRIS' POWERFUL STORY OF MARRIAGE AND DIVORCE—REPLETE WITH THE VITAL TRUTHS OF LIFE

WESLEY BARRY, in

"LITTLE HEROES OF THE STREET"

A CLASSIC FAVORITE OF THE MASSES

AVAILABLE NOW! GROUP OF EIGHT OR INDIVIDUALLY

DISTRIBUTED IN

EASTERN PENNA., SOUTHERN NEW JERSEY, DELAWARE, MARYLAND, DISTRICT OF COLUMBIA AND VIRGINIA

BY THE

FILM CORPORATION

General Manager — MATHER BLDG., WASHINGTON, D. C.

CREATING HISTORY EVERYWHERE

Bookings Now Available—

WARNER BROTHERS ATTRACTIONS

"WHY GIRLS LEAVE HOME"

Featuring ANNA Q. NILSSON

GUS EDWARDS'

"SCHOOL DAYS"

Featuring WESLEY BARRY

"YOUR BEST FRIEND"

with VERA GORDON and DORE DAVIDSON

HARRY RAPF PRODUCTIONS Directed by Will Nigh

EXHIBITORS! If you haven't booked these pictures you are missing three proven box-office successes with great exploitation possibilities.

FOR BOOKINGS IN COLORADO, WYOMING, UTAH, WASHINGTON, OREGON, MONTANA AND ALASKA—

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EXHIBITORS—

who have played our current productions will be given first choice on the following coming

WARNER BROTHERS ATTRACTIONS

—L. K. Brin.

"A DANGEROUS ADVENTURE"

Featuring GRACE DARMOND

A Gigantic Novelty Sensation Laid in the Heart of the African Jungle

WESLEY BARRY in

"RAGS TO RICHES"

with Niles Welch and Ruth Renick

A HARRY RAPF PRODUCTION

"BRASS"

Charles G. Norris' Sensational Novel of Marriage and Divorce

A RAPF PRODUCTION

"LITTLE HEROES OF THE STREET"

Featuring WESLEY BARRY

A RAPF PRODUCTION

"THE BEAUTIFUL AND DAMNED"

The widely read novel by F. Scott Fitzgerald

"LITTLE CHURCH AROUND THE CORNER"

Adapted from the stage play of the same name

"MAIN STREET"

Adapted from the popular novel written by Sinclair Lewis

L. K. BRIN, Pres.

KWALITY PICTURES CORP.

In the Independent Field

LOU BERMAN'S STAFF

Entire workers on payroll of Independent Film Corporation, Philadelphia. Left to right: Charles Rechetnick, B. R. Touers, Margaret Neville, Frank Hammerman, Emily and Willie Horowitz

The Independent Producer

By Harry Rapf

WHENEVER I hear the word Independent Producer' or 'Independent Productions,' I realize how absolutely wrong the trade has identified the terms.

An Independent producer is not independent, he never will be; he never can be, because making productions independently is battling against the real independent which is the trust or the big organizations who own their own theatres, who have their own distributing offices and who are independent of all the drawbacks. If their product should fall below its standard, it is not necessary for them to shelve it but it can go out through its own exchanges, its own distributing offices; and while it may not gross the business a good picture may pay, they are still protected against loss. Therefore, they are really the 'Independent Producers.'

But the producer who is not allied with any trusts or distributing organizations or offices; the producer who simply puts his money into a product and produces same with his ability has a handicap which puts him on his merit. He must produce an absolute sure fire high-class money-making product. If he wants to protect his investment, his picture must not only satisfy the distributor but the exchange man, the exhibitor and the public. He is making a picture for the entire world, and therefore he must put in the best that money can buy in ability, talent, in showmanship and all that goes into a production because if his product falls down everybody turns him down. He owns no theatres to put it into. He owns no exchanges who would sell it for him.

The exhibitors and the trade must realize that when they read of an 'Individual Producer' starting production and what he is starting with, that producer has dedicated himself to bring forth not only the best picture he can make, but the best he can buy in ability so that the product will be bought and marketed when finished.

Exhibitors and distributors by encouraging 'Individual Productions' and the 'Individual Producer' help to free themselves from the octopus —the trust. For unless they are encouraged, sooner or later the trusts will be able to foist upon the exhibitors any and all brands of mediocre pictures. As a result the public will get tired of the formularized product, and the exhibitor will be compelled to go out of business. The public today more than ever before shops for its pictures as it shops for material necessities, and it is up to the exhibitors to encourage 'Individual Producers and Distributors' to produce features that will satisfy and meet the public's taste.

Lester Scott in Wreck; Uninjured

A score of persons, injured in a train wreck on the Texas & Pacific Railroad were treated to showings of "Torchy a la Carte" and "Battling Torchy" at the St. Paul Sanitarium in Dallas last week when Lester Scott, sales manager of Mastodon Films, who was also numbered among those slightly injured decided to play host.

Merchandising Motion Pictures

By Lou L. Berman

IT has become a familiar saw to refer to a person who is particularly dense as one who does not know the war is over but the charge is literally true when directed against most of the exhibitors and exchangemen of today.

State right distributors of pictures have not quite recovered from the golden era of two and three years ago when no special effort was required to sell film, and anything with a title and advertising accessories found a ready market. Confronted today by the keenest sort of competition on the part of national distributors and by the cry of the exhibitors that they are losing money, the average State righter loudly wails that the independent market is in a sad state of depression and that the independent distributors receive no support from the exhibitors.

The methods that prevailed two or three years ago will not suffice today. Changed conditions require more aggressive merchandise. The Independent Film Corporation of Philadelphia and Washington, although but one year old, has established an enviable record throughout the country for its success with the Warner Brothers' attractions, "Why Girls Leave Home," "School Days," "Your Best Friend," "Ashamed of Parents," and "Parted Curtains." Its success has not been based on gouging the exhibitor but by injecting business methods into the selling of film-merchandising methods recognized in every other line of business endeavor as essential to success.

Before a picture is released, a comprehensive exploitation campaign is inaugurated which creates a consumer demand for the picture. These advertising campaigns are both original and effective, the best brains obtainable being employed to put them across. Our interest in the exhibitor does not cease with this campaign nor even with the purchase and booking by him of our pictures. His individual requirements are studied and a genuine interest taken in his preparation for the engagement.

The success of the Independent Film Corporation's policy is proved by the fact that Warner Productions are played in virtually every city, town and community in its territory to the most profitable business for the exhibitor of any brand of pictures he buys.

Leonard K. Brin, Old Showman, Inspired to Pull "Come-back", Is Burning Up Northwest

A GREAT tribute was paid to the Warner Brothers by Leonard K. Brin, of the Kwality Pictures Corp., Seattle, handling the Warner product in the northwest territory. Mr. Brin has been in and out of the show business ever since he was a youngster, and he claims that Warner productions brought him back into the fold after seven years in the mercantile business.

"Warner pictures are good enough for me," said Mr. Brin, who recently came east to confer with Harry M. Warner relative to the forthcoming Warner product. "I handle nothing but Warner productions, and I want to state that these productions brought me back into the motion picture game.

"The last picture I handled—and that was seven years ago—was D. W. Griffith's 'The Escape.' We did some remarkable business with the feature in the northwest, but after that there wasn't a single big production on the market. As a result I went into the mercantile business. When the Warner Brothers announced their attractions I felt the urge to come back into the game. Despite the fact that I had been out of the game for seven years, I couldn't stay out of the industry. The Warner features are to blame, and I'm happy to be allied with so progressive an organization.

"While the situation in the northwest is more or less under the control of the trust—as we understand it in the trade—the exhibitors are keen for big box-office attractions. And I feel, now more than ever, that the independent productions possessing the necessary box-office qualifications will break into any theatre in my territory. There was a time when this was a difficult undertaking, but today the tide has changed and the independent productions have brought about this change. There is a great future ahead of the independents and I am strongly with them."

The remarkable feature of Mr. Brin's association with the State right end of the game is that he started his organization but five months ago. During this short time he created history in the northwest with the Warner productions, "Why Girls Leave Home," "School Days," and "Your Best Friend." Mr. Brin has successfully completed negotiations to handle all of the forthcoming Warner attractions.

In the Independent Field

Larry Weber and Bobby North Combine with Will Nigh Enthuses Independents

L. Lawrence Weber and Bobby North are two independent distributors who will bear close watching, for they promise to take a most important part in the independent distribution market next season. Keen comment in film circles was created by recent announcement made in this section of the signing by these two showmen of a series of super specials to be made by Will Nigh.

Veterans in the film field claim that Weber's new move is a sure sign of success for all concerned. It is recalled by the wise old men in the industry that every step taken by Larry Weber in picture-dom as well as in his other theatrical enterprises has invariably been crowned with profit at both ends. Every time this far-sighted showman has engineered a production, every one along the line, from distributor to exhibitor has shared in the prosperity that followed.

Negotiations with Will Nigh bring Weber once again to the foreground of filmdom. This aggressive promoter and producer holds a rare place in film annals. He flashed to the fore years back when the industry was cutting teeth with the introduction of Olga Petrova for the first time in pictures. Weber carved another niche in picture history when he organized Metro and shaped its policies as one of the original board of directors. He showed his genius in cutting new paths when he appeared with the super screen presentation of "The Passing of the Third Floor Back" with Sir Johnson Forbes Robertson in his original role. The pioneer producer then followed with another sensation—"Raffles"—with John Barrymore in the title role.

Other headliners in screen achievement were brought forth, too long for mention here. His recent association included an interest in the production of "Why Girls Leave Home"—a revelation in box-office value and "Your Best Friend," a Vera Gordon subject.

Lawrence Weber is one of the few leaders in the amusement field whose experience covers a generation and who have survived the acid test of success. Among his varied interests are The Apollo Exchange in New York. The Apollo Trading Corp., a clearing house for the export and import of films; the Apollo Films, Ltd., of London, and a score of legitimate theatrical enterprises in which he is a specialist. His intensive activities in the amusement field are responsible for his unfailing judgment of box-office value in the choice of pictures.

Weber's tie-up with Nigh merely indicates that the director of "School Days" and "Why Girls Leave Home" was considered to be the biggest bet in the market for sure-fire sensations. Scores of directors were available for Weber's support, but only Nigh filled the bill. Great expectations are looked for from this combination of two men who are aces in their field.

"Innocent Cheat" Closes Big

Harriette Underhill, writing in the New York *Tribune*, said "Don't miss 'The Innocent Cheat'"; Dana Gatlin, the brilliant and internationally famous authoress, after a visit to the Broadway Theatre said: "I don't know when a picture pleased me as much"; C. B. McDonald, prominent theatrical man, called it "One of the year's greatest pictures." These are but a few opinions gleaned at random from the countless thousands of visitors to the Broadway Theatre who, from the beginning to the end of the engagement of Arrow's special production, "The Innocent Cheat," packed the house to the doors.

"The Innocent Cheat" was created by Ben Wilson, one of the foremost producers of the present day. It is a powerful story of a powerful love and deals forcefully and yet delicately with one of the most pertinent questions of all time. Woman's unalienable right to motherhood is one of the motivating themes.

Mr. Exchangeman:

LESTER SCOTT, JR.

Special Sales Representative

AFFILIATED DISTRIBUTORS, INC.

will shortly again call on you with a proposition involving "Big Six," which means big dollars and many cents to you.

"SOLID IVORY"

A TWO REEL COMEDY SCREAM

WILL BE RELEASED THRU

INDEPENDENT EXCHANGES

AUGUST FIRST

FOR TERRITORIAL RIGHTS COMMUNICATE WITH

The

SUNFLOWER PICTURES CORPORATION

J. S. FENNEBERG, SEC'Y.

304 Union National Bank, Wichita, Kansas

WILL NIGH Says—

LAST YEAR WHEN EVERYBOD
WORDS, WILL NIGH SAID IT WIT
"SCHOOLDAYS."

WHEN DISTRIBUTORS WER
HOARSE ABOUT "THE BIGGES
YEAR," WILL NIGH SAID IT WIT
BIGGEST MONEY IN INDEPEN

THIS YEAR WHEN OTHERS WIL
SUCCESSES" WITH LOUD LAN
SAYING IT WITH PROFITABL

HE'LL SAY A MOUTHFUL WHEN YOU SEE HIS

"NOTO

With an All-Sta

TO BE PRODUCE

L. LAWRENCE WEBE

1600 BROADWAY

Say It With Pictures"

ELSE WAS SAYING IT WITH "WHY GIRLS LEAVE HOME" AND

HOLLERING THEMSELVES BOX-OFFICE CLEAN-UP OF THE PICTURES THAT BROUGHT THE DENT HISTORY.

BE SAYING THEIR "SENSATIONAL GUAGE, WILL NIGH WILL BE PICTURES.

IRST PRODUCTION FOR THE COMING SEASON

RIETY"

Cast to be Announced

ID DISTRIBUTED BY

& BOBBY NORTH

NEW YORK CITY

In the Independent Field

Caught in the Course of a Week's Work

By Roger Ferri

C. C. BURR this week handed out what we believe to be sad news when he informed us that Johnny Hines in the future would confine his production activities exclusively to features. The "Torchy" comedies, in our humble opinion, constituted one of the best two-reel offerings in the film business—Marcus Loew with whom we chatted during the New Jersey convention at Lake Hopatcong, N. J., last week, agreed with us in this contention. Yes, Johnny will cease turning out "Torchy" comedies upon the expiration of the current contract with the distributors, Educational. This department this past week came into possession of 11 letters from exhibitors who had heard the rumor that "Torchy" comedies would be discontinued. While Hines should be a success in the feature field, we regret exceedingly the decision of the producers to discontinue the popular comedies.

BURR, however, has perfected pretentious plans for the ensuing year. He will make a new series of two-reel comedies to be distributed through Educational and incidentally a series of two-reel "human interest" comedy dramas, featuring one of the youngest and most popular stars in the business. Charles confided in us the name of this star, but for obvious reasons, his identity cannot be disclosed. Suffice to say, however, that when he is announced there will be thousands of surprised as well as pleased showmen in this country. Johnny Hines' next feature will be "Go Get 'Em Gallagher." This title is temporary. He will make two other productions of feature length, which will be included in the "Big Six" program that C. C. announces elsewhere.

A FEW exchangemen came into New York this week. At the Astor one night, these gentlemen, indulged in the usual pastime of "ripping the producer to pieces." We're sorry for these gentlemen. Their failure is due to their own shortcomings. We know of one firm that has more than $150,000 outstanding in worthless notes that it can never hope to collect. The exchangeman must change his tactics. He must buy carefully and considerately. The independent producer needs encouragement not discouragement. And thus far, the exchangemen have done little that has encouraged the independent producer to turn out pictures. The independent producer to exist must turn his product into cash at the shortest possible time, but with the exception of not more than a dozen firms, there is not a single exchange in this country that right now is not literally right up with notes that it cannot pay.

THE next three months will be most disastrous for many exchangemen; particularly disastrous will it prove for the careless exchange, the fellow who has no regard for his clients. But it will be for the good of the industry in general. The actual test that means the survival of the fittest has been started, for the real panic is on. The alert and honest exchangeman will prosper, for he will survive and come through the ordeal with a more comprehensive knowledge of that which is wanted. The exchangeman must not ignore the fact that his future depends solely upon independent producers, who furnish him with product, for without product no exchange can exist. But the exchangeman's treatment of independent producer and distributor must change. There must be a stop to this "note" dealing. If you can't afford to buy a certain picture, lay off. If you can buy, but find it impossible to give that picture the exploitation backing so essential in the making of money-makers, forget it. But be on the level with yourself—and by doing so you will have helped rid the business of its most dangerous menace.

IT is indeed with much pleasure that this writer directs the attention of the trade to the plans for 1922-23 of David P. Howells, who, through Howells Sales Co., will take a most active part in the independent market this coming season. The progress of Howell Sales Co., established a year ago, was given without any fanfare or blowing of trumpets; nevertheless, it has progressed meteorically. Recently Mr. Howells said: "Attacks and onslaughts have been made at various times upon the logic of independent production and independent distribution. There is no denying the fact that at intermittent periods it was exceedingly difficult for an independent producer to secure profitable bookings of his attraction."

THE following excerpt from Mr. Howell's statement is worthy of mention right here:

"Take, for instance, the situation that surrounds the so-called historical production. In its first instance this literary form of motion picture took its heroes and heroines from recorded history and interwoved their tales of adventure or love with affairs and personages of State. The Courts and camps and intrigue within the Courts formed the basis of the story, but this formula rather wore its welcome out, and a more subtle and interesting method of production involving history was inaugurated so that without violating the historical facts interwoven in a tale, the producers have laid stress upon the more human emotions that existed with those characters involved in the story forming part of the tragic or dramatic denouement, and we no longer screen heavy history, but rather a human tale permitting the historical facts to embellish such tale and not to predominate in the picture.

"While I have no complaint to make against the State right buyer and while I feel that the theatre owners in the United States always encourage independent production, I do maintain that the independent market will prosper in proportion to the extent with which State right buyers operate in the maintenance of the ordinary principles of business ethics. We should never be met with the situation where a State right buyer having once contracted for a production, ignores his obligation. Independent producers have at times heretofore discontinued making pictures for distribution by way of the State right field because having invested their time, money and almost untold ability in producing for the independent market, found themselves with a goodly proportion of the United States unsold, or when sold and even after they have received their money, found the picture exploited in a haphazard fashion. There is no reason why the State right exchange man should not concentrate on his attractions with the same persistency and consistency as the exchange operated by the larger producing organizations.

"In conclusion, if my opinion is of interest to the industry, particularly to the State right end, I might express the thought that the years 1922-1923 will see the commencement of an unequalled prosperous era for worth while independent productions, and it remains only with the exchange to take advantage of the situation that once embraced will place the State right productions in a position from which it will never recede.

"My hope in the future has always been sustained by the solid backing and support which the MOVING PICTURE WORLD has always given to the independent production, distribution and exhibition of motion pictures."

JOHNNY J. HAYES of Pacific Film Company of Culver City, Cal., was in town this week and dropped in on the writer in company with his eastern representative, the beau brummel of picture business—Julius Singer. Hayes had quite a chip on his shoulder. He was totally dissatisfied with the treatment he had received from a number of exchanges—but, he added, they will all pay in full. Anyway, Johnny has definitely made up his mind to establish a string of co-operative exchanges throughout the country.

TONY LUCHESE and Oscar Neufield, who operate the De Luxe Film Exchange in Philadelphia, rank among the best showmen in the exchange end of this business. They are not idling their way between Quakerville and Atlantic City, but on the contrary, are spending these hot days, perfecting their plans for next season, which they believe will be their biggest. Here's hoping, Tony!

AL LICHTMAN and Ben Schulberg have one of the most substantial propositions ever brought to the attention of independent exchanges and consequently there is no surprise felt in the remarkable success they have achieved in forming alliances with the leading independent exchanges of the country.

BEN WILSON, according to a Coast report, has arrived in Los Angeles. When in New York last week, Mr. Wilson divulged his plans to the writer. There is not another producer in this market who is so wrapped up in the independent cause as is this gentleman whose products are released through Arrow. Our tip is to keep an eye on this progressive producer.

In the Independent Field

LOU BERMAN
President of Independent Film Corporation of Philadelphia and Washington

L. K. BRIN
Kwality Pictures Corporation of Seattle, one of leading exchangemen in this country

HENRY GINSBERG
Sales Manager of Al. Lichtman Corporation, constituting Al. Lichtman and Ben Schulberg

"That Woman", with Catherine Calvert and Harry Hoyt Directing, Is Capt. Mims' First

"Quality rather than quantity" will be the progressive policy of Capt. F. C. Mims who will offer three super-specials for independent distribution within the next six months. The first of this series, "That Woman," starring Catherine Calvert, is now being produced, and some definite announcement concerning its distribution will be made within the month.

Capt. F. C. Mims, who is a veteran of the Spanish-American war, having served in the regular U. S. Army, has perfected pretentious production plans. However, he will concentrate on turning out features that will have a maximum attraction value at the box office. A shrewd showman, the Captain is particularly enthusiastic about the future and is sparing no effort or money in furnishing the independent market with a product that will be literally worth its weight in gold.

"That Woman" will be a special with an all-star cast headed by Miss Calvert. Others in the cast are Grace Field, William Black, William Ricciardi, Joseph Bruelle, Jack Newton, Norbert Wicki, Guy Coombs, Ralph Bunker and George Pauncefort. The production is an adaptation of the original story by Sabin W. Wood. Harry Hoyt, who recently completed "The Curse of Drink" and other features, will direct.

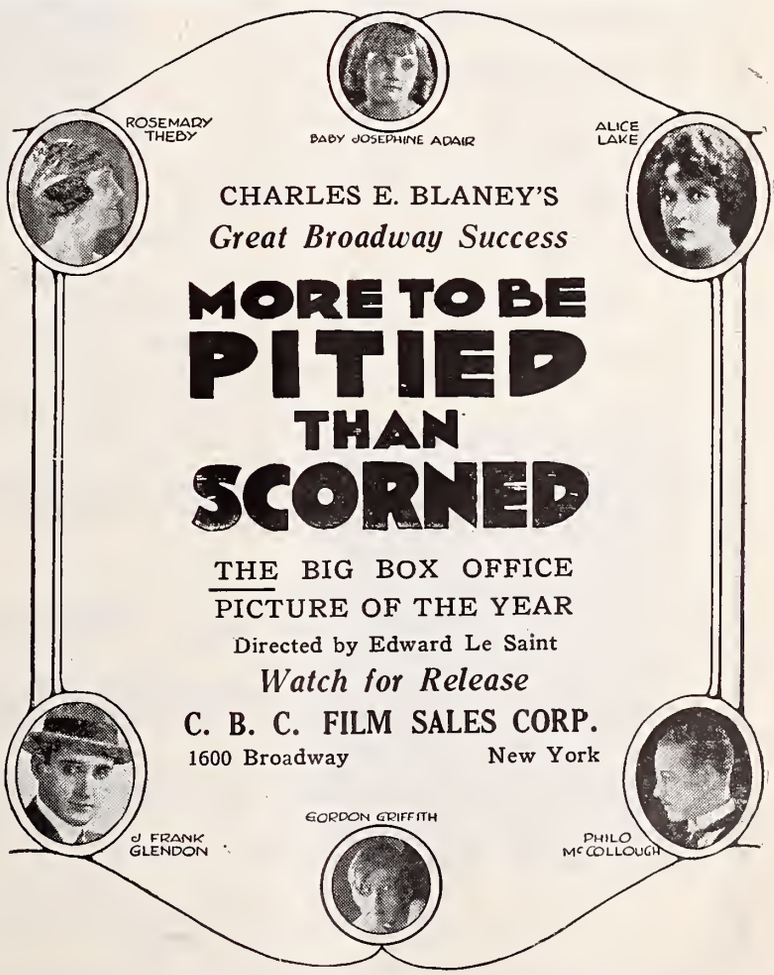
Capt. Mims adheres to the theory that "the story is the thing" and is supporting his belief by acquiring the screen rights to popular novels. He will start production on his second feature at Saratoga, N. Y., late next month. Not until after the first special has been completed will Capt. Mims disclose the identity of the second and third pictures. Capt. Mims' offices are at 130 West 46th street, New York.

"Your Best Friend," Good Hot Weather Show, Says Warner

Despite the fact that the summer season brings in its wake depressive business conditions, many of the biggest theatres and circuits throughout the country have booked and are showing the latest Warner Brothers attraction, "Your Best Friend," a Harry Rapf production featuring Vera Gordon, according to reports received from State right buyers at the Warner offices.

The production has been booked for the entire Jensen and Von Herberg circuit in Seattle, Portland, and the northwest section. The Saenger Amusement Enterprises have booked it for their entire chain of theatres in Louisiana and Mississippi.

A pre-release showing of "Your Best Friend" was given recently at the Randolph Theatre, Chicago, and it is said that a big reception was accorded the picture.

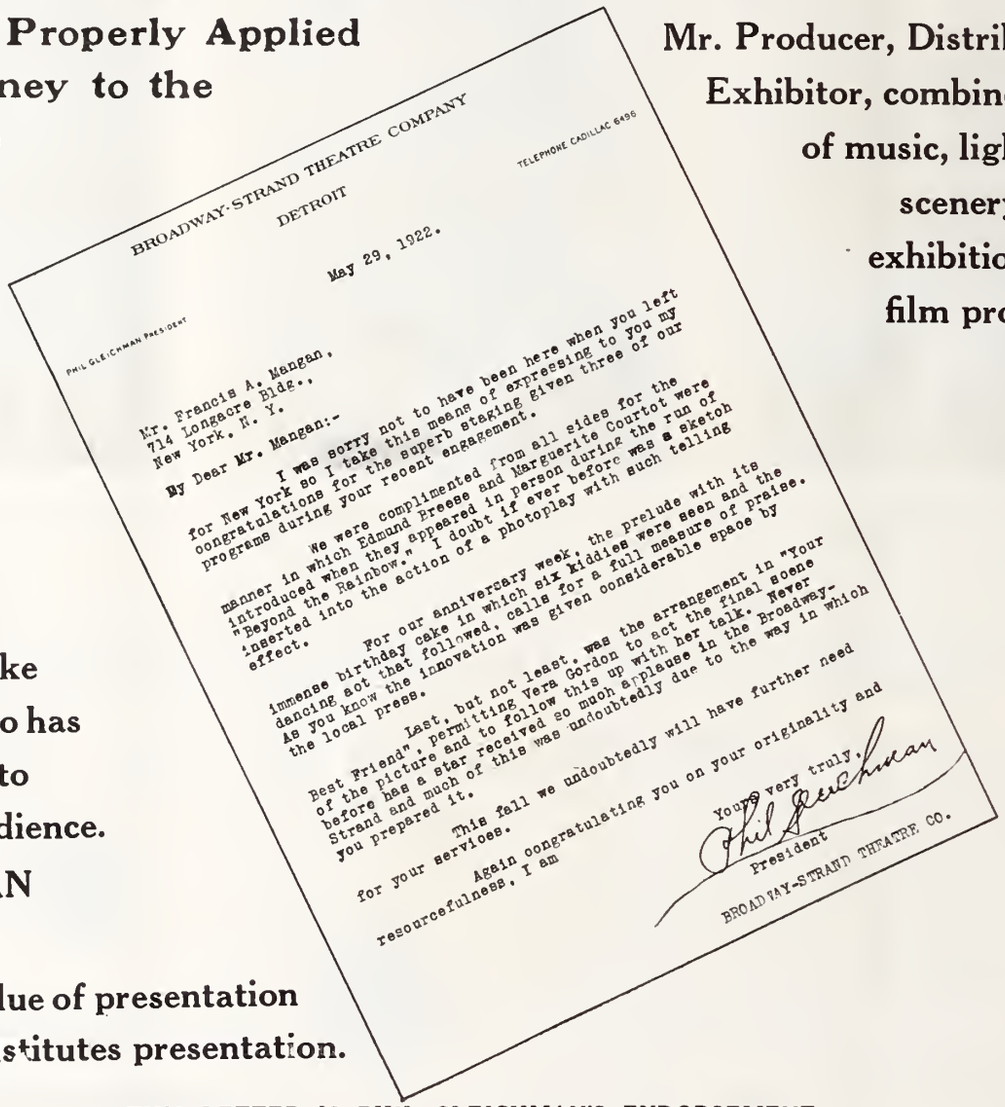


Presentation Is An Art

The Theatre Going Public Likes Art

Art When Properly Applied Brings Money to the Box Office

Mr. Producer, Distributor and Exhibitor, combine the arts of music, lighting and scenery with the exhibition of your film productions.



BROADWAY-STRAND THEATRE COMPANY
DETROIT
TELEPHONE CADILLAC 6496

May 29, 1922.

PHIL GLEICHMAN PRES.-DEAT

Mr. Francis A. Mangan,
714 Longacre Bldg.,
New York, N. Y.

My Dear Mr. Mangan:-

I was sorry not to have been here when you left for New York so I take this means of expressing to you my congratulations for the superb staging given three of our programs during your recent engagement.

We were complimented from all sides for the manner in which Edmund Breese and Marguerite Courtot were introduced when they appeared in person during the run of "Beyond the Rainbow." I doubt if ever before was a sketch inserted into the action of a photoplay with such telling effect.

For our anniversary week, the prelude with its immense birthday cake in which six kiddies were seen and the dancing act that followed, calls for a full measure of praise. As you know the innovation was given considerable space by the local press.

Last, but not least, was the arrangement in "Your Best Friend", permitting Vera Gordon to act the final scene of the picture and to follow this up with her talk. Never before has a star received so much applause in the Broadway-Strand and much of this was undoubtedly due to the way in which you prepared it.

This fall we undoubtedly will have further need for your services.

Again congratulating you on your originality and resourcefulness, I am

Yours very truly,
Phil Gleichman
President
BROADWAY-STRAND THEATRE CO.

PHIL.
(Of Detroit)
is a wideawake showman who has always tried to please his audience.
GLEICHMAN
(Of Detroit)
knows the value of presentation and what constitutes presentation.

THIS LETTER IS PHIL GLEICHMAN'S ENDORSEMENT

Producers Let us collaborate with you in the production of a prologue while your picture is in the making.

Distributors Let us arrange the presentation of your premiere showings, musically, scenically and electrically.

Exhibitors Let us arrange an artistic, effective, but inexpensive supplementary program in support of your film attractions.

Francis A. Mangan Productions

1476 Broadway
New York

(Telephone 3738 Bryant)

COMING

The most sensational piece of stage craft that ever accompanied a film production in the forthcoming

FRANCIS X. BUSHMAN
BEVERLY BAYNE
Spectacle

VICTOR HERBERT

FRANCIS A. MANGAN

Offers

for the exclusive use of

MOTION PICTURE THEATRES

The First

VICTOR HERBERT

Miniature Operetta

"Babes in Toyland"

Book and Lyrics by Glen McDonough
Rearrangement of Music by Victor Herbert through arrangement with
Witmark Music Library
In Three Scenes.
(SCENIC INVESTITURE BY JOHN WENGER)

BOOK IT AND GET

Victor Herbert's Music,
Perpetuating Youth.

Bessie Wynn,
Vivacious and Captivating.

John Wenger's Scenery,
Beautiful and Artistic.

Francis A. Mangan Production,
Combining a thoughtful assemblage for the motion picture theatres.

BOOK IT AND HEAR

Victor Herbert's arrangement:

"The March of the Toys"
"The Military Ball"
"Little Bo Peep"
"I Can't Do the Sum"
"Toyland"
"The Birth of the Butterflies"

with

BESSIE WYNN in her Original Creation, and

A cast of eighteen of the prettiest, daintiest ensemble and ballet corps ever assembled for a tour of the motion picture theatres.

"THE MARCH OF THE TOYS"

Will ring in the ears of your audience

"THE BIRTH OF THE BUTTERFLIES"

Will dazzle the eyes of your audience

Next Production

Herbert's

"Mlle. Modiste"

with

Fritzi Scheff

Booked Through

KRAFT ATTRACTIONS

1476 BROADWAY

NEW YORK

(Telephone 3738 Bryant)

FRANCIS A. MANGAN

In the Independent Field

ARROW FILM CORPORATION SHOWS BROADWAY HOW TO DO IT!

Ben Wilson's special, "The Innocent Cheat," with Kathleen Kirkham and Roy Stewart, sets fastidious White Way afire with good old-fashioned stunts that lined them up along the sidewalks. As a result, B. S. Moss' Broadway Theatre featured "Innocent Cheat," playing to a big week. Above is shown the carriage stunt that woke up New York.

Comparative State Rights Percentage Table

TERRITORY	Federated	Arrow	Equity	First National
New York State	....	14	.....	14.5
New Jersey	....	.....	.....	3⅝
Northern New Jersey	....	3	.....	.....
New York State and Northern New Jersey	17.5	.....	17.5	.....
New England States	8	8	8	8
Eastern Pennsylvania and Southern New Jersey	4.5	4.5	4.5	.....
Eastern Pennsylvania	....	.....	.....	4.75
Western Pennsylvania and West Virginia	4	4	4	4⅛
Ohio	....	6.5	6.5	7
Ohio and Kentucky	7	.....	.....	.....
Kentucky	....	.....	1	.....
Kentucky and Tennessee	....	2	.....	1⅞
Michigan	....	4	4.25	4.25
Michigan, excepting Northern Peninsula	4	.....	.....	.....
Illinois	....	.....	8	8 25
Northern Illinois	6.5	.....	.....	.....
Indiana	3.25	.....	3.50	3⅛
Illinois and Indiana	....	11.5	.....	.....
Wisconsin	2.5	.....	.....	.....
Minnesota, Wisconsin, North Dakota and South Dakota	....	5	5	5
Minnesota, North Dakota, South Dakota, Northern Peninsula of Michigan	3	.....	.....	.....
Iowa and Nebraska	3	4	3.5	.....
Iowa, Nebraska and Kansas	....	.....	.....	4.75
Missouri	....	.....	.....	3.25
Western Missouri and Kansas	3	.....	3.25	.....
Missouri and Kansas	....	5	.....	.....
Eastern Missouri and Southern Illinois	3	.....	.....	.....
Eastern Missouri	....	.....	1.5	.....
Colorado, Utah, Wyoming, New Mexico	....	1.5	1.5	.....
Colorado, Utah, Wyoming, New Mexico, Southern Idaho	1.75	.....	.....	1.75
Washington, Oregon, Montana, Idaho and Alaska	....	4	4	.....
Washington, Oregon, Montana, N. Idaho and Alaska	4	.....	.....	3⅝
California, Arizona, Nevada, Hawaiian Islands	5.5	5.5	5.5	.....
Southern California and Arizona	....	.....	.....	2.5
Northern California, Nevada and Hawaii	....	.....	.....	3 1/7
Texas, Oklahoma, Arkansas	4.5	5	4.5	4.5
Louisiana and Mississippi	1.5	1.5	1.5	1⅜
North Carolina, South Carolina, Georgia, Florida, Alabama	....	3.5	.....	.....
North Carolina, South Carolina, Georgia, Florida, Alabama, Tennessee	4	.....	3.5	.....
North Carolina, South Carolina, Georgia, Florida, Alabama, Virginia	....	.....	.....	3⅛
Delaware Maryland, District of Columbia and Virginia	3	3.5	3.5	.....
Delaware, Maryland and District of Columbia	....	.....	.....	2.25
Canada	4.25	4	5.5	.....
Eastern Canada	....	.....	.....	3⅛
Western Canada	....	.....	.....	2
TOTAL	97.75	100.00	100.00	99.892

For Sale

Brand New $1,000,000 Theatre
3000 Seats—City of 500,000 Population
Now Averaging a Profit of
$4000.00 Per Week

Price $450.00 Cash

Reason for Selling
My partner will not book
Daniel Carson Goodman's Great Picture

"What's Wrong With the Women"

And I have no desire to stay in business if I cannot play this coming wonder attraction

I know what the story is—I know that the cast includes—Wilton Lackaye—Barbara Castleton—Montagu Love—Mrs. De Wolf Hopper—Mrs. Oscar Hammerstein—Constance Bennett—Red LaRoque—Julia Swayne Gordon—Huntley Gordon—and many others of Box Office power. . . . I know this attraction is a Box Office crash. . . . I know Daniel Carson Goodman wrote and produced the production and I know that EQUITY PICTURES CORPORATION, New York, are going to release it. Knowing all that I am justified in selling out if I can't have my way in playing this tremendous coming attraction.

In the Independent Field

Independent Releases for 1922-23 Are Spectacles, Features Galore, Serials,

FOLLOWING is a list of independent productions available for the coming season. These productions are extracted from the exclusive announcements made by independent producers and distributors for MOVING PICTURE WORLD, and are presented in a brief, but comprehensive, style. The wise and enterprising exchangeman and exhibitor will do well to clip the following list, which includes producing and distributing companies, star, author and length. As will be observed in many cases, the titles are not mentioned. This is necessary because of the fact that not all the stories have been selected. However, a comprehensive idea of what each company will offer the independent market during the ensuing year can be had from the appended list, which is exclusive and the first of its kind compiled for the general information of the independent market:—

ARROW FILM CORPORATION

W. E. Shallenberger, President. Home Address: 220 West Forty-second St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"The Innocent Cheat"	Ben Wilson	Ben Wilson	Stewart-Kirkham	J. B. Alexander	5 reels
"The Splendid Lie"	Ben Wilson	C. T. Horan	Grace Davison	C. T. Horan	5 reels
"One-Eighth Apache"	Ben Wilson	Ben Wilson	Stewart-Kirkham	P. B. Kyne	5 reels
"Lost in a Big City"	Arrow	Unannounced	All-star	Nick Woods	Special
"The Net"	Arrow	Unannounced	All-star	Maravene Thompson	Special
Six Westerns	Unannounced	Unannounced	Jack Hoxie	Unannounced	5 reels
Northwest Series	Pine Tree	Dell Henderson	Unannounced	Jas. Oliver Curwood	5 reels
Neva Gerber Series (4)	Ben Wilson	Unannounced	Neva Gerber	Unannounced	5 reels
Two Serials	Ben Wilson	Unannounced	Unannounced	Unannounced	.....
Peter B. Kyne Series	Ben Wilson	Unannounced	Unannounced	Peter B. Kyne	5 reels
Super-comedy Series (12)	Unannounced	Unannounced	Eddie Lyons	Unannounced	2 reels
Wilson Western Series (6)	Ben Wilson	Unannounced	Unannounced	Unannounced	5 reels
Blazed Trails Series	Blazed Trails	Unannounced	John Lowell	L. Case Russell	.....
Mirthquake Comedies (12)	.....	.....	Bobby Dunn	.....	2 reels
Broadway Comedies (14)	Morris Schlank	.....	Eddie Barry	.....	2 reels
Comedy Series (12)	Morris Schlank	.....	Vera Reynolds	.....	2 reels

AFFILIATED DISTRIBUTORS, INC.

C. C. Burr, President. Home Address: 135 West Forty-fourth St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"I Am the Law"	Carew Pictures	Edwin Carew	All-star	.....	6 reels
"Go Get 'Em Gallagher"	Mastdon Films	Unannounced	Johnny Hines	Unannounced	6 reels
"Big Six" Series	C. C. Burr	All-star	All-star	Unannounced	6 reels

AL LICHTMAN CORPORATION (Preferred Pictures, Inc.)

Al Lichtman-Ben Schulberg. Home Address: 576 Fifth Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Rich Men's Wives"	Gasnier	Gasnier	All-star	Dazey-Johnson	6 reels
"Ching Ching Chinaman"	Unannounced	Unannounced	Unannounced	Larry Evans	Unannounced
"A Bird in a Gilded Cage"	Unannounced	Unannounced	Unannounced	Arthur J. Lamb	Unannounced
"Poor Men's Wives"	Unannounced	Unannounced	Unannounced	Unannounced	Unannounced
"When a Woman Marries"	Unannounced	Unannounced	Unannounced	Unannounced	Unannounced

NOTE: This corporation is comparatively new, its formation having been announced only a month ago. However, it has made meteoric progress and is lining up product. It will release a series of Gasnier productions under the banner, "Special Box Office Attractions." This firm is also negotiating for other product. It is releasing through State rights exchanges on a co-partnership basis.

B. B. PRODUCTIONS, INC.

Whitman Bennett, President. Home Address: 15 West Forty-fourth St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"How Women Love"	Whitman Bennett	Kenneth Webb	Betty Blythe	Unannounced	Unannounced
"The Idol of the Rich"	Whitman Bennett	Kenneth Webb	Betty Blythe	Unannounced	Unannounced
Third Feature	Whitman Bennett	Kenneth Webb	Betty Blythe	Unannounced	Unannounced
Fourth Feature	Whitman Bennett	Kenneth Webb	Betty Blythe	Unannounced	Unannounced

WARNER BROTHERS

Harry M. Warner, General Manager. Home Address: 1600 Broadway, N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Rags to Riches"	Harry Rapf	Wallace Worsley	Wesley Barry	.....	.....
"Brass"	Harry Rapf	Wallace Worsley	.....	.....	Special
"Little Heroes of the Street"	Harry Rapf	Wallace Worsley	Wesley Barry	.....	Special
"Dangerous Adventure"	Warner Bros.	Sam Warner	Grace Darmond	Frances Guihan	7 reels
"Main Street"	Warner Bros.	Jack, Sam Warner	All-star	.....	Special
"Little Church Around the Corner"	Warner Bros.	Jack, Sam Warner	Unannounced	.....	Special
"Beautiful and Damned"	Warner Bros.	Jack, Sam Warner	Unannounced	F. Scott Fitzgerald	Special

ARTCLASS PICTURES CORPORATION

Weiss Brothers. Home Address: 1540 Broadway, N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"After Six Days"	Foreign	Foreign	Biblical	Old Testament	12 reels
"Destiny"	Foreign	Foreign	Foreign All-star	Unannounced	.....
"It Might Happen to You"	Shenfield-Ennis	.....	Billy Mason	Billy Mason	5 reels
Famous Author Series	Unannounced	Unannounced	Unannounced	Famous Writers	5 reels

NOTE: Weiss Brothers' Artclass Pictures Corporation in announcing the famous authors' series give to the trade the first inkling of the elaborateness of the plans of that progressive concern. Other releases are in preparation and independent exhibitors can look forward to 12 big specials from this company. "After Six Days" is a spectacular production based on the Old Testament and will be roadshowed in the bigger cities before being turned over to the independent exchangemen.

EQUITY PICTURES CORPORATION

Joseph Schnitzer, President. Home Office: R-C Building, Seventh Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"What's Wrong With the Women?"	Dr. D. C. Goodman	Dr. D. C. Goodman	All-star	Dr. D. C. Goodman	Special
Special Series	Unannounced	Unannounced	Unannounced	Unannounced	.....

In the Independent Field

Numerous and Include Big Specials, Novelty Pictures, Short Subject Program

C. B. C. FILM SALES CORPORATION

Jack and Harry Cohn, Joe Brandt, Executives. Home Office: 1600 Broadway, N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"More to Be Pitied Than Scorned"	Harry Cohn	Edward De Saint	All-star	Chas. Blaney	Special
Popular Drama Series	Unannounced	Unannounced	Unannounced	Unannounced	.....

PRODUCERS' SECURITY CORPORATION

Ricord Gradwell, President. Home Address: 516 Fifth Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"The Country Flapper"	F. Richard Jones	F. R. Jones	Dorothy Gish	Unannounced	5 reels
"Mr. Potter of Texas"	Unannounced	Unannounced	Maclyn Arbuckle	A. C. Gunters	5 reels
"In the Night"	Unannounced	Unannounced	Unannounced	Unannounced	5 reels

FEDERATED EXCHANGES OF AMERICA, INC.

Joe Brandt, Director. Home Address: 220 West 42nd St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Joe Rock Comedies (12)	Joe Rock	Unannounced	Unannounced	Unannounced	2 reels
Ben Wilson Comedies (12)	Ben Wilson	Unannounced	Unannounced	Unannounced	2 reels
Comedy Series	Negotiating	Negotiating	Negotiating	Negotiating	.....

LOUIS BURSTON, INC.

Louis Burston, President. Home Address: 1480 Broadway, N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Forget Me Not"	Unannounced	Unannounced	Unannounced	Unannounced	Special

SECOND NATIONAL PICTURES CORPORATION

W. J. Auchterloner, President. Home Address: 140 West Forty-second St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Madge Titheradge Series	.....	.....	Madge Titheradge	.....	5 reels
Peggy Hyland Series	.....	.....	Peggy Hyland	.....	5 reels

NOTE: Second National Pictures Corporation will have 26 pictures for release next season.

AYWON PICTURES CORPORATION

Nathan Hirsch, President. Home Address: 729 Seventh Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Special	Foreign (Italian)	Foreigner	Maciste	Unannounced	6 reels
"Diamond Dot" Series (5)	Unannounced	Unannounced	Unannounced	Unannounced	5 reels
Four Northwest Features	Charles Bartlett	Unannounced	Unannounced	Unannounced	5 reels
"White Hell"	Charles Bartlett	Charles Bartlett	Richard Travers	.....	6 reels
Three Features	Unannounced	Unannounced	Unannounced	Unannounced	5 reels
Three Short Series	Unannounced	Unannounced	Unannounced	Unannounced	2 reels

G. H. HAMILTON, INC.

G. H. Hamilton, President. Home Address: 729 Seventh Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Swedish Biographs (5)	Biograph Co.	.....	.....	.....	5 reels

W. H. SMITH PRODUCTIONS, INC.

W. H. Smith, President. Home Address: Tulsa, Okla.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Uncle Tom's Cabin"	W. H. Smith	Unannounced	All-star	Harriet Beecher Stowe	10 reels
"In Old New Hampshire"	W. H. Smith	Unannounced	Unannounced	Unannounced	Unannounced
Western Features	W. H. Smith	.....	.....	.....	.....

WILLIAM STEINER PRODUCTIONS, INC.

William Steiner, President. Home Address: 220 West Forty-second St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Western Series (6)	William Steiner	.....	Neal Hart	Unannounced	5 reels

WESTERN PICTURES EXPLOITATION COMPANY

Sol and Irving Lesser, Mike Rosenberg. Home Address: 1540 Broadway, N. Y. C.

PICTURE	GENERAL MGR.	DIRECTOR	STAR	AUTHOR	LENGTH
Northwest Series	Irving Cummings	.....	Irving Cummings	.....	5 reels
Western Series	Lesser	.....	.....	.....	5 reels

NOTE: Western Pictures Exploitation Company is also perfecting plans for the State rights distribution of a series of all-star features. Complete 1922-23 plans of this company will not be available until next month.

CLARK-CORNELIUS CORPORATION

S. O. Rollo. Home Address: 117 West Forty-sixth St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Melodramatic Series	Mayflower Prod.	.....	.....	.....	5 reels
Laughographs	.....	.....	.....	.....	1 reel

NOTE: Clark-Cornelius Corporation is in possession of other productions, the titles of which were not announced. However, a more complete announcement from this firm is expected within a few weeks.

HOUDINI PICTURES CORPORATION

Harry Houdini, President. Home Address: 220 West Forty-second St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"The Man from Beyond"	Harry Houdini	Burton King	Harry Houdini	Houdini	6 reels

In the Independent Field

Announcements Indicate Greater Activity Among Independents During Next Season

DI LORENZO, INC.

Joe Di Lorenzo, President. Home Address: 135 West Forty-fourth St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Big Boy Williams Series	Fred Herbst	Fred Herbst	Guinn Williams	.....	5 reels

O'CONOR PRODUCTIONS, INC.

Robert O'Conor, President. Home Address: Los Angeles

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Comedy Series (26)	Robert O'Conor	.....	Billy Franey	.....	2 reels

SANFORD PRODUCTION

F. N. Sanford, President. Home Address: Hollywood Blvd., Hollywood, Cal.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Tweedy Comedies (12)	F. M. Sanford	.....	Tweedy	.....	2 reels
Semi-Westerns (8)	F. M. Sanford	.....	Pete Morrison	.....	5 reels

KENMA CORPORATION

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Dear Me"	Kenma Corp.	Henry Kolker	Madge Kennedy	Rufus Steele	5 reels
"Dorothy Vernon of Haddon Hall"	Kenma Corp.	Henry Kolker	Madge Kennedy	.....	5 reels
Two Features	Kenma Corp.	Henry Kolker	Madge Kennedy	.....	5 reels

APOLLO PICTURES CORPORATION

Bobby North, L. Lawrence Weber. Home Address: 1600 Broadway, N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"The Curse of Drink"	Harry Hoyt	Harry Hoyt	All-star	.....	5 reels
Four Specials	William Nigh	William Nigh	All-star	William Nigh	5 reels

PACIFIC FILMS COMPANY

John J. Hayes, President. Home Address: Culver City, Cal.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Scenic Series	.....	Unannounced	.....	.....	1 reel
"Able-Minded Lady"	.....	.....	Henry Walthal	.....	5 reels
"Girl from Rocky Point"	.....	.....	Ora Carew	.....	5 reels
"The Forest King"	.....	.....	Lillian Hall	.....	5 reels

EXPORT & IMPORT FILM CORPORATION

Louis Auerbach, General Manager. Home Address: 729 Seventh Ave., N. Y. C.

NOTE: This company will release the entire Col. W. N. Selig product in the State rights market, and is negotiating for several features and not until the final contracts have been signed will the plans of this concern be definitely announced. This firm is in the market for features.

THE FILM MARKET, INC.

Bob Priest, President. Home Address: 1540 Broadway, N. Y. C.

PICTURE	PRODUCER	LENGTH
Jungle Adventure Special	Harry K. Eustace	Undecided

NOTE: This special, of which much is being heard in film circles, was made by Harry K. Eustace, the African explorer and big game hunter, and will be released as a special.

GRAPHIC FILM CORPORATION

Ivan Abramson, President. Home Address: 729 Seventh Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Wild Youth"	Ivan Abramson	Ivan Abramson	All-star	Ivan Abramson	5 reels

NOTE: Mr. Abramson is negotiating for other product. It is his intention of producing four pictures. These, together with all other product acquired by Mr. Abramson, will be released through the State rights exchanges, constituting the Graphic Exchanges, Inc., throughout the country. These exchanges operate on a co-operative and percentage basis.

RIALTO PRODUCTIONS, INC.

Lou Rogers, President. Home Address: 126 West Forty-sixth St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Retribution"	Foreign	Foreign	Foreign	Foreign	Special

EAST COAST PRODUCTIONS, INC.

Franklyn Backer, President. Home Address: Times Building, N. Y. C.

NOTE: This concern is distributing on a co-operative basis, a series of features made by Amalgamated Productions, Inc., and is negotiating for further product for the ensuing year. This firm will also release a series of features starring J. B. Warner.

PHIL GOLDSTONE PRODUCTIONS, INC.

Phil Goldstone, President. Home Address: 6060 Sunset Blvd., Los Angeles, Cal.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Deserted at the Altar"	Phil Goldstone	.....	.....	.....	5 reels
Richard Talmadge Series	Phil Goldstone	.....	Richard Talmadge	.....	5 reels
Western Series (6)	Phil Goldstone	.....	Franklyn Farnum	.....	5 reels

NOTE: In addition to the above Mr. Goldstone announces that he is contemplating the production of a new series with an all-star cast.

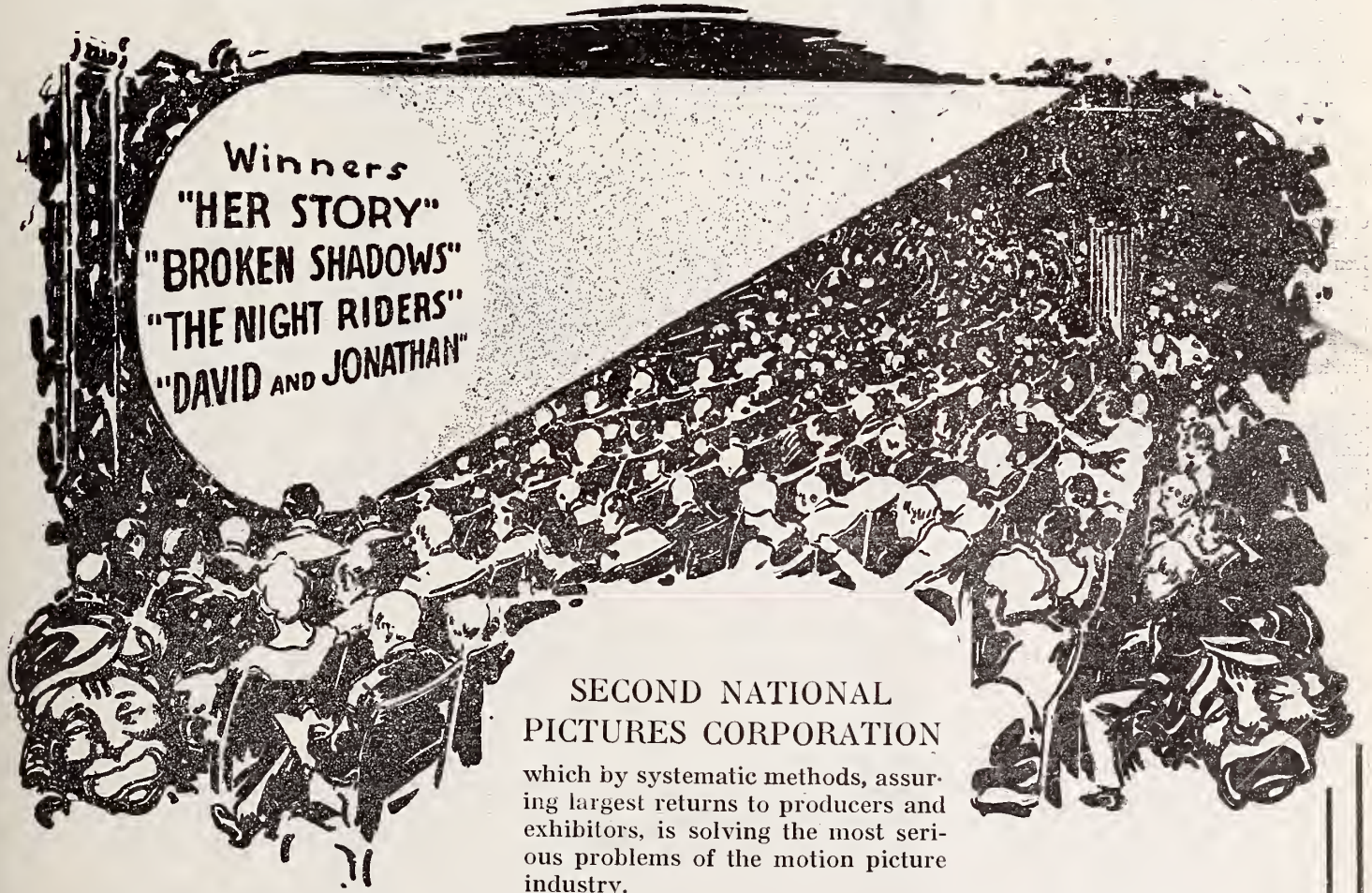
GEORGE H. WILEY, INC.

George H. Wiley, President. Home Address: 220 West Forty-second St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"The Timber Wolf"	Milburn Morante	M. Morante	Clara Horton	L. V. Jefferson	5 reels
Features Series (4)	Milburn Morante	M. Morante	Unannounced	Unannounced	5 reels
Two Specials	Unannounced	Unannounced	Unannounced	Unannounced	Unannounced
Chester Comedies (6)	Chester	Unannounced	"Snooky"	Unannounced	2 reels

SHADOWS

What do they mean? Primitive man, fearing them mightily, never understood. In modern times shadows, flickering on a lighted screen, have been made to provide four-fifths of all the theatre entertainment of mankind, in the form of motion pictures. Still there is much misunderstanding in regard to shadows, and especially their uses as photoplays and the effective distribution of the same. Many film companies are groping and experimenting, burdened by enormous overheads which absorb too much of the gross and leave too little for producers and exhibitors. Not so with



SECOND NATIONAL PICTURES CORPORATION

which by systematic methods, assuring largest returns to producers and exhibitors, is solving the most serious problems of the motion picture industry.

"THE NIGHT RIDERS"—Thrilling Northwestern from the popular novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu.

"HER STORY"—Tense human interest photodrama, featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel."

"DAVID AND JONATHAN"—Picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, with Madge Titheradge.

"BROKEN SHADOWS"—Irish love story from the novel, "Nance," by Charles Gravice, featuring Isobel Elsom, Mary Forbes, James Lindsay and Ivan Sampson.

W H Y

take chances when sure box office winners are offered you on reasonable terms?

Second National Pictures Corporation

140 West 42nd Street, New York

In the Independent Field

Al Lichtman Answers Exhibitors' Query, "Are You An Independent?"

"Ever since I announced the plans of the Al Lichtman Corporation I have been literally besieged by exhibitors and exchangemen all propounding the same question, 'Are you an Independent?'" writes Al Lichtman in a letter just received from the Coast where he is ending the first leg of a cross-country tour.

"The question is a little difficult to answer. I would say that, in the last analysis, I am an 'individualist,' and as individualism means independence in thought and action, a broad interpretation of the word would category us as Independents.

"I can say this with all sincerity: Ben Schulberg, Jack Bachmann and I would never have formed the Al Lichtman Corporation had we not believed that there was a very definite call for Independent (or individual), production and distribution. Because we do believe this to be the condition, we are on the job prepared to do our share to supply that demand. We are lining up an organization of exchangemen which I will guarantee will be conceded to be a most formidable aggregation. I shall announce this list shortly.

"After a long and careful survey of general conditions I have become thoroughly convinced that the exhibitor is turning more and more to the 'individual' producer and distributor for his entertainment, because he realizes that by so doing he can be reasonably assured of high grade product. The individual producer and distributor has no blanket contract to deliver fifty or a hundred pictures a year, at a price; he can only win out on demonstrated merit and performance. If he hasn't the goods to deliver he's emphatically out in the cold. Operating under such conditions it is but natural that he very carefully scrutinizes every production he may be considering for production or distribution. And the exhibitor reasons rightly that here he will find a dependable market and pictures which must measure up to present-day demands.

TWO SHOWMEN WHO ARE SYNONYMOUS WITH DOLLARS AND SENSE—AL LICHTMAN AT LEFT; BEN SCHULBERG AT RIGHT

"Exhibitors, producers, distributors, all of us have read the handwriting on the wall, or those of us who have failed to do so will soon be in some other line of endeavor. Gone is the day when exhibitors bought and purveyed to their patrons on the footage basis; when an eight reel picture was worth twice as much as a four-reeler; when additional reels called for higher rentals and raised admission prices. Today production merit's the thing regardless of footage. Gone, too, is the era when exhibitors meekly signed for fifty or a hundred pictures in a given year and then prayed that they might be fairly good.

"Today they buy carefully, cautiously, critically, knowing that the quality of the entertainment they offer their patrons inevitably spells success or failure for them. When they cannot avail themselves of advance screenings they turn to reviews; and when reviews are not available, their buying is guided almost entirely by their faith and confidence in the men back of the organizations with which they elect to do business, and they are learning to do business only with organizations in which they can repose confidence.

"As far as the production activities of Preferred Pictures are concerned, you may label them as 'Independent.' We are striving to attain something in production which cannot be otherwise designated. We do not claim to be alone in this endeavor, but we have a background of many years' experience to aid us in our work and certainly our chances for success are enhanced by this experience. I have been about everything in the film business at one time or another and I know what I would want as an exhibitor. It's exactly that which we are trying to create as picture producers.

Initial Louise Du Pre Feature Completed, Reports Casco, Inc.

From the offices of the Casco Production, Inc., in the Candler Building at 220 West 42nd Street, New York, comes the official announcement that the first production starring Louise Du Pre, Mary Pickford's former understudy has been completed, edited and titled, and that this five-reel subject will be available to independent distributors at once as a special hot weather attraction, to fill the present demand for something exceptional to boost attendance, or for fall delivery to those exchanges with full slates for the summer season.

An extensive publicity campaign has been carried on by the Casco company for the past several months and already several hundred thousand lines of space has been given by the big newspapers throughout the country, to the coming debut of Louise Du Pre as a sensational new star in Casco Productions. Hundreds of pictures of Miss Du Pre have been published in the leading daily newspapers and in the monthly Fan magazines and when the posters announcing the presentation of this new star as displayed by the theatres, the exhibitors will cash in on all of the wide general publicity that has already been given to her in every section of the United States.

An elaborate line of advertising accessories has been prepared for this subject that will simplify the showing of this picture and secure the widest publicity for its presentation. In character the advertising material rivals anything ever prepared for any picture on the market.

Eddie Bonns and Lou Marangella Compose Song

As an added and an advance exploitation stunt for the Warner Brothers' production, "Main Street," being produced by Sam and Jack Warner at the organization's coast studios, Eddie Bonns, director of advertising and publicity, and Louis Marangella, his assistant, have composed a popular fox-trot number based on the title of the picture.

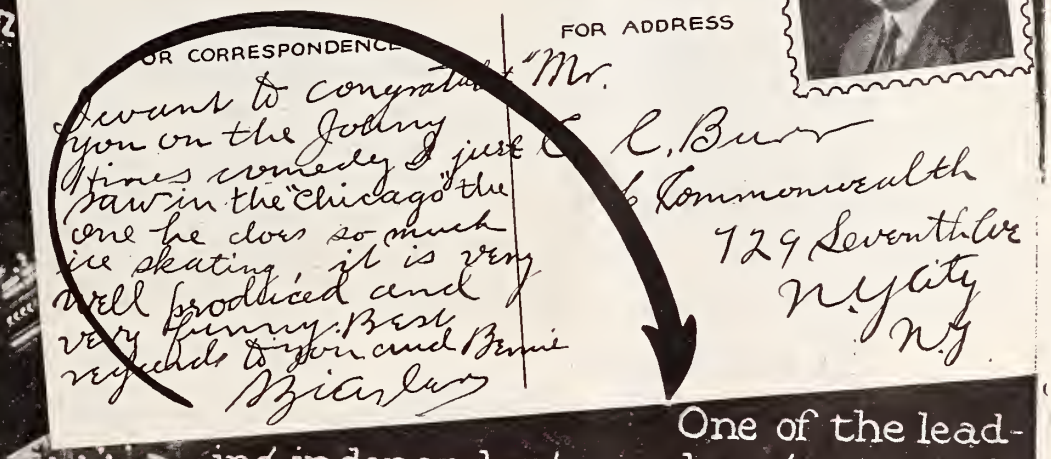
The title of the song is "There's a Main Street in Every Town, But There's Only One Broadway," and it serves to drive home the theme of the story. Negotiations are said to be now under way for the mechanical and publishing rights. The plan is to make the song a popular number by the time the picture is released.

"Torchy's Ghost"

Sam Zierler Writes

BALABAN & KATZ

CHICAGO

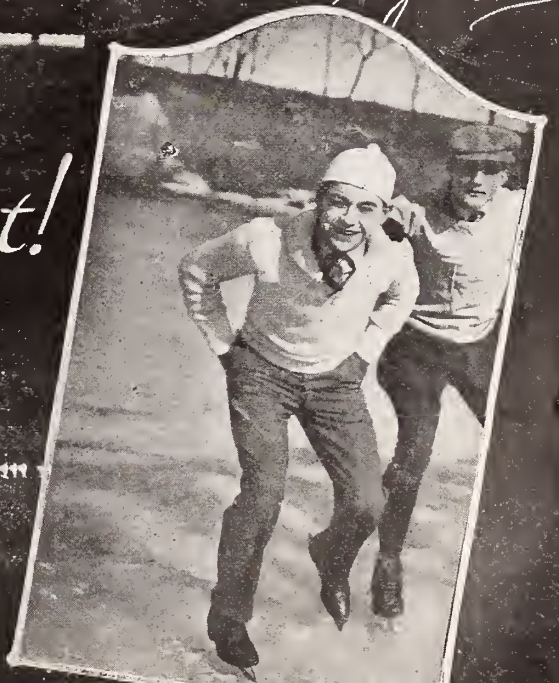


One of the leading independent exchange men of New York *en route* to the coast – where he is producing the new Clara Kimball Young features writes: "I want to congratulate you on the Johnny Hines comedy I just saw in the 'Chicago' – the one he does so much ice skating, it is very well produced and very funny. Best regards to you and Bernie." B. Zierler

RUDOLPH VALENTINO AND A TORCHY COMEDY RIOT

The new

Johnny Hines *laugh riot!*



A TORCHY COMEDY

MASTODON FILMS INC.
C.C. BURR, PRES.
133-135-137 WEST 44TH ST.
NEW YORK CITY, NEW YORK.

Ready for September and October Release

A STRONG array of "Somewhat Different" pictures.

High Grade productions from books by noted authors—made (and in the making) with best American talent, in **Italy, British Columbia, Ontario, Quebec, New Foundland** and **South America.**

Realism with nature backgrounds—a departure from "studio-made" product. Pictures with a new appeal to "jaded" audiences—a reliable selling novelty for the box office.

Proof?—past successes!!!!

"Back to God's Country"

"Nomads of the North"

"The Golden Snare"

"God's Crucible"

"Cameron of the Royal Mounted"

"The Sky Pilot"

"Tarzan of the Apes"

"A Romance of Tarzan"

and many others.

* * *

Await my Fall announcement

ERNEST SHIPMAN

17 WEST 44th STREET

NEW YORK CITY

Weiss Brothers
take particular pride in announcing

"After Six Days"

Now Smashing All Existing Records

At Wood's Theatre on Boardwalk, Atlantic City

After Six Days has broken all box office records for picture presentations at Wood's Theatre, one of the finest legitimate theatres on the Boardwalk, Atlantic City. All classes, races, sects and creeds have voted it one of the most wonderful screen entertainments ever conceived in the history of motion pictures. Public, clergy and press have expressed their commendation of this beautiful picturization of the World's Greatest Story in terms of highest praise.

A Gigantic Feature
Picturization of
THE BIBLE
From Adam and Eve
To the Songs of Solomon

FOR INFORMATION
APPLY NOW TO

Artclass Pictures Corp.

1540 Broadway, New York
Bryant 3271
Cable Address: Weissvict, N.Y.

Ferdinand V. Luporini, Special Representative

This magnificent visualization of the Old Testament, depicting the drama of Life itself, from Adam and Eve to the Songs of Solomon, will be available to the best class of independent exchangemen as a road show attraction, following its presentation at one of New York's leading theatres within the near future. It will prove the most tremendous special offering the State Right field has ever conceived of. The premiere of After Six Days at Atlantic City has established it as the outstanding production of the year.

$3,000,000.00 ENTERTAINMENT FOR THE HUNDRED MILLIONS

In the Independent Field

Old Man Pluv Helps Put Over Independent Features, but Situation Generally Is Same

Rain and personal appearances during the past two weeks helped considerably in the matter of putting over independent productions throughout the East, while reports from the Middle West indicated slow business. The situation in the West is unchanged, although in spots encouraging reports were given out. In California, however, business was still at a low ebb.

The court consideration of C. C. Burr's "I Am the Law," has forced the postponement of at least 38 big first run bookings on that picture. It is doubtful whether a definite ruling will be made until late this month. The towns hit by the court action include New York, where it had been booked to open last month: Boston, Providence, Philadelphia, Baltimore, Pittsburgh, Indianapolis, Milwaukee, Chicago, Dallas, San Antonio, Los Angeles and others.

Richard Talmadge, true to our prediction of several months ago, is slowly but surely coming to the front. The Stanley Circuit of Philadelphia has booked his latest feature, "Watch Him Step," for the entire string of theatres, having opened that picture at the Capitol in Quakerville on Monday of this week.

Due to the personal appearance of its star, Gene Burnell, Lee-Bradford's special, "Determination," set new house records at Baker's Theatre, Dover, N. J., on Monday, Tuesday and Wednesday of last week. Miss Burnell won much publicity from local and nearby newspapers together with her appearances at the annual convention of the New Jersey M. P. T. O., and the theatre cashed in accordingly, despite the rainy weather.

Nixon's Ambassador Theatre in Philadelphia, in spite of the hot spell, opened with a smash on Monday when Warner's "Ashamed of Parents" started a week's engagement there.

Lou Berman of Independent Film Corporation of Philadelphia has definitely decided not to release his Warner picture, "Your Best Friend," starring Vera Gordon, until next fall. He is now concentrating on "School Days," "Why Girls Leave Home," "Parted Curtains" and "Ashamed of Parents."

"The Mask," the G. D. Hamilton feature, is still turning in a good profit for its Cleveland distributors, judging from the many bookings advertised in that territory during the past few weeks.

"Determination," starring Gene Burnell, who also appeared in person, opened at the State in Scranton, Pa., Monday, playing there the first three days and at Wilkes-Barre the last half. The booking, arranged by David Segal of Royal Pictures, Inc., of Philadelphia, was a percentage affair.

"The Innocent Cheat," the Arrow special which opened at the Broadway Theatre in New York last week, proved a great hot weather attraction, for the B. S. Moss house is said to have netted one of the biggest weeks of the year during the engagement of the Ben Wilson production.

Chic Sale's picture, "His Nibs," was shoved at the top of the program at the Boston Theatre in Boston this week, and the independent showmen were manifesting a great interest in the strength of its attraction prior to considering booking it.

"Tell Me Why," a picture dealing with birth control, sensationally advertised, was the attraction at the Barhee Loop Theatre in Chicago this week. Special shows were held for men and women and the billing seemed to have had the desired effect, for the opening was good.

"What No Woman Knows," a Clara Kimball Young feature, proved a good picture for W. E. Elkin of the Temple Theatre of Aberdeen, Miss., but business was not what he had expected, claiming the rental he paid for the picture was too high.

The Moon Theatre in Omaha, Neb., did a splendid business with "Out of the Dust," and the manager there is shouting for more independent pictures of that calibre.

"The Love Slave," a Russell Clark production, is to follow Weiss Brothers' "After Six Days" into Dave Starkman's Woods Theatre, Atlantic City. Starkman has purchased the eastern Pennsylvania and southern New Jersey rights to the picture. "After Six Days," however, is good for two more weeks there, having played to satisfactorily good business last week, its first anywhere.

Exhibitors seemed agreed that "So This Is Arizona" is the best picture Franklyn Farnum has made. J. L. Rappaport of the Lovejoy Theatre, a Buffalo, N. Y., neighborhood house, put one over on the weather man with this one.

Extremely hot weather was the only reason why "School Days" did not break the house record at the Mazda Theatre, Aurora, Neb., according to Manager M. Schoonover. The picture ran four days to big business, proving the best hot weather draw that house has had this season.

"Your Best Friend" did only fair business at the Kinema Theatre in Los Angeles. There was little or no exploitation to speak of done on this feature, and the advertising was not equal to what this this picture has been getting elsewhere.

"Shepherd of the Hills" is the only road-showed picture that ever played a return at the Grand in Midbank, N. D., and did business, excepting "Birth of a Nation" and "The Spoilers," which hung up records.

Harry Houdini is laying low on his own production, "The Man from Beyond," during the hot weather, but expects to put that special out as a road attraction next fall with his act co-featured with the film. He may open in Atlantic City shortly.

"The Servant in the House," which in spots has been doing fair business in the Northwest district, took a decided flop recently at the Elite in New Holstein, Wis.

News of the Exchanges

Standard Film Company of Kansas City, of which Bernard C. Cook is manager, has acquired a series of Jack Hoxie and William Fairbanks Westerns for release once a month each alternating with William Russell and Franklyn Farnum pictures.

E. P. McGovern, formerly publicity manager for Supreme Photoplays of Pittsburgh, has been appointed manager of the new Victoria Theatre in Altoona, Pa.

E. M. Forsythe, president of the Pittsburgh Second National Exchange, has returned to the Steel City following a visit to Cleveland, where he found business improving.

Bill Haggerty, formerly publicity director De Luxe Film Exchange of Philadelphia, is now serving in the same capacity for David Starkmar at the latter's Woods Theatre, Atlantic City.

W. J. Auchterloner, president of Second National Exchanges, Inc., is making a tour of the exchange centres of this country. Last week he visited Pittsburgh, where he found business satisfactory.

The newest State rights exchange in Pittsburgh is the Vimy Film Corporation, which has opened quarters at 1102 Standard Life Building. C. A. Stoltz is manager. The new exchange already has acquired a series of features, including "Tales of the Tenements" and a series of two-reel detective stories.

Manager Joe Lefke of Federated Exchange, Pittsburgh, stated this week to the Moving Picture World correspondent in that city that Equity's "Where Is My Wandering Boy Tonight" has proven a box office sensation.

Harry Rapf, who is producing features released through Warner Brothers, returned to the Coast last Thursday. He brought a print of the latest Wesley Barry picture, "Rags to Riches."

Harry Charnas, following a trip to New York and Pittsburgh, is now back in Cleveland, lining up product and perfecting plans for the coming season.

F. M. Sanford of Sanford Productions, Inc., of Los Angeles, is in New York on a business visit.

H. C. Simeral of Pittsburgh has incorporated a new film enterprise there known as the H. C. Simeral Company. The capitalization is fixed at $50,000.

W. G. Underwood of Specialty Film Company and L. T. Pellerin of the R D. Lewis Exchange, both of Dallas, were recent visitors to New York in search of product for next season.

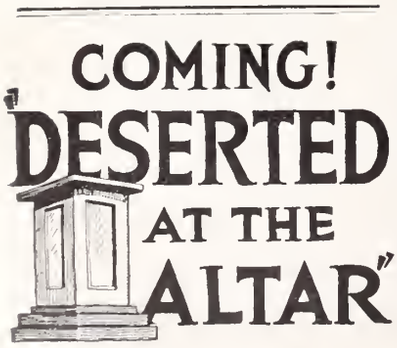
George Fecke of Boston is still exploiting and making money with "The Country Fair," which he didn't release until last season.

Ben Wilson to Produce Comedies for Federated Next Season

Announcement was made by the Federated Film Exchanges of America, Inc., immediately after the arrival of Ben Wilson from Los Angeles this week that telegraphic negotiations carried on for some time with him resulted in Mr. Wilson contracting with Federated to produce two series of two-reel comedies, twelve in each series.

One of these series will be known as the "Federated Comedies" and the other brand name has not as yet been decided on.

These comedies will be released by the Federated the latter part of August or the first of September. Together with the Joe Rock two-reel comedies previously announced, this makes three sets of comedies which the Federated has now contracted for and they are at present negotiating for another series.



"Love's Old Sweet Song" Is First of Lund Four Series

As the picturization of Augustus Bertilla's story "Love's Old Sweet Song," suggested by the verses of "Just a Song at Twilight," nears completion under the direction of O. A. C. Lund, the veteran director of more than ninety pictures, the new organization known as Lund Productions, Inc., announces that the production will be marketed as soon as it is ready for the screen and that the company will prepare immediately to make the second of a series of four O. A. C. Lund pictures for independent distribution to be presented during the coming year.

Depending upon melodrama, spectacle, pathos and music, it is claimed by the producers that "Loves Old Sweet Song" gives promise of starting the new company off with a decided hit for its initial offering. The action of the drama revolves around a youth starting out alone in life from a home of luxury, not only poorly equipped to take care of himself among a world of enemies bequeathed him by his father, but handicapped by the care of a baby sister whom he has sworn to protect.

BOBO DEL MONTE

T. L. Griffith Productions

announce

The Completion of a 5 reel Feature

in Nassau, Bahamas

"Love's Last Dream"

For Releasing Arrangements Address

T. L. GRIFFITH, Box R-119 care of The Film Daily
or Miami, Florida, Office, 12—Hippodrome Building

Cast Includes:

Gypsy O'Brien
Clark Rider
Bobo Del Monte
Lillian Kees
James Spear, Jr.

Lillian Kees in a Scene from "Love's Last Dream"

In the Independent Field

Independent Has Arrived, But Acid Test Has Just Begun, Says Charles C. Burr

By C. C. BURR
President, Affiliated Distributors, Inc.

A YEAR ago we said, "This is Independent year." It was for Affiliated.

It may not have occurred to others that the independent market had come into its own, or we may make more noise than the others about it, or else we just had courage enough to produce a picture for the Independent market, entitled "Burn 'Em Up Barnes," without having it rejected all over the business and then State righted it as a last resort, which was the custom heretofor. Today everyone admits the Independent market has arrived and is here to stay for a long time.

Our plans this year, after the Hines feature which we are making under the title, "Go-Get-'Em Gallagher," is completed, are to start production on our Big Six with the Independent market in mind.

These productions will be the effort of a tried and proven Independent producing unit, and with one or two other tried and proven units who will produce as many high class productions to be offered to the Independent exchanges, it guarantees the Independent exchange a supply of quality product justifying their investment and being in business, which is actually a new state of things.

The biggest organization of our business, and we are not speaking of the Independent, has prepared a careful advertising campaign for their forty odd productions to be released in the next six months. It is the work of a mighty good advertising man, or rather, department and is splendidly handled and guaranteed to sweep the feelings of the uninitiated before it, but to the wise buyer or analyst, the facts really do not match up with the productions offered by the Independent.

Imagine one exchange being able to corral the eighteen or twenty pictures offered by the Lichtman outfit, Warner Brothers, and our Big Six!

Now consider the manpower. With even product we believe the Independent Exchange will lick the vast organizations hands down. We say this as an experienced film man, if not a showman, and it is not the idle boast of a novice. The pictures that are available for the wise Independent exchange are designed and executed by as expert brains as this business affords and they are exhibited by showmen whose cardinal principles are attraction value and exploitation possibilities. They are, perhaps, rough in workmanship and from a strictly artistic standpoint will not measure up to the supreme efforts of the gigantic and well-oiled machine that we have to compete with, but the very roughness, and perhaps, crudity will serve to act like the teeth of a saw and cut more deeply and leave a more lasting impression on the mind of an audience. It is a well-known fact that "School Days" beat "The Sheik" good and proper in Cincinnati. It not only beat "The Sheik" but beat anything that ever played that town.

The Independent's heart and soul is in his work because he loves it. We are not a lot of half-baked youths and wage-earners trying to beat the boss out of an extra week's salary; we are the exhibitors' insurance policy and not only deserving of his support, but it is as necessary for him to give us his full support as it is to pay his insurance premium, because while we continue to make good product the big organization must recognize in us at least pacemakers and deliver us as nearly as possible product that compares favorably or better, and deal equitably in the matter of prices in the theatre.

As a rule, the class of exchange men serving the exhibitor in the Independent market is far better than in the organization's office where youth or relative or friend deals out plenty of arbitrary language with his bookings. The Independent market for the most part, is served by an efficient, experienced, hard-headed business man who realizes the value of good service and efficient dealing. It is a dollar and cents proposition with him and if his business is not conducted properly, he won't have any business, which is considerably more of a responsibility than looking for a new job.

The Independent market has arrived.

Now it must stand the test as to whether or not it is to stay.

Thus far as a producer, it has treated me exceedingly well and if it continues to do so and the exhibitor and exchange continue to lend me their support and co-operation, I will always produce my pictures for the Independent market, but it is now up to the exhibitor to demonstrate whether or not he appreciates the fact he needs the Independent exchange and producer, and he must give to the Independent producer their full measure of support which must compare favorably with that given to the other important factors in this business.

"Cap'n Kidd" Is O.K. Says Nat'l Board

An unusual record is being made in the matter of censoring "Cap'n Kidd" Eddie Polo's first independent serial in that, with twelve chapters viewed by the National Board of Review, not a single cut in any episode has been ordered by the committee.

This is especially unusual in view of the type production "Cap'n Kidd" is, every chapter being full of hard fights, and the National Board being especially strict in their rulings on such incidents in films.

Enterprising Directors Being Encouraged to Enter S. R. Field; News of the Directorial Forces

More producers and directors of note will come into the independent production field this year than have ever before been attracted to this market, judging from present indications. Elsewhere in this issue appears a complete list of productions that have either been completed or are now being produced for independent release. This number will be almost doubled within the next six months, according to information that has reached this department during the past two weeks.

Three well-known directors now at work on the Coast have pooled their financial resources and have determined on getting together on the production of four big pictures, which will be offered the independent distributors before the expiration of the coming season. In view of the fact that these directors are at present tied down by contract to several companies their identity at this time cannot be disclosed. However, a definite announcement of the plans of these directors will be made before the opening of the 1922-23 season.

An idea of the respect held for independent productions by directors can be obtained at the Green Room Club, where congregate most of the film folk in New York.

Eddie Carew, who is patiently awaiting settlement of the suit that has temporarily tied up the release of "I Am the Law," expects to start on his next picture within a few days.

Much talk is prevalent in the trade concerning the nature of the first Betty Blythe picture that Kenneth Webb will turn out for Whitman Bennett. Local exchangemen who have signed up for the Betty Blythe pictures are particularly enthusiastic. The pictures will be made at the Whitman studios in Yonkers.

Dell Henderson will in all probability supervise and direct the sea pictures that Pine Tree Pictures Corporation will make for Arrow distribution, following the completion of the fourth James Oliver Curwood feature, "Jacqueline," which follows "The Broken Silence," completed several weeks ago and which will shortly be shown at the New York Strand.

Ben Wilson, the Coast producer, is getting to be quite a commuter. He came to town a week ago last Monday and rushed back last Saturday. While here he announced that he is in the market for original stories.

Harry Rapf, after participating in a number of important conferences with Warner brothers, returned to the Coast last Saturday to start production on the second picture. He brought a print of "Rags to Riches" with him.

Sam Warner came into town raving about the new Warner star, Mary Jane Sanderson, and left the same way. This "find," according to the test pictures shown this writer, is a picture of the late Olive Thomas. And she can act. Hails from Johnstown, Pa.

Harry Cohn, who came here with a print of "More to Be Pitied Than Scorned," which C. B. C. Film Sales Corporation will State right, will return to the Coast shortly to start production on the second of the melodramatic series.

Bill Nigh is all smiles these days. Who can blame him? Bill has tied up with two of the best showmen in the business—Bobby North and Larry Weber, who will distribute his pictures in the State rights market.

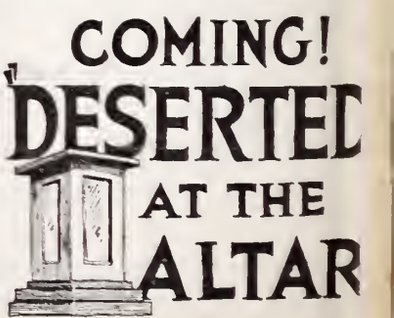
Wallace Worsley will continue to direct Harry Rapf productions, according to information unearthed in New York this week.

John J. Hayes of Pacific Films, Inc., bumped into town this week, optimistic about the future and confident that his pictures will cause quite a splash in the independent market next season.

Neal Hart Does a Chris Columbus

Neal Hart, "America's pal," has discovered more virgin territory in picturing for William Steiner Productions than he ever knew existed for western subjects. Neal is now combining a short vacation while doing a Christopher Columbus for locations on which to picture "South of Northern Lights," which will complete the first eight pictures for Mr. Steiner.

In the Fall, Mr. Hart and company will return to Texas to start on the second series of eight productions.



Season 1922 1923

OUR plans include a franchise that is not only equitable and fair to the state right purchaser, but one that has proved itself practical.

Included in our Fall releases will be

Twenty-six 2-reel "Tales of the Tenements"

Thrilling detective stories by Ross D. Whytock

A series of Arthur Housman Comedy Features

A Series of C.C. Five-Reel Western Features

Four Independent Special Attractions

A number of territory contracts have already been negotiated for our 1922-1923 product.

CLARK-CORNELIUS CORP.

117 WEST 46th ST. NEW YORK CITY

In the Independent Field

Arrow Lineup for Next Season Is Chockful of Box Office Possibilities

In another part of the MOVING PICTURE WORLD will be found the advertisement of the Arrow Film Corporation, outlining their product for the coming year and this is worthy of careful study by the Independent exchangemen and exhibitors everywhere.

T. W. E. Shallenberger, president of the Arrow, must be given great credit for his courage in continuing to build through the trying period just passed. Never losing faith and with the supreme belief which he has always held in the Independent market he proceeded quietly to acquire his product for the coming season which assures the Independent exchangemen and live-wire exhibitors of material whose quantity and quality will bring about the results so devoutly to be striven for—a substantial total on the profit side of the ledger.

Three big specials, a series of Peter B. Kyne productions, a series of Neva Gerber pictures, a new series of six cracker-jack Westerns starring popular Jack Hoxie, a series of James Oliver Curwood productions and a big Independent special "The Innocent Cheat" produced by Ben Wilson from the original story by J. Grubb Alexander co-starring the popular Roy Stewart and Kathleen Kirkham. This picture received its premier presentation at the Broadway Theatre where it scored an emphatic success and it is now ready for immediate release throughout the country. Also "The Splendid Lie" a J. G. Pictures production starring the charming and brilliant young emotional actress Miss Grace Davison. This picture was written and directed by Charles T. Noran, one of the best-known directors in the industry. In "The Splendid Lie" Mr. Horan has done the best work of his career and it has been universally praised by those who have seen it. Two serials will be released by Arrow and the usual array of high-class comedies and short subjects will also be released. Chief among these will be a series of two-reel super-comedies starring Eddie Lyons, the inimitable comedian who has so justly earned the place he has come to occupy upon the screen and in the hearts of the movie fans. There will also be several other brands of comedies and several series of novelty reels.

A distinct departure from Arrow's policy will be the release of two big special productions produced abroad. Dr. Shallenberger and the Arrow organization have refrained from handling any foreign productions heretofore for the reason that they had not found pictures which they considered worthy material for the Independent exchangeman. According to Arrow, these two pictures, announcement of the release of which will be made shortly, are so meritorious that Arrow feels they have acquired two productions which will give universal satisfaction. They should, in the opinion of Dr. Shallenberger and his associates, be big money-makers for the Independent exchanges handling them and the theatres showing them. They are considered box office attractions, both big in theme and both wonderfully well made, enacted by the foremost artist of Europe and produced under the personal direction of great directors. They have the advantage of massive sets and wonderful scenery. They are not, however, spectacles. Arrow believes that the public is more interested in the story than in any other single angle of a motion picture. True, stars have their following as well as directors and people like the spectacular, but all of these combined, without a real story—a human interest story that grips the imagination and holds the interest—will not make a box office attraction.

Look Out For The Dotted Line

A Timely Message to Exhibitors

By Jack Cohn

IN a little while the season will be around again when you'll be ready to "sign on the dotted line."

In other words, you'll be filling out contracts for the pictures you're going to show during the coming year.

Before doing so, every wise exhibitor should make careful note of plans for big productions announced by Independents—many of these productions already finished and awaiting release, some of them well on the way to completion—and make up his mind not to tie himself up so tight on a program that he will not have left open at least ten weeks of the year when he can play these Independent productions.

This is what happened to many exhibitors last year and, a season that saw the Independents make film history by the production of such box-office successes as "Why Girls Leave Home," "School Days," "Where Is My Wandering Boy Tonight?" the placing of Clara Kimball Young's productions on the Independent market, "Burn 'Em Up Barnes," "Heart of the North" and Eddie Polo's decision to make an Independent serial "Cap'n Kidd," saw many exhibitors tied up so tight they had no booking dates open to play these pictures their patrons learned to demand—or, if the demand grew too great, booking it in addition to their regular program.

The coming season is going to be a big one for the Independents. Don't let anyone tell you otherwise. And it's up to you if you're going to be fair to yourselves and your patrons to familiarize yourself with their plans—and give them a fifty-fifty break to the extent of leaving some open booking dates.

The Independents are planning bigger things than ever before. Many of the big novels of the year are to be picturized—by Independents. Successful plays are also to be presented in picture form—also by Independents. "Main Street," "Brass," "I Am the Law," "After Six Days"—such names give some small idea of the things Independents are planning for next season. "More To Be Pitied Than Scorned," C. B. C.'s big feature offering, is the first of a series of big box-office attractions. Such players as Rosemary Theby, Alice Lake, J. Frank Glendon, Philo McCollough, Gordon Griffith, Baby Josephine Adair make up the cast of "More To Be Pitied Than Scorned." This is to be followed by other pictures of equal strength—"Only A Shop Girl," "The Sidewalks of New York," "Pal O' Mine," "The Lure of Broadway," "Forgive and Forget."

It is the Independents who are going to do the big things this year. The exhibitors need big pictures—they need the Independents, just as the Independents need the exhibitors. Neither one can do justice to themselves or to their work without the other. The exhibitors can encourage the Independents only by giving them a fair break—and they will reap a harvest in return.

Wainwright Returns

J. G. Wainwright of J. G. & R. B. Wainwright, Ltd., of London, who arrived here two weeks ago and has been making his office at the Export & Import Film Company, sailed Saturday for home aboard the Olympic. He made no statement as to his visit here.

Eddie Lyons Making Great Arrow Comedies

Eddie Lyons, who has won fame not only as one of the foremost comedians upon the screen but as a producer of rare attainments, is looking forward to—and making the necessary preparations for—the most flourishing season that the industry has ever experienced.

He himself will appear in a series of special two-reel comedies for Arrow release and he will personally supervise a series of Mirthquake Comedies starring the diminutive funster, Bobby Dunn, to be marketed by the same organizations.

The Eddie Lyons comedies in the past have always been eagerly sought by theatres of the highest type, and such pictures as "Peace and Quiet," "Pardon Me," "Oh, Daddy!" "Just a Minute" and "Keep Moving"—to make a random selection from a long list of winners—have done much to raise comedy standards from the plane on which they once rested and elevate them to the place which is rightfully theirs.

Two Big Specials Scheduled for Madge Kennedy

Although the Madge Kennedy production, "Dear Me," the first of the new series to be made by that star, has not yet been completed, the Kenma Corporation has made arrangements for the filming of the second production, "Dorothy Vernon of Haddon Hall." The scenario has been written and the working continuity completed. Kenma Corporation will probably cast the chief roles for this production at the Tilford Studios within the next ten days.

F. E. Samuels to Remain in East

F. E. Samuels, general sales manager of the O'Conor Productions, producers and distributors of the new series of Billy Franey two-reel comedies, arrived in New York this week and has opened a branch office with Frank A. Tichenor at 220 West Forty-second street.

"Connie" Starts

"East Is West," the screen version of the famous stage success, is now being made at Los Angeles for First National release. Constance Talmadge plays the part of Ming Toy in this elaborate production, and she is supported by a cast composed of Edward Burns, Fred Warren, Frank Lanning, Warner Oland, Nigel Barrie, Nick De Ruix and Jim Wang.

ATTENTION!!!

MR. LIVE WIRE SHOWMAN

EXPLOITATION AIDS
FOR
"YANKEE DOODLE, JR."
YANKEE DOODLE, JR. *
HATS, TOY PISTOLS,
FEATHERS, WHISTLES
AND FIREWORKS,
INCLUDING RED FIRE, *
ROMAN CANDLES and SKY
ROCKETS. * * *
PAPER WITH A PUNCH,
ADVANCE TEASER
HERALDS
* SPLENDID OIL
PAINTINGS
AND
REGULAR LINE OF
USUAL LOBBY DISPLAY
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*

Moving Picture World,
Motion Picture News,
Wid's Film Daily,
Exhibitors Trade Review,
Morning Telegraph,
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THE LEADING MOTION PICTURE AUTHORITIES

UNANIMOUSLY AGREE THAT

M. J. BURNSIDE'S

"YANKEE DOODLE JR."

With J. FRANK GLENDON

Directed by JACK PRATT

is the NOVELTY *Cinema sensation of all time. Presenting to the public a rare combination of Comedy and Drama,* GIGANTIC *in construction, novel in theme, teeming with stupendous and awe inspiring situations never to be forgotten.*

EXPLOITATION BY PAUL GRAY

M. J. BURNSIDE

PENNSYLVANIA HOTEL NEW YORK, N. Y.

In the Independent Field

"Smiling Billy" Mason Will Try a Comeback in Two-Reel Comedies; News of Independent Film Players

"Smiling Bill" Mason, for many years one of the most popular light comedians of the screen, is planning a comeback. Mason's last screen effort was in "It Might Happen to You," which Weiss Brothers in this issue announce will be distributed on the independent market next season. In this feature, Mason assumes the leading role. According to present plans, Mason will return to the studio some time early in the Fall when he is expected to start production on a series of two-reel comedies for the independent market.

"Smiling Bill," several weeks ago, completed a tour of the Loew circuit of this country. He has been widely exploited by the Loew offices with the result that there seems to be a revival of interest for pictures in which he appears. It was perhaps chiefly because of the big following he won while touring the vaudeville houses with his clever act that the producers of "It Might Happen To You" decided to release it next season.

Nevertheless, Bill Mason does constitute one of the cleverest "single" performers in show business today. Marcus Loew is authority for the statement that his box office receipts smashed when Mason appeared on the bill. Last week Mason appeared at the Lake Hopatcong convention of New Jersey exhibitors, who expressed a desire to see him back in pictures. He has several propositions under consideration, but will do nothing with any of them until after he has completed his personal appearance tour, which will take him to some of the biggest picture houses in the East during July and August.

Several weeks ago it was announced that Elmo Lincoln, star of "Adventures of Tarzan," would go to Europe this month to make personal appearances. Announcement was made this week by Louis Weiss that that tour has been cancelled.

Motion picture stars are invading the vaudeville stage en masse this summer. The booking lists at the Keith, Orpheum, Pantages, Loew and Fox offices show an altogether number of movie luminaries now stepping lively back of the footlights.

There was some talk heard in film circles this week that Virginia Pearson and Sheldon Lewis, with their vaudeville contracts completed, will shortly start on a personal appearance tour of picture houses prior to making their own pictures for independent distribution. There is nothing official about this report, however.

Betty Blythe, who is making a series of four specials for the independent market, Whitman Bennett handling the production and distribution, will visit some of the big first run houses after she has completed her first feature. Miss Blythe has a wonderful act that will boom business at any house booking her.

Exhibitors as an inducement for the public to come into their houses these hot nights are going strong on the personal appearance stunt, and the majority of them are doing well, judging from reports.

Gene Burnell, star of "Determination," this week is appearing in Scranton, Pa., and Wilkes-Barre, Pa., in conjunction with the first run showings of that picture in both those cities.

Loew may send Zena Keefe, who recently completed work on "The Broken Silence," the Pine Tree Pictures Company feature that Dell Henderson made for Arrow Pictures Corporation, on a personal tour of the Loew houses. Miss Keefe made a favorable impression at the New Jersey convention last week.

Grace Darwin, who is starred in "The Jungle Goddess," the Selig serial being distributed on the independent plan by Export & Import Film Company, is open for personal appearances.

One star, whose popularity has been on the wane for some little time, last week was offered an engagement by a Baltimore exhibitor. When asked what she wanted in money to make the appearance, she replied: "I'll make it reasonable; give me 25 per cent. of your gross or $1,500." She got neither.

Doraldina, according to a persistent, though unverified, report, is soon to start work on an independent picture, to be made at some studio in New York.

Johnny (Torchy) Hines, who is now working on his second feature for Affiliated Distributors, Inc., of which C. C. Burr is the head, will make personal appearances in conjunction with "Go Get 'Em Gallagher," which will be released next fall. The title on this picture, however, will be changed.

Jackie Coogan is another star who is slated to make a series of personal appearances.

If negotiations now under way are completed several of the stars who appear in the Edwin F. Carew production, "I Am the Law," produced by Bernie Fineman and Bennie Zeidman for Affiliated Distributors, Inc., distribution, will personally appear at showings of that wonderful Northwest picture in New England and Pennsylvania.

Ben Wilson is planning on starring Henry B. Walthall in a series of pictures for Arrow distribution next fall. Walthall literally runs away with "One Clear Call," and just to help the thing along Ben may send him on a personal appearance tour before starting production in September on the Coast.

Goldstone Lands All-Star Cast

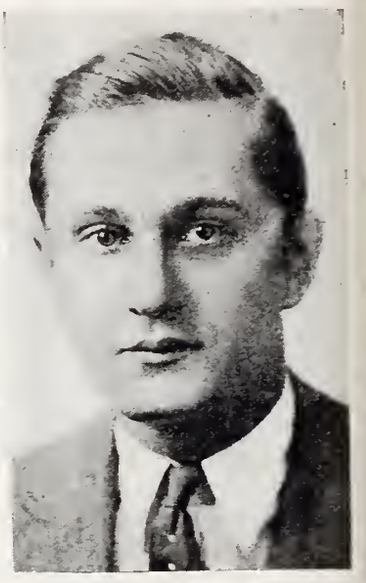
Phil Goldstone announces the following cast for his special production, "Deserted at the Altar," among the prominent members are Bessie Love, Tully Marshall, Wade Botelar, William Scott, Eulalie Jensen, Frankie Lee and a well known character woman to be announced later.

"Torchy's Feud"

"Torchy's Feud," the latest in the famous Torchy series in two reels which is said to contain enough genuine humor and excitement for a feature production, has been completed by Johnny Hines at Burr's Glendale studio.

Officers of Monopol Pictures, Inc.

GEORGE M. MERRICK



MAX COHEN

Jack Warner Points Out Weakness of Theatre Men in Selection of Pictures

By JACK WARNER

SEVERAL years ago, no outsider had a ghost of a chance to sell his pictures to exhibitors, simply because the exhibitors had been hoodwinked into the belief that only the bigger producing-distributing organizations had meritorious product for their patrons. Today the tide has turned and exhibitors are wise enough to book the features made by other producers. This is as it should always have been, for to shut out the product of other producers curtails competition and tends to kill the entertainment value of the screen to the multitude of picture enthusiasts.

A great many exhibitors have the delusion that just because there are 150 or 2 000 people shown in a number of scenes in a given production that production is a world beater. For their enlightenment I want to say that the action of a story always centers around three or four people, and if the story is wholesome, human, and entertaining, it possesses far greater value in the eyes of the fans than a mob spectacle. In other words, exhibitors should not be overwhelmed by these so-called spectacular productions.

As an illustration of what I mean, let us take the "School Days" picture. There are no mob scenes in this feature. It is a simple, human story of a country boy's trials and tribulations with a moral subtly woven into the fabric of the photoplay. The rural scenes are gems of photography, and in these scenes and others in the city we see only a few people. The appeal these scenes create, the fact that they are more powerful than scenes containing thousands of people, is conclusive proof of my contention.

The picture business, and in fact the history of the Warner Brothers, runs in a cycle. By that I mean that those who bring forth big productions also bring to light new ideas.

There is a hue and cry that the times are dull, that people are not working. Those who make the wail are not worth thinking about, for the reason that they do not amount to anything. People with ability and initiative are always working, and those that haven't the goods are always complaining.

Never in the history of my career in the picture business has there been a greater demand for big box-office attractions. The times have changed, and the clap-trap film play does not stand a chance as a big winner. The only method I know that makes for big successful features is the personal contact in picture making. We are on the ground when the film is being directed, and we do not let our ego get the best of us. As an example of what I mean by personal contact, just take the cases of Belasco and the Shubert's. These men personally supervise all plays before the public sees them, with the result that they are patronized by thousands of people who make success possible.

"Individualists"

That's the word

Messrs. Funk and Wagnall define it as—
"Those who are INDEPENDENT *in thought and action"*

The whole policy of the AL LICHTMAN CORPORATION is based on that definition

The film business is hungering for new ideas and real ideals

We have this to offer the industry:—

New ideas in production and distribution
Real ideals in production and distribution
Preferred Pictures plus
AL LICHTMAN DISTRIBUTION

That's our whole story in a nutshell.
It's an INDEPENDENT principle

Our first production—"Rich Men's Wives" is an Independent production—*Because*, created by *"Individualists"*—It is distinctly original in theme and treatment

PREFERRED-PICTURES-INC.
B.P. Schulberg -*Pres*- J.G. BACHMANN-*Treas*

AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

In the Independent Field

Independent Publicity Experts Doing Their Bit in Helping Put Business on the Map

THAT publicity, advertising and exploitation experts connected with national State rights distributors and local exchanges have contributed materially to the forward step taken by independent productions during the past year and will be called upon to play an even more important role this coming year are admitted facts. Independent productions that made money this past season were those that were most elaborately exploited. In fact, without the exploitation given them it is doubtful if most of them would have attracted the public attention that they did receive.

The independent exchangeman has come to realize the necessity of a competent publicity and exploitation staff and we note that the more prosperous exchanges are those who maintain such a force. This fact proved itself this past season. Pictures that were cleverly exploited ran away ahead of the receipts grossed by the same pictures in territories wherein it lacked proper publicity backing. This writer could name several productions, but space prevents going into this situation at any great length.

The season in New England was bad, not so much because exchanges there lacked the proper financial backing, but more so because they did not properly exploit their pictures. While other territories were "plugging" New Englanders kept their pictures virtual secrets. That exploitation there is as important as anywhere else in this country was established into an absolute fact through the showing made by Arrow Film Corporation, which sent J. Charles Davis to Providence, R. I., last December and put over "Ten Nights In A Barroom." The Victory Theatre saw every record go down to smash. Later Lee-Bradford repeated with "Determination," but in both instances the national distributors had to exploit the picture.

Bill Haggerty, who until a few months ago was publicity man for Tony Luchese's enterprising De Luxe Film Exchange, Philadelphia, is now handling the copy at Dave Starkman's Woods Theatre in Atlantic City.

Dick Weil, since the return of D. Charles Davis, 2d, publicity advertising and exploitation director of that wonderful organization, Arrow Film Corporation, has been looking after the press books for that firm.

Sh! Sh! We'll let you in on a secret. Eddie Bonns, publicity director for Warner Brothers, and his associate, Louis Marangella, have collaborated on a popular song, entitled "Main Street," and it's a cookoo. Nifty words and catchy music.

And Bonns and Marangella are not the only independent publicity experts who have invaded the music business, for, take it from the writer, E. O. Van Pelt, the exploitation genius of Producers' Security Corporation, wields a wicked musical pen, and only this week we heard the Biltmore orchestra play his latest composition, "The Country Flapper."

Bert Ennis is one of the hardest workers in the independent field. His big chief, the popular Louis Weiss, of Weiss Brothers, will swear to that. And so will this writer, for we have seen Bert at work—and hard work at that. Bert's got a stiff job ahead of him, for the Weiss Brothers are planning quite a number of big releases for the coming fall.

Tom Bible is exploiting "Determination" for David Segal of Royal Pictures Corporation, Philadelphia, in eastern Pennsylvania.

George Fecke is handling "Yankee Doodle, Jr.," in New York City. He will handle the exploitation on this picture for his dad, George Fecke, of Motion Pictures Distributors, Inc., of Boston, who owns the New England rights to that picture.

Leon Rubenstein has stopped turning out his Boston regional. Business must have been bad, for Leon was seen in New York recently. However, Leon and the rest of the regional boys should make it a regular practice of studying the tactics utilized by those two hustlers, David Barrist and Charles Goodwin, who in "The Exhibitor," published in Philadelphia, are turning out one of the best trade papers we know of. The regionals seem to be fading out. Not one paper, excepting the one in New York and the Philadelphia publication, occupied more than twelve pages. The Canadian sheet this week had only four pages. Boys, it's tough.

Frank G. Hard, publicity man for the Pittsburgh Federated office, spent a few days last week in Western Pennsylvania putting over "Where Is My Wandering Boy ToNight?" He did particularly good work at the Nemo in Johnstown, Pa.

Nat Rothstein, who is supervising publicity for R-C Pictures and Equity, is holding down two jobs remarkably well. This writer was given an insight into the publicity campaign that Nat will conduct in conjunction with "In the Name of the Law," and we'll state right here that it is the best we've lamped in a long, long while, and if Rotbstein doesn't burn 'em up with his methods, we'll treat the bunch to a pass to a Far Rockaway oatb.

We suggest that publicity men pounding out copy for trade press publicity lamp over Matt Taylor's suggestions embodied in a special article published elsewhere in this number.

F. P. McGovern, formerly exploitation man for Supreme Photoplays, Inc., Pittsburgh, is now managing the new Victoria Theatre in Altoona, Pa.

Weshner-Davidson Advertising Agency, handling the accounts of C. C. Burr, Graphic Film Exchanges, Di Lorenzo, Inc., and others, is a hustling combination, and it will pay independent men who want the services of competent men to look these boys over.

Speaking of advertising syndicates catering to the trade, we know of none better than that which Capt. Merritt Crawford conducts in the Longacre Building, New York. The "cap'n" knows the publicity game backward and has surrounded himself with a staff of experts. Among these are Bill Holland, one of the livest advertising men this writer knows of, and Charles Hastings, an exceptionally clever writer with experience that includes both the newspaper field and legitimate stage. Hastings was formerly personal publicity representative for George Arliss. Look up Crawford; it'll pay you.

Esther Linder is apparently trying to go her tutor, the popular and esteemed Nellie Revell, one better. Poor Nellie is still laid up, but as cheerful as ever. When everything is seemingly going wrong, it will be well for publicity experts to think of Mrs. Revell still wearing a smile, despite the fact that this is the third year in bed. And Esther is taking no chances, for besides sending us copy exploiting C. B. C. Film Sales Corporation, she is also helping the Hallroom Comedies, Snapshots, Eddie Polo and other Joe Brandt and Jack and Harry Cohn enterprises on the map.

Max Cohen has acquired a series of Dorothy Gish and Wallace Reid two-reelers, made for Majestic, that he is planning to exploit in a unique fashion. Go to it, Max.

Charles Inman, a Boston newspaper man, is perfecting a publicity plan destined to help independent exchanges in New England put over their pictures in theatres in that vicinity.

Foster Moore, publicity and sales manager for Herman Jans, is a born optimist. Foster admits the past season wasn't so "very good," but then, he adds, "I'm still a young feller and you never know what we'll pull next" Righto, young feller.

Who says you can't successfully do a half dozen things at one time. Lou Berman of Independent Pictures Exchanges of Philadelphia and Washington manages both offices, helps negotiate the big contracts and incidentally supervises all exploitation on his pictures. And we don't know of a single State rights exchange anywhere in this country that made the money that Lou's enterprises grossed last season.

Arrow Breaking Broadway Record

The fact that the day of the Independents is here is again demonstrated by the fact that the Arrow Film Corporation is represented for the second time in one of Broadway's foremost theatres with one of their productions. First came "The Innocent Cheat," the big Arow-Ben Wilson special which enjoyed phenomenal success at B. S. Moss' Broadway Theatre. Now comes the announcement of the booking of the big James Oliver Curwood special, "God's Country and the Law," at the Mark Strand Theatre, Broadway and Forty-seventh street.

A WINNING HAND OF ENTERPRISING FILM MEN
Being the executive staff of Weiss Brothers' Artclass Pictures Corp. Left to Right: Louis Weiss, Adolph Weiss and Max Weiss, and Bert Ennis, exploitation director

Read Page 110

OPEN MARKET

Some Pointers About

BETTY BLYTHE

in

"How Women Love"

Star

Betty Blythe fresh from her triumphs in "The Queen of Sheba," "Fair Lady" and "His Wife's Husband." The most beautiful dramatic artist on the American screen.

Story

Story founded on "The Dangerous Inheritance" by Izola Forrester, published as a novel by Houghton-Mifflin, now being syndicated in leading newspapers throughout the country. An elaborate society melodrama of metropolitan life against a background of wealth and operatic Bohemia.

Cast

Supporting Miss Blythe are the following players: Gladys Hulette, Robert Frazer, Charles Lane, Julia Swayne Gordon, Harry Sothern, Henry Sedley, Katherine Stewart, Templar Saxe and Signor Salerno. These names must carry weight with all genuine "fans" and experienced exhibitors.

Director

Kenneth Webb, who has been with the Whitman Bennett Studios almost continually since leaving Famous Players. He directed Miss Blythe in "Fair Lady" and "His Wife's Husband."

Scenario

By Dorothy Farnum, who wrote the scripts for "Fair Lady" and "His Wife's Husband"—regular writer for the Whitman Bennett studios in conjunction with productions directed by Mr. Webb.

Sets

By Elsa Lopez formerly with Griffith and Famous Players—art director for "Fair Lady" and "His Wife's Husband." The sets will be as elaborate as any ever constructed by the Whitman Bennett Studios for First National or United.

Atmosphere

The atmosphere combines New York "high society" and "Bohemia." It is correct to the most minute detail. Two hundred extra and type artists are used in the "society opera" episode alone.

B. B. PRODUCTIONS, Inc.

JAMES A. GAUSMAN, *Sales Manager*
15 West 44th Street, New York City

Big Pictures For Big Buyers

The Howells Sales Company will offer at least

TWELVE FEATURES

for independent release in the 1922-23 season. It took this organization a year to get this product, as they were very carefully selected.

Three of these are ready for immediate release

"SON OF NAPOLEON"
"SOLD FOR A MILLION"
"COUNT CAGLIOSTRA"

Write for details of the other features

Some of our pictures now playing

Poli Negri—"Vendetta"

Poli Negri—"Intrigue"

Herbert Rawlinson and Catherine Calvert
"You Find It Everywhere"

Violet Hopson and Stewart Rome
"Daughter of Eve"

Grace Darmond "Hope Diamond" serial

Son of Tarzan—Serial

HOWELLS SALES COMPANY

729 7th AVENUE NEW YORK CITY

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

American Releasing

DARING DANGER. Good program picture, if you like westerns. H. L. McClure, Gem Theatre, Sidney, Ohio.

SISTERS. I consider this picture the best I have played since the first of the year, and I have played many of the so-called big pictures. Patronage; family. Attendance; great. N. F. Page, Rialto Theatre, Superior, Wisconsin.

Associated Exhibitors

ANNE OF LITTLE SMOKY. Good, pleased all. Somewhat drawn out. Well acted. Put a good two-reel comedy with it, if you run it. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

Equity

STRAIGHT FROM PARIS. C. K. Young does it up well. A good picture. Advertising; lobby, newspaper. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

STRAIGHT FROM PARIS. Young plays splendid part. Just fair picture. Rotten print, so dark you couldn't see at times. Advertising; ones, threes, photos, slides, two papers. Patronage; mixed. Attendance; poor. E. T. Dunlap, Dunlap Theatre, Howarden, Iowa.

WORLDLY MADONNA. While we find the theatre public do not like double parts, still Clara Kimball Young pleased by her finished acting. She has always proven good in this city. Advertising; usual. Patronage; best. Attendance; excellent. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

First National

CUP OF LIFE. Here is a 100 per cent picture that any audience will enjoy. Good photography, fine acting and thrills galore. Book it by all means. You can't go wrong. Advertising; two ones, one three, slide. Patronage; small town. Attendance; poor, due to floating theatre in town. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

HAIL THE WOMAN. One of the most perfect pictures I have ever been privileged to exhibit. Gave special screening. All pleased. Advertising; extensive. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HOMESPUN FOLKS. I class this up among the good ones. It's different and will please. Will stand advertising. Patronage; small town. Attendance; poor. E. E. Corr, Princess Theatre, Thompson, Iowa.

MAN-WOMAN-MARRIAGE. Good picture, but not as wonderful as they say it is. Will satisfy about 80 per cent. Advertising; usual allotment of advertising. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

MOLLY-O. Very good show. A lot of the curious came to get a look at Mabel. Advertising; twenty-four sheet, ones, photos and slide. Patronage; small town. Attendance; good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MOLLY-O. Opened to fair business, but picture did not seem to hold up. All who saw it liked it. First National gets the cream on this one, along with the rest of their specials. Advertising; plenty of newspaper display to pack any theatre, ones, threes, cards. Patronage; mixed. Attendance; fair. J. S. Kallett, Strand Theatre, Rome, New York.

What Do You Say?

Walter Odom, Dixie Theatre, Durant, Mississippi, says, "I hope every picture show exhibitor, all over the whole continent, will use these information columns to make known to us the good pictures and the ones to keep away from. Don't neglect this! Let's all pull together for better pictures. When the producers treat us fair let's tell them: when pictures pinch us, let's holler."

What do YOU say? There's always a report blank on last page of this dependable tip department. Use it today!

PLAYTHINGS OF DESTINY. Excellent picture. High rental cost prevented a profit. Should have made money on this, picture was shown for the benefit of the kiddies' milk fund. Advertising; newspapers, billboards and the endorsement of the civic clubs. Patronage; high class. Attendance; fair. John A. Schwalm, Rialto Theatre, Hamilton, Ohio.

RIVERS END. For a mounted police picture, it would be hard to beat. Was well liked by my patrons. Advertising; ones, threes, photos, newspapers and screen. Patronage; neighborhood. Attendance; good. Edw. W. Werner, Windsor Theatre, Canton, Ohio.

SEVENTH DAY. Poor ending. Not 1-2-3 with "Tol'able David" or "Sonny." Just fair. They won't go out praising it. Business below average. Patronage; neighborhood. Attendance; poor. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

THE SILENT CALL. We have played many "Curwoods," but this has anything faded we have ever shown. Strongheart is a wonder dog, no doubt. This is all that reports department has claimed. We follow these reports very carefully and book accordingly. Many comments from patrons who had been waiting for this for months. Advertising; heavy. Patronage; county and village. Attendance; fair. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

SMILIN' THROUGH. Wonderful. The greatest advertising chance of a decade. You can't do or say too much. Advertising; some of everything. Patronage; small town. Attendance; good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

SMILIN' THROUGH. Lived up to all advance promises. Proved big success and did business in spite of opposition of Charlie Chaplin in "Pay Day." Editorial in one paper and letter of appreciation from editor of another paper, on film. Buddy Stuart, Hope Theatre, Dallas, Texas.

Fox

ARABIAN LOVE. Another Valentino. A good program. Advertising; sequel to "Sheik." Patronage; young. Attendance; fair. L. R. Barlydt, Quincy Theatre, Quincy, Massachusetts.

BIG TOWN ROUNDUP. Mix always good, though this is not as good as some. Advertising; extra twenty-four and banner. Patronage; mixed. Attendance; pretty good. S. H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

CONNECTICUT YANKEE. An excellent production, but failed to register here. Advertising; window cards, boards, programs, etc. Patronage; mixed. Attendance; poor. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

LAST TRAIL. Good picture, fair box office value. Advertising; newspapers. Patronage; general. Attendance; fair. Stanley Chambers, Palace Theatre, Wichita, Kansas.

LAST TRAIL. A Zane Grey story with a fine cast. Got big business and pleased immensely. One you cannot go wrong on if your people like action or western pictures. Lots of action, but not the burlesque kind. Worthy of any theatre. Ben S. Morris, Temple Theatre, Bellaire, Ohio.

LAST TRAIL. A rapid fire western. Everyone pronounced it good. Advertising; posters. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

PARDON MY NERVE. Good if patrons like the western type and the majority of movie patrons probably prefer out-door pictures. Advertising; posters and newspapers. Patronage; country town. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

PERJURY. This is a good picture of its kind, very dramatic in theme. William Farnum holds the audience in a vice-like

Straight from the Shoulder Reports

grip. Advertising; usual allotment of posters, slides and programs. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

QUEEN OF SHEBA. Patrons reported it a splendid production. The best that has been said is not enough. Advertising; banners, photos, ones and threes. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SHACKLES OF GOLD. A fair picture, but not a story for Farnum. Give me Farnum in western stories such as "When a Man Sees Red," "Riders of Purple Sage," "Rainbow Trail," and he would be the best drawing card on the market. Advertising; average. Patronage; mixed. Attendance; fair. G. K. Nenes, Liberty Theatre, Miami, Arizona.

THUNDERCLAP. A very fine picture and one that will please. Had many compliments on it. Go after this one and you'll never regret it. Advertising; billboards. Patronage; all classes. Attendance; good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Goldwyn

DANGEROUS CURVE AHEAD. An up-to-the-minute picture and true to life. Your audience will like it. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

GRAND LARCENY. Public cared very little for the story. Advertising; newspapers, etc. Stanley Chambers, Miller Theatre, Wichita, Kansas.

MADE IN HEAVEN. Tom Moore always pleases. Advertising; billboard and paper. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

WET GOLD. The most interesting underwater picture I ever saw. Advertising; none. Patronage; all classes. Attendance; good. C. W. Jennings, Rovonia Theatre, Ore Bank, Virginia.

Hodkinson

FACE OF THE WORLD. The picture very good. Some remained to see it twice. Advertising; paper, one sheets, photos, slides, etc. Patronage; country town. Attendance; fair. H. Harvey, Palace Theatre, Dixon, California.

THE LIGHT IN THE CLEARING. Produced by T. Hayes Hunter; he directed "Earthbound," a classic. Written by Irving Bacheller; a clever story teller. Acted by a competent cast. Awful! Impossible! and Senseless! for me. Seven reels of the most tedious, boresome stuff I ever inflicted on this long suffering public. Roasted here to a finish. They just said rotten! and the sad part of it was they called the turn. Keep off this, it isn't worth playing if you get it for nothing, and let your patrons in free, for they'd want to charge you for what it did to them mentally. Advertising; usual. Attendance; good. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RIP VAN WINKLE. Nothing to it, had to pull it off. Suitable for a school picnic or an undertakers' bazaar. Advertising; sixes, threes, ones, heralds. Patronage; usual. Attendance; poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SPENDERS. I found this one to be A No. 1. Didn't draw very well, but no fault of the picture. Pleased 99 per cent. Patronage; mixed. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Metro

CONQUERING POWER. An excellent production. Alice Terry and Valentino again scored. Such pictures as this if reasonable enough to get over, will mean life to theatres. Advertising; thoroughly. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Paramount

AFTER THE SHOW. Too slow; cut two reels out and it's good. Wm. De Mille overdoes, puts too much stuff in everything. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

BEAUTY'S WORTH. Patrons differed on this; some said "fair," others "fierce." Should say it pleased about fifty-fifty. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BOOMERANG BILL. Starved to death on this one. No one but a roughneck would come in to see a picture with a name like that. "Boomerang Bill"—some name! We don't want to be boomeranged any more; not long ago we had "Boomerang Love" from this same company. A little long on this "boomerang" stuff, it seems. "Watch 'em, Fido!" Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

THE CHARM SCHOOL. Just the kind of a picture that the fans like Reid in. Drew well. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskaden, Music Hall, Keyser, West Virginia.

CITY OF SILENT MEN. Tom Meighan does fine in this one. Cast and story good. Can be used as special. Advertising; regular. Patronage; small town. Attendance; fair. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

ETERNAL LIGHT. Good picture. Had a choir of forty boys and girls, but failed to get them in. Daylight and fine weather against us. Advertising; usual. Patronage; regular. Attendance; very poor. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

GET RICH QUICK WALLINGFORD. Good comedy. Pleases the majority. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

Pathe

FELIX O'DAY. Exceptionally good program picture. Advertising; lobby and daily papers. Patronage; laboring class. Attendance; fair. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

GIRL IN THE WEB. Good mystery play filled with enough interest and suspense to make it a fair program offering. Advertising; newspaper, posters, handbills. Patronage; small town. Attendance; fair. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

THE SAGE HEN. A No. 1 picture. A high-class western. Gladys Brockwell does wonderful acting. It really brings tears and laughter. Many favorable comments. Patronage; mixed. Attendance; good. Emily P. Kenney, Pastime Theatre, Northwest Harbor, Maine.

WOMAN WAKE UP. An old theme handled in a fairly favorable manner. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

R-C

THE BIGAMIST. One of the worst I ever laid awake and tried to see. Why? Tell me, please, do we have these English things at any price? Just one more like this and my people will make me take to the short grass. Enough stalling in this to discourage anyone. As near nothing as we have ever shown. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BILLY JIM. Better than "Duke of Chimney Butte." Star is good drawing card in this city. Advertising; regular, newspaper. Patronage; mixed. Attendance; good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

THE FIRST WOMAN. Very good picture with Mildred Harris as the star. Fine plot with good ending. Advertising; photos, posters and handbills. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

QUEEN OF THE TURF. Five full reels of first-class entertainment. Exceptional photography, some wonderful shots. Advertising; twenty-fours, one six and two threes, photos, six ones. Patronage; small town and tourists. Attendance; good. K. C. Collins, Amusu Theatre, Strattan, Colorado.

Selznick

CHIVALROUS CHARLEY. One of the best Eugene O'Brien pictures we have run. Plenty of action and fun. Book it. Advertising; photos, posters, newspapers and bills. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

SHADOWS OF THE SEA. Only an average program picture, however nobody complained. Advertising; ones, threes, sixes, slide and programs. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

WIDE OPEN TOWN. We think it one of the best things Conway Tearle has ever done. By the way it is time he was making a good one. Conway has been slipping lately. This one pleased and will restore confidence. Play it by all means. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

United Artists

WAY DOWN EAST. The best picture I ever had. Played two days, the first day had to hang out the S. R. O. and then couldn't keep them out. Thos L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

Universal

THE DEVIL'S PASSKEY. Fine acting but the story was punk. This was the worst we ever had slipped on us for a special feature. Half the people walked out in the middle of the picture. Advertising; extra heavy. Patronage; small town. Attendance; fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

DON'T GET PERSONAL. Ran this on Saturday to farmers, mill people and society folks and pleased them all. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

FOOLISH WIVES. Opened to a big matinee, but before half of "Foolish Wives" was over I felt foolish to see my audience

Straight from the Shoulder Reports

disappearing. Night very bad and next day terrible. The worst picture I ever played. Hurt business for the next week after. I buried it. Advertising; unusual. Patronage; mixed. Attendance; very poor. J. S. Kallett, Strand Theatre, Rome, New York.

THE FOX. I have used a few of Carey's and reviewed many others in Moving Picture World. I can't say that the productions bat up anywhere near three hundred, but I want to take my hat off to "The Fox." Good plot, stupendous action and best of all a most liberal helping of some of the greatest western scenery that I have seen on the screen. Every American ought to see this production, if only for the scenery. Advertising; slides, one sheets, announced on monthly program. Patronage; village and rural. Attendance; poor, account of muddy roads. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

THE KISS. A good picture with plenty of action. Did not take good with my house though. Advertising; billboard. Patronage; town and country. Attendance; fair. O. K. McNemar, New Electric Theatre, Burnsville, West Virginia.

KISSED. Miss Prevost plays with deft touches and brings out all the attractive qualities to be found in the story of this nature. The more sedate class of patrons may not be interested, but youth will understand and enjoy the many kissing episodes. Frank Glendon has made a likeable hero and Lloyd Whitlock a clever Dr. Moss. This picture was carefully staged, the ballroom scenes being attractive. A good feature. Patronage; general. Attendance; good. Harold Clouse, Hollywood Theatre, Highwood, Minnesota.

PLAYING WITH FIRE. Good picture for any program. In my own estimation sub-titles helped to carry picture through. Pleased everyone. Advertising; ones and threes, slides. Patronage; small town. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

WONDERFUL WIFE. A good picture for a society town, won't take with all classes. Advertising; ones and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Vitagraph

GOD'S COUNTRY AND THE WOMAN. Fine northern picture, wonderful scenery. Curwood pictures always draw here. Pleased all. Advertising; newspaper and lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

MAN FROM DOWNING STREET. Deals with Rajahs and British secret service men in British possessions. Women did not care for it. Just fair in my estimation. Our patrons like modern American stories. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

RAINBOW. Vitagraph had to substitute on me and this thing apparently was the first that the slipper happened to lay his hands on. Posters were enclosed with it. The Moving Picture World review has it sized up about right. Probably would have been considered quite some production eight years ago, but is not up to present day standards. Sometimes I feel as if I could preach a whole page about my views concerning the hundreds of mediocre features produced yearly under the policy of get-the-small-exhibitor's-contract-for-52-picture-a-year-and then-hustle-to-beat-thunder-to-grind-one-out-ready-for-him-each-week. "Rainbow" strikes me as a very typical example. Every small exhibitor who signs a 52-a-year contract is encouraging this waste in our industry. Advertising; one sheet. Part of lobby display (remainder would have repelled instead of acted as an attraction). Bottom third of three sheet, top consisted of view of a tramp attacking heroine and would have kept out the very class of patronage that I am working hard to get in. Patronage; village rural. Attendance; poor. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

SON OF WALLINGFORD. Very good picture. Comedy-drama of today. Advertising; regular. Patronage; middle class. Attendance; fair. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

TOO MUCH BUSINESS. A clever, entertaining picture of the kind that does not have anything big to aid exploitation and which does not have the advantage of national advertising to bring them in. But a picture that will satisfy any audience. Advertising; fully, lobby, one column eight inches in two evening papers. Patronage; rural town. Attendance; fair. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Comedies

FALL GUY (Vitagraph). Not as good as usual Larry Semon's, but satisfactory. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

FOR LAND'S SAKE (Educational). The best "stunt" comedy in many a day, and for slapstick the "Mermaids" are in a class apart. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

THE PALE FACE (First National). Judging by the price I thought his new comedies were wonders, but this, the first I tried was not to be compared with some of those he made for Metro. Be careful not to step on this too strong. Advertising; more than ordinary. Patronage; small town. Attendance; poor. A. LaValla, Community Theatre, Bethel, Connecticut.

PAY DAY (First National). A good two-reel comedy. It's too short. Not worth the money we paid for it when we came to count up after the last show. Patronage; neighborhood. Attendance; fair. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

THE PLAYHOUSE (First National). A very original double exposure affair, that is decidedly unfunny. Not to be compared with the comedies this "comic" released on the Metro program, despite the "requested rentals" are much more, exhibitors if you haven't booked this series, go slow. If the "Playhouse" is a sample, they are an inferior lot. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Serials

ADVENTURES OF TARZAN. (State Rights). First two episodes capacity house. Will run next Saturday 14th episode to about 100 people. It has absolutely killed the serial business. Advertising; every way possible. Patronage; all classes. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

Short Subjects

LEATHER PUSHERS (Universal). Attendance falls off weekly on this series. Very sorry I booked it, because of harm it has done us. Advertising; mailed programs, two newspapers. Patronage; very ordinary. Attendance; poor. F. F. Von Court, Royal Theatre, Princeton, West Virginia.

MOVIE CHATS (Hodkinson). Have run first four. I pulled for good house on number one and made a talk before reel started. Told patrons the why and wherefore of movie chats. They like it. Advertising; usual. Patronage; small town. Attendance; poor to fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

State Rights

ASHAMED OF PARENTS (Warner Bros.). Good picture, pleased 90 per cent of audience. Four misframes. Why don't the distributor send inspected films. Advertising; one sheets, threes, photos and newspaper. Patronage; better class. Attendance; poor, on account of ice cream festival and free moving picture show. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TEN NIGHTS IN A BARROOM (Arrow) Patrons liked it. We played this percentage. The picture got the money—we had the work minus the money. The exhibitor should get the 60 per cent and the picture 40 per cent. We have decided to play no more percentage pictures other than on this basis. Attendance; fair. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Beauty's Worth

(*Marion Davies—Cosmopolitan-Paramount—6,751 Feet*)

M. P. W.—An amiable little story has been dressed up with the customary Cosmopolitan lavishness, directed by Robert G. Vignola and interpreted by a large and competent cast for the purpose of creating a vehicle for Marion Davies.

N.—It ought to get by as well as anything Miss Davies has ever done.

T. R.—Judged from a purely artistic standpoint "Beauty's Worth" registers as a delight to the eye.

F. D.—Attractive production and visual appeal goes with star.

E. H.—A study in style, an intensive one, with a made-to-order story that gets better as it develops.

For Big Stakes

(*Tom Mix—Fox—4,378 Feet*)

M. P. W.—Fire scene in Fox production starring Tom Mix is big thrill.

F. D.—First rate for star's admirers and the Western fans in general.

E. H.—An expensive and well produced comedy-drama.

T. R.—A typical Western, full of real live action and holding possibly a greater chance for the star to "show off" than in any of his former pictures.

N.—It moves along rapidly enough for those who like action in the raw.

The Storm

(*House Peters—Universal—7,400 Feet*)

M. P. W.—From a showman's angle, "The Storm" is a knockout. It has everything!

N.—Here's a picture for you! It towers over anything of its kind ever presented on the screen.

T. R.—One of the finest pieces of motion picture art that has ever been exhibited on the American screen is "The Storm."

E. H.—A winner!

F. D.—"The Storm" is one of the best of the Northern pictures recently released, and there has been a number of them.

South of Suva

(*Mary Miles Minter—Paramount—5 Reels*)

M. P. W.—Never has Mary Miles Minter appeared more attractive or charming.

F. D.—Common place story but good direction keeps it interesting.

T. R.—The best that can be said regarding "South of Suva" is that it is very prettily photographed and provides charming backgrounds for the dainty figure of the star.

E. H.—A South Sea Island picture minus shipwreck and plus genuine-looking backgrounds. Also a story that tracks and occasionally touches new ground.

N.—The big appeal of this one is that it's a bit different from the present run of film stories.

One Clear Call

(*H. B. Walthall—First National—7,450 Feet*)

M. P. W.—Good all-around entertainment.

E. H.—Artistic production. . . . Moderate entertainment of the society-mystery type.

F. D.—Fine acting and direction make vivid and interesting drama.

T. R.—The most significant fact about this picture is that it stretches over seven reels and yet—there isn't a superfluous inch of film in it.

N.—A 90 per cent. film depending upon its story, cast and direction rather than spectacular appeal.

Our Leading Citizen

(*Thomas Meighan—Paramount—6,634 Feet*)

M. P. W.—Delightful comedy-drama.

T. R.—Very pleasing comedy-drama.

N.—He has crowded it full of charming incident, considerable local color and as fine a sample of homespun realism as has come forth in some time.

F. D.—Pleasing comedy offering that should go well.

E. H.—Should go well.

Tracks

(*Noble Johnson—Associated Exhibitors—5,466 Feet*)

M. P. W.—A Western enriched with a little deeper human interest than usual.

T. R.—It is well done and creates some good thrills.

F. D.—Interesting Western built from familiar material.

N.—As Westerns go, this one has few qualities that distinguish it as being off the beaten path.

A Woman of No Importance

(*Featured Cast—Selznick—5 Reels*)

M. P. W.—Interesting picturization of famous Oscar Wilde play.

F. D.—Not an asset to the campaign for better pictures.

T. R.—The play makes interesting fare.

N.—Satisfying entertainment since it tells a story with a moral, builds well through a sequence of interesting scenes and is competently acted

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Motion Picture Salesmen Elect Baren President

At a meeting of the Motion Picture Salesmen, Inc., June 6, in New York the following officers were elected: L. Lawrence Baren, Pioneer, president; Jesse Levine, Paramount, first vice-president; Benjamin Rapoport, Pioneer, second vice-president; Louis Weinberg, Select, treasurer; E. C. Bullwinkle, Vitagraph, financial secretary; Samuel Shapin, Climax, recording secretary; William Osborne, Robertson-Cole, sergeant-at-arms; Harry Furst, Universal, trustee; Meyer Solomon, Select, trustee. The Executive Board is composed of Benjamin Roman, Goldwyn; Nathaniel Liebeskind, Apollo; Herman Kram, Arrow; Matty Kahn, Apollo; Jesse Levine, Paramount.

On July 21, the first annual outing will take place at the Bear Mountain Inn. The management of each exchange has consented to call it a holiday.

Gunning Sued Over Percentage of Film Receipts and Notes

Suit has been filed in the New York Supreme Court by the Commercial Traders Cinema Corporation against Wid Gunning, Inc., to recover $5,192. On the ground that the defendant is a foreign corporation Justice Donnelly issued an attachment against the property of the defendant in this jurisdiction to insure the payment of a possible judgment.

It is charged by the plaintiff that in September, 1921, the plaintiff and F. C. Gunning entered into an agreement by which Gunning assigned to them 40 per cent. of the receipts from "Our Mutual Friend," and authorized the F. B. Warren Corporation, distributors, to pay over this percentage.

Subsequently, it is alleged, on December 5 last, Gunning borrowed from the plaintiff $21,000, giving several notes as security and assigning to the plaintiff 70 per cent. from the receipts of the above picture. It is claimed the notes matured and are still unpaid, and that from the proceeds of the percentage agreement on the receipts from the motion picture, there is still due the sum that is being sued for.

A Club of Non-Union Projectionists Formed

A statement issued by George H. Cole, president of the Reel Club, Inc., motion picture projectionists, says that the organization has been instrumental in obtaining positions for a large number of its members in theatres where union men are not employed.

The club was organized in January, 1922, and was granted its charter under the membership laws of New York in February of the same year. The club, according to Mr. Cole, is not operated to encroach on the premises of union labor, and its members take positions only in theatres which maintain an "open shop" policy. "We are not strike-breakers in any sense of the word," Mr. Cole explained.

The offices at present are at 121 East Twenty-third street, New York City. The officers are George H. Cole, president; W. Spencer, secretary; H. Fitchew, treasurer; Walter O'Rourke, Leroy Withers and Ralph Stillings, board of directors.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Fools First"

Marshall Neilan's Melodrama Full of Thrills

Reviewed by Clarence L. Linz.

A thrill in every foot of the film, "Fools First," a Marshall Neilan picture released through First National, holds the audience spellbound and causes them to laugh with reactionary relief when "The End" shows on the screen. From the standpoint of real life, it is rather an impossible plot, but it is fine theatrical entertainment.

The picture received its premier at Crandall's Metropolitan Theatre in Washington, where the box office receipts indicated the entertainment value of the film. It is a melodramatic romance dealing with the experiences of a young forger and a girl who undertook his reformation. The early episodes of the play reveal the activities of a band of crooks, under the leadership of Tony, the Wop, who provides some exciting incidents.

There is enough murder and knife play to satisfy anyone—to offset that there is a balancing quantity of comedy and romance.

Richard Dix and Claire Windsor contribute excellent impersonations in the two leading roles. Claude Gillingwater, as a new type of millionaire banker, interested in criminology, is excellent. Helen Lynch, as the "human lure," assistant to the gang, and Raymond Griffith, as the "Wop" head of the gang, carry their work well. The child who plays an important bit attracted attention.

The Cast

Tommy Frazer.....Richard Dix
Ann Whittaker.....Claire Windsor
Denton Drew.....Claude Gillingwater
"Tony, the Wop".....Raymond Griffith
Spud Miller.....George Siegmann
"Blondie" Clark.....Helen Lynch

Suggested by the Story by
Hugh McNain Kahler.
Directed by Marshall Neilan.
Length, 5,773 Feet.

The Story

A young forger gets three years up the river and when he returns he finds his girl waiting for him. She gets him interested in a scheme for robbing the bank in which she is employed. They plan a robbery which is to take place in one year. He gets the money, but becomes remorseful and agrees with a confederate to give it back. The gang meets him on his way back and gets the box of money. He tells the girl what has happened and they go to the home of their employer and explain the situation. Here they learn that the box contained only paper and that the president of the bank had caught onto their scheme. He forgives them and the two start out upon the straight and narrow.

"A Pair of Kings"

Larry Semon amid palatial settings worthy of a grand and glorious feature production is a good comedy note in itself. It is only the material appointments that are plutocratic, however. Here is low comedy dressed up in silks and ermine, and the accustomed eye will detect the over-all and barnyard simplicity of the actions underneath the new grandeur. The pompous introduction and sweeping sub-titles cleverly accentuate the crudeness that is to follow and altogether this is one of the most unusual and successful of Semon's recent contributions. If you want a rough and tumble farce, consisting of a succession of hard fights, here it is.—M. K.

IN THIS ISSUE

"Fools First" (First National)
"Up in the Air About Mary" (Associated Exhibitors)
"Slim Shoulders" (Hodkinson)
"Perils of the Yukon" (Universal)
"The Understudy" (F. B. O.)
"While Satan Sleeps" (Paramount)
"The Real Adventure" (Cameo)
"When the Devil Drives" (Associated Exhibitors)
"Trimmed" (Universal)
"Nine Seconds From Heaven" (Rialto)

"The Understudy"

Doris May Star of Farce Released by Film Booking Offices of America

Reviewed by Fritz Tidden.

Doris May gives a better performance in her current starring vehicle, "The Understudy," than she has displayed in past releases. She has foresworn to some extent her tendency to overact, with agreeable results, and in acting at the fast tempo the action has been set she strives valiantly to maintain the farce-comedy spirit. Miss May is supported by a cast that works as hard as she does to put the laughs across, and among which Christine Mayo does the most finished piece of acting.

"The Understudy" tells an utterly improbable story, which has always been permissible in farcical entertainment if well handled, of a young woman who masquerades as the fiancee of the absent son of the two old folks with whom she is persuaded to live. The usual situations and incidents developed in this sort of tale are incorporated during the progress of the picture. An attempt has been made to enforce the laughs with ultra rapid action of the characters in the individual scenes, and there is more fast walking across the screen than in any film brought before the gaze of the reviewer in some time.

The Cast

Mary Neil.....Doris May
Tom Manning.....Wallace MacDonald
Grace Lorimer.....Christine Mayo
Martha Manning.....Otis Harlan
Cathbert Vane.....Arthur Hoyt

Story by Ethel M. Hadden.
Scenario by Beatrice Van.
Directed by William A. Seiter.
Length, 4,537 Feet.

The Story

A fond parent whose son has taken too much interest in an actress sends the son West and offers to buy off the annoying woman. When she appears to claim the check the father discovers by means of a photograph that it is not the girl. He invites her to become a member of the family for awhile and all become much attached to the impostor. Of course, it turns out that she is a girl who has taken the actress' place when she was obliged to leave town. The son returns and falls in love with the understudy, is rushed into a marriage with her by the father before the real actress returns to make trouble.

"Trimmed"

Clean Comedy Makes Universal Western Starring Hoot Gibson Satisfactory Entertainment.

Reviewed by C. S. Sewell.

Comedy, clean, wholesome laugh-getting situations, injected into "Trimmed," a Universal picture starring Hoot Gibson, make it a satisfying picture which will provide good entertainment for general consumption. The story itself is a Western melodrama, but it has been brightened up into a comedy drama by the injection of a number of laughs. The situation where the hero after he has been elected sheriff starts out on a mule to capture a murderer and is balked by the balking of the mule that refuses to budge is a gem. Another humorous situation is where the villagers are waiting to give the conquering hero a glorious reception and he makes his entrance ignominiously with a bear at his heels.

There are thrills, too, in this picture, where a footbridge breaks under the weight of the hero and his horse. He survives of course, but how, is not explained. There is also a good fight, and the manner in which our hero captures the culprit is cleverly done.

There is a pretty little romance but not much of the footage is consumed in the telling of this feature; then, too, the locations have been carefully selected and there are many beautiful camera shots.

Hoot Gibson, with his earnest, unaffected manner and good horsemanship, is an almost ideal selection for the hero, and Patsy Ruth Miller is well cast in the opposite role, though she has not much to do. Fred Kohler is a fine type for the villain and the remaining characters are well portrayed. Director Harry Pollard deserves credit for the manner in which he has injected such entertainment value into a conventional type of story.

The Cast

Dick Garland.....Hoot Gibson
Alice Millard.....Patsy Ruth Miller
John Millard.....Alfred Hollingsworth
Bill Young.....Fred Kohler
Nabo Slayter.....Otto Hoffman
Judge Dandridge.....Dick Loreno
Lem Fyfer.....R. H. Sutherland

Story by Hapsburg Liebe.
Scenario by A. F. Statter and Wallace Clifton.
Directed by Harry Pollard.
Photographed by Sol Polito.
Length, 4,583 Feet.

The Story

Returning from service in the A. E. F., Dick Garland enters his home town with a bear at his heels, while his neighbors are waiting to give him a glorious welcome. The political boss nominates him for sheriff, he is elected, but refuses to take orders. He falls in love with the daughter of the former sheriff and soon learns the lay of the land. Starting out to enforce the law, the judge and the boss double-cross a moonshiner and set Dale after him, at the same time Bill Young murders the moonshiner to keep him from squealing. Dale then gets after Young, who bests him in a fight, but when Young seeks to make his getaway on a mule, Dale handcuffs his legs together so he can't get off, and the mule bolts for home, landing him in jail. The gang is implicated in the moonshine deal and the romance comes to a happy conclusion.

Program and Exploitation Catchlines:

Here is a Picture That Will Surely Please You, Fights, Thrills, Western Atmosphere and Above All, Clean, Refreshing Comedy.

Newest Reviews and Comments

"The Real Adventure"

Florence Vidor Star in Well Handled Modern Problem That Makes Engrossing Picture

Reviewed by Fritz Tidden.

"The Real Adventure" is a decidedly worthwhile picture. It deals with a vital modern problem, one that has general interest, in an intelligent manner, and in such a way as to furnish a feature that will wholly satisfy any type of clientele. This same problem has received celluloid treatment before, to be sure, but the interesting way in which it is presented and logically solved in this instance gives it new life. One of the best things that may be said of a picture is that it keeps the spectator's interest riveted for its entire length. "The Real Adventure" does just that. It is a Cameo Pictures production released by Associated Exhibitors through Pathe.

The story has been adapted from Henry Kitchell Webster's novel of the same name. The problem presented in the original, that of a young wife who wants to win the mental respect and be the intellectual companion of her husband and not just his physical mate and more or less of a plaything, sharing his brain as well as his heart, provides a theme that takes intelligent handling to keep it from becoming slushy or trite. And from all departments of production, scenario, direction and acting, it has received that kind of treatment. In addition, there has been injected a number of tried-and-never-found-wanting elements of popular appeal, such as incidents behind the scenes of a musical comedy rehearsal and a wide variety of stunning gowns worn by the chief player, to name but a few of the most prominent. King Vidor directed the production.

Florence Vidor, the star of the picture, gives a performance that is a combination of good acting and personal appeal. She is supported by a company that aid the proceedings greatly by making each character into a human being. The settings are atmospheric and in good taste.

Some of the introductory scenes are rather illogical, and it must be accepted in the beginning that the man who becomes the woman's husband is a millionaire when there is not much conviction, even taking into consideration he may have simple tastes. There are not many millionaires that would ride about town in jammed street cars on teeming rainy days. There would have been just as much conviction in having him just fairly well off instead of possessing a million he doesn't care to dig into for a taxi.

The Cast

Rose Stanton.....Florence Vidor
Rodney Aldrich.....Clyde Fillmore
Mrs. Stanton.....Nellie P. Saunders
Portia.....Lilyan McCarthy
John Walbraith.....Philip Ryder

Story adapted from Henry Kitchell Webster's Novel of the Same Name.
Scenario by Mildred Considine.
Directed by King Vidor.
Length, Five Reels.

The Story

Rose Stanton married Rodney Aldrich, a wealthy and busy lawyer, after a brief courtship. When she begins to realize that her husband wishes her to share his heart, but not his brain, she is unhappy. She studies law so as to be a help to him; he scoffs at the idea. So she leaves him, determined to prove that she is a creature of brains and deserves consideration as such She wants to be his partner, not his plaything.

In New York Rose enters the chorus as a stepping stone to something better. She seizes an opportunity to design the costumes for the show, makes good and is soon the rage on Broadway as a designer. When another man expresses his love for her, Rose realizes that no matter how much a man may be interested in her work, his deepest interest will be in her as a woman. When her husband comes to her, each has a deeper understanding of the other, and Rose goes back to him, determined to be equally successful in the higher career of a wife and mother.

"Slim Shoulders"

Irene Castle Has an Unusually Adventuresome Role in Latest Hodkinson Release

Reviewed by Mary Kelly.

At the moment when Irene Castle doffs her conventional role and decides to play crook, the picture becomes resourceful and entertaining. It has a startling way of upsetting any preconceived notions of how things are going to turn out. Her maneuvers as a burglar result in an orgy of prevarication that is sure of appreciation among comedy lovers. It is in these more or less farcical flights that "Slim Shoulders" is most effective.

Earlier in the picture too much footage is used in depicting familiar situations. The sacrifices of daughters who marry men they hate so as to relieve their fathers of financial embarrassment have been so numerous in screen literature that they should not be elaborated upon. What follows is so unusually interesting in this case that there should be no delay in getting really started.

Another strong point of favor is the vacation angle. The joys of the summer resort are attractively pictured. Some unusually picturesque spots in Florida have been photographed and the sports of swimming, yachting, motoring and golf contribute some refreshing scenes. Irene Castle has never worn more stunning clothes, and that is a significant statement. She can be safely relied upon to interest feminine fans, and her leading man, Rod La Roque, qualifies in this respect, too.

The Cast

Naomi Warren.....Irene Castle
Richard Langdon.....Rod La Roque
Edward Langdon.....Anders Randolph
John Clinton Warren.....Warren Cook
Count Guilo Morranni.....Mario Carrilo
Mrs. Warren.....Marie Burke

Story and Scenario by Lawrence McCloskey.
Directed by Alan Crosland.
Length, 6,050 Feet.

The Story

Naomi Warren is about to marry Edward Langdon just to save her father's financial reputation. She is saved from this misfortune when Langdon is killed in an auto accident, but as her father's note and forgery are in the possession of Langdon's heirs, she is much worried over her father's fate. One night a burglar attempts to rob her room. She cleverly persuades him that she, too, is a crook and together they plot to get to Langdon's safe. Langdon's nephew, Richard, catches her, but lets her go when she promises to go straighht. He continues to see her and believes that she is a crook. When she finally gets the note, she is unable to keep it, as she has fallen in love with Richard and is unwilling to double-cross him. She explains, and he settles everything by asking her to marry him.

"British Castles"

In this Kineto Review are seen brief glimpses of castles and royal palaces in England and Wales. Most of them have been kept in repair, and are at present inhabited, while some of them have fallen into magnificent ruin. One of the oldest shown is Carnaven Castle, which was begun in 1,284 by Edward I, father of the first Prince of Wales. Another is Picton Castle, a Norman structure built in the 14th century. During Cromwell's time it was garrisoned by the forces of the king and put up a brave defense, but finally succombed to the onslaughts of Cromwell's soldiers.—T. S. daP.

"While Satan Sleeps"

Jack Holt's Second Starring Vehicle Is Western Melodrama—Paramount Release

Reviewed by Fritz Tidden.

A combination of two ever popular themes—the fighting parson and the reforming crook—is presented in "While Satan Sleeps," Jack Holt's second experience as the sole star of a Paramount production. The story, which was done for the screen by Albert Shelby LeVino from Peter B. Kyne's novel, "The Parson of Panamint," that ran in Saturday Evening Post, interlaces these two oft-used themes in a clever fashion, and provides a basis for a production that has distinct elements of popular appeal.

Although the basic material of "While Satan Sleeps" is familiar there are several novel twists to the story that give it a semblance of newness. And it has been handled in such a fresh and expert manner by the director, Joseph Henabery, that the combination theme takes on a further appearance of reinvigoration.

Then the acting is so well done that the spectator really loses sight of the fact that he is watching familiar characters go through some quite well known situations and incidents, and raises the picture far above the average of this type of Western melodrama in which the parson cleans up the rip-roaring dance hall in the desert town, and the crook reforms in the end. Holt gives a performance that is decisively convincing, getting his effects with excellent acting technique and displaying a personality that wins immediate sympathy for himself. He is aided by an unusually competent cast that contains many well known names. Mabel Van Buren and Fritzi Brunette do especially distinctive work.

You may catalogue "While Satan Sleeps" as a Western melodrama of a familiar type that is above average.

The Cast

Phil.....Jack Holt
Red Barton.....Wade Boteler
Sunflower Sadie.....Mabel Van Buren
Salome Deming.....Fritzi Brunette
Bud Deming.....Will R. Walling
Chuckawalla Bill.....J. P. Lockney
Absolom Randall.....Fred Huntly
Mrs. Bones.....Sylvia Ashton
Bishop.....Herbert Standing

Story Based Upon Peter B. Kyne's Novel, "The Parson of Panamint."
Directed by Joseph Henabery.
Length, 6,675 Feet.

The Story

Phil, a convict, makes his spectacular escape through the aid of "Red" Barton. He slips into a pawnshop and comes forth disguised as a parson. While drinking a farewell glass with "Red" in a saloon he becomes involved in a brawl and again falls into the hands of the law, easily slipping through by posing as a visiting parson without a parish. Arrested with him is the "boss" of Panamint in search of a parson. Arriving in Panamint, Phil must first fight the keeper of the local dance hall—a battle which sends the fighting pastor down several times, but which ends with the hard-hitting convict the victor. Gradually he wins the respect and affection of the rough element of the town and the love of one of the girls, but, because of his intimacy with the dance hall habitues, comes into conflict with the leaders of his congregation. When victory over the two contending forces in the town seems his, the law which he attempted to trick out of a few years of servitude, steps in and demands its due. But the girl says she will wait for him to serve his unexpired jail term, and the picture ends with her literally keeping her word, when she is seen outside the prison gates on the day he is liberated.

Newest Reviews and Comments

"When the Devil Drives"

Gorgeous Gowns and Some Fine Interior Sets Are Features of This Associated Exhibitors' Film Distributed by Pathe.

Reviewed by T. S. daPonte.

There are several fine sets in "When the Devil Drives," and the clothes that the women wear in several scenes will have an appeal for feminine fans, but the spectators will not feel that their sympathies are entirely with the chief characters of the production because the latter seem to lack steadfastness of purpose. Their emotions and intentions seem to be swayed like straws in the wind, and thereby cause the theme to lack definiteness. There is also one scene which is far from plausible, and that is where a wounded man is taken to a hospital and one of his friends is admitted to his sick room to argue him out of his intention of prosecuting the woman who stabbed him.

There are two attempted murders, but in each case the would-be assassins' plans miscarry and the victims escape with superficial wounds. One person's escape from the attack of a "killer" might reasonably be expected to lend a punch to a film, but two attempts and two escapes seems like trying to drag in thrills by the heels.

The acting is good. Leah Baird and Arline Pretty carry off the honors. The direction is good in spots and poor in others, particularly in one scene where some entertainers appear on a dance floor, but are so far from the camera that they look like manikins.

The Cast

Blanche Mansfield.....Leah Baird
Grace Eldridge.....Arline Pretty
John Graham.....Richard Tucker
Robert Taylor.....Vernon Steel
Nanette Henley.....Katherine Lewis

Story and Scenario by Leah Baird.
Directed by Arthur F. Beck.
Length, 5 Reels.

The Story

Robert Taylor has been paying attention to Blanche Mansfield, but suddenly tells her that he is going to marry Grace Eldridge. Goaded by jealousy Blanche wounds him with a knife. Grace, hearing of her fiances' entanglement with Blanche breaks off her engagement. Later the two women meet and become friends, neither knowing that the other had been her rival. When that fact comes out Grace shoots Blanche but does not kill her. Their differences are then patched up, Grace forgives Taylor, and Blanche finds happiness with another man who had always been attentive to her.

"Perils of the Yukon"

Universal Chapter-Play of Alaska Furnishes Good Entertainment for Summer Months

Reviewed by Mary Kelly.

"Perils of the Yukon," Universal's new chapter-play, supplies the demand for the serial offering sane entertainment along with the thrills. In fact the thrills in this picture are a secondary consideration. This may or may not be a practical recommendation, depending upon your patrons' preferences. But from an artistic standpoint it is a marked improvement over the type of subject that is designed for a purely sensational appeal.

The Cast

Jack Merrill, Sr. }
Jack Merrill, Jr. } .....William Desmond
Olga.....Laura LaPlante
Ivan Petrof.....Fred Stanton
Neewah.....Princess Neela
Numa.....Chief Harris
Hogan.....Joe McDermott
Scotty McPherson.....George A. Williams
Lew Skully.....Mack V. Wright

Story and Scenario by George Morgan.
Directed by Perry Vekroff and Jay Marchant.

American history in the year 1867, at the time of the purchase of Alaska from the Russian Government, is touched upon in the first chapter and these opening scenes are unusually interesting. The ceremony attending the formal transfer of the territory has an effect of authenticity that is felt more or less through the run of the first three episodes. This effect is emphasized by the actors who are more like human beings than stunt-artists.

The first three chapters are not remarkable for innovations in the way of thrills. "Fangs of Jealousy," which is the first one, is a composite of history, romance and a snow-slide. The second, "Doomed," shows the young hero captured by the Indians, and saved through the love of the chief's daughter. The third, "Tricked by Fate," shows action about thirty years later, most of it being the adventures on board ship where the son of the hero falls into wicked hands. With the exception of the first chapter, which is nearly three reels, each episode is in two reels.

"Up in the Air About Mary"

Louise Lorraine Star in Farce Comedy Released by Associated Exhibitors

Reviewed by Fritz Tidden.

Of late there has been an influx of frigid North and snow pictures for hot weather consumption. Among the first of the other regulation form of summer screen entertainment the farce-comedy photographed on the farm and seaside, with plenty of girls in it, is "Up in the Air About Mary," which is distributed by Associated Exhibitors through Pathe.

This picture is pure farce and is episodic in style. As a whole it will serve as a good light entertainment if too much is not expected. Some of the incidents, which are knit together with a slight plot, are amusing and others are a little too forced to appear as natural comedy.

Louise Lorraine, the star, is attractive and her personality does much in enhancing the value of the picture. Joe Moore, playing opposite her, is a competent actor.

The Cast

Mary.....Louise Lorraine
Joe.....Joe Moore
Mary's Mother.....Laura La Vernie
Algernon Emtihead.....Robert Anderson

Story, Scenario and Direction by William Watson.
Length, Five Reels.

The Story

Mary finds it impossible to wax enthusiastic over the numbskull her social climbing mother has chosen for her husband. On the wedding day she runs away, to the farm of a friend and there meets a youth with whom she falls in love and the affection is returned. Mamma finds out where Mary is hiding and takes her to the seashore. Joe, the new beau, goes along disguised as a chauffeur. The suitor who had received the throwover stages a fake rescue in an attempt to win by heroism Mary's affection and succeeds, but Joe kidnaps her by airship. Mary finds the other man was a fake hero and then that Joe is a millionaire incognito, which pleases Mamma, of course.

"The Stone Age"

This one-reel Snub Pollard Comedy, which has Marie Mosquini featured in the supporting cast, is one of the most ingenious slap-stick laughmakers that has met the anxious gaze of the reviewer for some time. The situations are cleverly conceived, and their treatment, both by the actors and the introduction of what might be called mechanical devices, is a fine example of dexterity in low comedy.

The scene is set in the time designated by the title, with the performers costumed appropriately in animal skins and existing under contemporary living conditions with just enough modern appurtenances to make it laughably absurd.

If you like to hear patrons laugh give them this one. It is slap stick and pure low comedy, but it will not offend the most fastidious. (Pathe.) F. T.

"Nine Seconds from Heaven"

Rialto Productions Offers Weird and Mysterious Though Morbid Foreign-Made Picture.

Reviewed by C. S. Sewell.

Weird, mysterious and fantastic is "Nine Seconds from Heaven," a foreign-made production which the distributor, Rialto Productions, Inc., announces was filmed in Denmark, while the sub-titles place the locale of the story in London. From the standpoint of the average American spectator the story is morbid and gruesome. It deals with a young multi-millionaire who is so bored with life that he decides to commit suicide and is saved by providing an interest in life for him. This is done by the introduction of a girl who falls into the clutches of a hypnotist and his artist broker, who seeks to make way with her as he paints only portraits of the dead. The hero, too, takes a drug which puts him in a death-like trance and there is a scene where gruesome humor is injected in a coffin shop.

The mystery element is well maintained and you are kept in the dark until the very end as to the actual solution, though the average spectator will probably be aware of the fact that the "interest" provided for the hero has been framed up.

The whole story is in the vein of many of Edgar Allen Poe's tales and its appeal to your audience will depend on whether they like this type of production; it is certainly different from the usual run.

The acting is in keeping with the story and the work of the cast, as well as the technical handling of the picture, suggests the German school. There is an anti-climax after the rescue and before the explanation occurs.

The Cast

John Ballard.....Charles King
Doris Burage.....Louise Reinwood

Scene Sequence and Sub-titles by Harry Chandlee.
Length, 5,800 Feet.

The Story

Just as John Ballard is about to commit suicide, a Mr. Wood appears and offers to provide an interest in life. He leaves a wallet which contains clippings, leading Ballard to believe he has been victimized. Joining forces with his friend Morton, who is also about to choose the suicide route, in seeking to locate Wood, they come across Doris Burage's sister, who tells of her having disappeared under the spell of a hypnotist. Investigating they locate the hypnotist and his artist brother. Through a ruse the hypnotist is brought to Ballard's home and Ballard feigning death, locates Doris, but as he is about to rescue her is thrown into a pit of water. His servants rescue the two. Both the girls disappear after arrangements have been made for the wedding to be held the next night. They reappear in time for the wedding and with them are the hypnotist and his brother, as well as Mr. Wood, who explains that it was all a frame-up to secure money for his new show and that his company and Ballard's friends assisted him in putting it over. All ends happily with a double wedding.

Program and Exploitation Catchlines:

See the Unique Experiences of a Bored Young Millionaire Who Was Saved from Suicide by Having an Interest in Life—a Love Interest—Provided for Him.

PROJECTION

By F. H. RICHARDSON

From South Carolina

H. R. Myer, who signs himself Projectionist, Garden Theatre, Charleston, S. C., writes:

Having derived much benefit from the handbook and department, I take the liberty of asking what improvement you would suggest under following conditions:

Simplex projectors. Type S lamphouse. Projection distance, 135 feet. Picture, 16 feet. Working distance of projection lens, 6 inches. Free diameter of projection lens, 1⅝ inches. Plano convex condenser, with 6½ collector and 7½ converging lens. Distance face of converging lens to aperture, 15 inches. Use 100 amperes D. C. at arc. Carbons ⅞ cored positive and 7/16-inch silver tip negative.

I have laid out your optical train to scale, except that the width of aperture is not precise. However, it is not enough out to affect things much. The aperture is shown its wide way.

At a rough guess I would say you are losing from thirty to forty per cent. of the light passing the aperture, though just to what extent this can be avoided is something else again.

You can, and certainly should, have a projection lens with greater diameter, but since with a lens of such long E. F. it will most likely be impractical to get the rotating shutter out to the aerial image (which would, I think, be necessary in this case, because according to the lens charts the aerial image would be smaller than the beam nearer the lens) you will be obliged to add to the width of the master blade, provided you now have it trimmed as small as you can use it with the lens you have.

Not Working to Capacity

As you will see by the diagram, you are only working one inch of the center of the condenser up to its capacity. In other words, only that part of the condenser is putting all the light it passes through the projection lens.

If I were you I would try out a three-combination lenses. While these lenses do not seem to fit all the conditions that ought to fit, nevertheless I have seen them work amazingly well in some cases. I would suggest that you purchase one of them, with the understanding that you may return it in a certain number of days if unsatisfactory; and if satisfactory you will purchase another. They should give you considerably more light. If you don't do that, then by all means get larger diameter projection lenses. You could improve matters some by installing meniscus bi-convex condensers, as per lens charts, but I doubt if there would be enough gain to make it pay.

Another thing: I believe your carbons are too small. If you are really pulling 100 amperes they surely are. The test is, do they pencil-burn to a rather long, slim point?

Unless the carbon remains its full diameter clear down to the crater you would better substitute ¾-inch positive, with suitable diameter negative. The National Carbon Company recommends a one-inch positive and a 7/16 Silvertip for 100 amperes, but while it is true they ought to know, still I doubt if that would represent good practice under all conditions. The carbon should be burned as nearly as possible within five amperes of the point where it begins to pencil—burn to a long, slim tip—though even if it pencils for only one inch it is too small, hence reduces the area and light producing power of the crater.

To sum up: Get a three-combination lens, or lenses of larger diameter, and be sure your carbons are not penciling, but are working as near the penciling point as practical, since a carbon working at capacity is most efficient. Also be sure you work your crater at capacity, 55 degrees angle to the optical axis, all the time.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

Ultra Violet Rays

The following was suplied to me by B. S. Beach, of the General Electric Company, who in return received it from the Cooper-Hewitt offices. Friend Beach asks my opinion of the matter. The article is by F. L. Elliott, one of the Cooper-Hewitt specialists. Mr. Beach remarks that he hopes I will find sufficient of interest in it to justify publication.

After considerable thought I have decided that it ought to be published. Frankly I am not, or at least do not feel myself competent to pass an authoritative opinion on the matter. I have long thought that, at least insofar as projection be concerned, the much-talked-about "violet ray" was and is a considerably overtouted article, as least insofar as has to do with eye strain. Just how far it really affects the general effect upon the projected picture I don't know, because I am never certain that the effects ascribed to ultra violet are really due to that, or to some other thing.

Personally I have suspected many times that it was merely a predominance of some one or more objectionable color, and that "ultra violet" was merely a convenient two-word sentence or name to hide behind, these doing the hiding perhaps themselves not knowing very much about the matter, but not honest enough to admit that fact.

Well, I'm not of that kind. I don't know, and don't care a darn who knows I don't know. Possibly the various effects ascribed to "ultra violet" really are due to that cause; maybe they are not! SHOW ME.

The article follows:

The "Ultra-Violet Light" Bogey

There are two kinds of science; one is the kind that a class of men called scientists follow as a profession, and the other is the kind that young newspaper reporters hand out to the unsuspecting public. There is often a very wide difference in the two kinds. The scientist cares only for the facts as they are, and the uses he can make of them. The newspaper reporter has to have something with a "scare" in it, which gives it "news value."

The cinema studio is vested with a certain amount of mystery in the public mind. It therefore is a natural prey for the newspaper scientist. The weird look of mercury vapor light which is so different from ordinary electric light, must, of course, be dangerous. At least, since the people generally don't use it and know little or nothing about it, it may be described as "dangerous," and thus a good newspaper "story" can be evolved.

Items of "newspaper science" giving various versions of the alleged danger from "ultra violet light" in the cinema studio have gone their rounds in the press both here and abroad. One of these told how special glasses had been invented to protect the eyes of the actors.

Plenty of Real Trouble

If the production of cinema films has any resemblance to other business enterprises it has plenty of real troubles, without borrowing imaginary ones. It may be worth while, therefore, to lay this "bogey" of "ultra violet light" once for all.

So far as the Cooper-Hewitt light is concerned, one very simple fact is sufficient to explode the whole ultra violet theory, viz., sunlight contains a larger proportion of ultra violet rays than the light of the Cooper-Hewitt lamp. Sunlight is harmless when it comes from the natural direction, that is, from overhead. It is only prolonged exposure to clear sunlight reflected from snow, sand or water, and therefore entering the

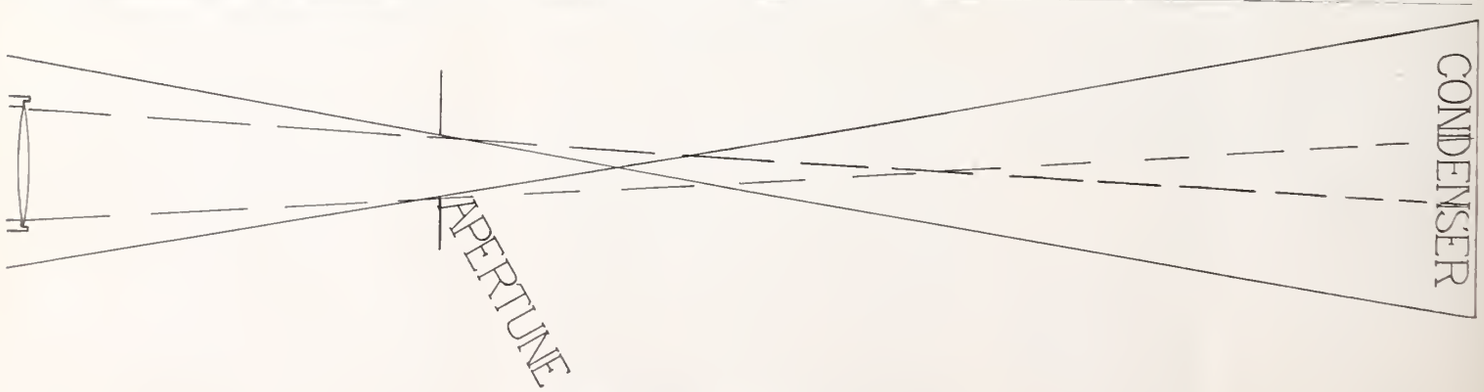

DIAGRAM OF OPTICAL TRAIN
Submitted to Mr. Myer as a means of solving his difficulty

eye from below, that produces serious disturbances in the eye.

Another simple fact worth knowing with regard to ultra violet rays is that glass is almost entirely opaque to these radiations, especially glass containing lead. The tube of the Cooper-Hewitt lamp is made of lead glass, which accounts for the light containing such a small amount of ultra violet. Photographic lenses always contain lead glass, so that very little ultra violet reaches the plate. The lens and transparent media of the eye are also effective ray filters, which cut off most of the ultra violet before it reaches the sensitive retina.

Recently Investigated

Finally, this whole question of the effect of the invisible rays upon the organism of the eye has recently been very thoroughly investigated by two very able scientists, one an oculist and the other an illuminating engineer, and the results of their research show that there is no danger from ultra violet rays in any of the present sources of electric lamps as regularly used.

As a matter of actual fact, the peculiar greenish-yellow light of the Cooper-Hewitt lamp is easier on the eyes than the more familiar reddish-yellow light of the ordinary electric lamps. This has been proven by the experience of thousands of workers of both sexes and all ages, after years of labor under this light. While the light is the standard for indoor cinema photography, this is by no means its chief field of use; its oldest and largest application is in the various manufacturing industries. One automobile plant alone uses some fifteen thousand of these lamps. It is also largely used in the textile industries. Those who have once become accustomed to working under the light have a strong preference for it over the ordinary electric light, many preferring it even to daylight. This mass of testimony from practical experience checks up with the results of scientific investigation.

Strain from Excessive Light

Excessive light of any kind subjects the eye to an unnatural strain, just as excessively loud sounds strain the organism of the ear. The electric arc needs to be used with some care on account of its extreme brilliancy. To compel the eye to receive its direct rays, and particularly when these are concentrated by the powerful reflectors used in spotlights, is flying in the face of Providence.

This marvelously delicate organ is provided with means of defending itself against all the dangers that it encounters under the usual conditions of use; but a beam from a searchlight is not one of the usual conditions. The use of such light as an adjunct to the general illumination for the purpose of strengthening high lights and shadows has an important place in the general lighting scheme; but it should be considered as an extra hazard in respect to the eyesight of the actors, and used with corresponding care.

With this understanding of the properties of the two different kinds of electric lamps now in general use in the studio, those who work under this light may possess their souls in peace, wholly fearless of the ultra violet bogey.

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As to Graphite

H. F. Dean, projectionist, Holyoke, Mass., says:

Read in June 3d issue what the Precision Machine Company has to say with regard to graphite grease for lubricating projectors. I am sending herewith a sample of graphite grease I have used successfully. It is put out by a New York City concern for the lubrication of graphophone gears and main springs.

Give Heed to Precision Advice

As to the use of graphite I would not presume to affer advice counter to that offered by the projector manufacturer. I would advise all projectionists, Brother Dean included, to give heed to the Precision Machine Company letter.

There is no question but that ordinary graphite is not good for use in intermittent oil wells. That it is not good for use on gears was news to me, but since the Precision Company says it has made careful tests which have proved it to be injurious, that settles it.

Tests I have made seem to prove the "Gradex" graphite grease to be good, except that when it is used in a Power's intermittent oil well it has tendency to leak out and make a nasty mess. The leakage is in the oil cup through which the lubricant is inserted.

One projectionist says he overcame this fault by wrapping an ordinary rubber band around the oil cup tightly. It would be impossible for me to pass upon the grease you have been good enough to send, but anyhow I'll use it on Nancy Hank's chain, so it won't be wasted.

Warning: Use no graphite grease which has not been approved by the projector manufacturer. It is the safest way!

What's Your Idea

B. Hilton, projectionist, Valdosta, Ga., says:

With regard to Lewis Cook's letter, Ansonia, Conn., when we cannot remove the cause it is up to us to meet the condition, and this I have done to my entire satisfaction. Mind you, I am NOT defending the gink who splices film without scraping the emulsion off. He cannot be condemned too strongly. But he is with us, and probably will be until we get men of brains and ambition in projection rooms instead of his brand of dubb.

But we may at least prevent breaks in the show as follows: Get a ⅛ or ¼ H. P. motor for the rewinder, and put enough braking pressure against its pull to pull weak splices in two. I have used this plan for five years, and with excellent results.

Of course, you must use your head and rig it up right; also you must be a real honest-to-gosh projectionist and not a mere payday hunter. But after all, friend, your head was designed for something besides a hatrack. Get the boss to go 50-50 on the motor, if he won't buy one for you himself. If he is too much of an ingrowing tightwad to do even that, then get one yourself. It will pay you in the long run.

Um, well, I'll let you folks comment on this scheme. What do you think of it anyhow? Don't go off half cocked, though. I think the plan hath merit, but must be—there, I said I'd let you do the commenting. Go to it!

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Planning the Projection Room and What the Five-Year-Old House Needs

THIS week we have with us A. R. Schulze, of the Technical Division of the Nicholas Power Company, and J. G. Berger, president of J. G. Berger & Company, of Jersey City, an authority on electrical installations and apparatus.

To Mr. Schulze, we are indebted for definite instructions, regarding the laying out of efficient and comfortable projection rooms for those wide-awake exhibitors who, following the advice which we gave in our issue of June 17, are about to remodel, enlarge, or rebuild their old projectionists' quarters.

The diagrams with which Mr. Schulze accompanies his instructions, constitute one of the most valuable aids to correct theatre designing that has yet been published.

Mr. Berger makes a brief and keen analysis of the reasons for loss of patronage by a picture theatre and gives twelve practical suggestions in regard to structural remedies that may be applied to advantage.

DESIGNING THE PROJECTION ROOM

By A. R. SCHULZE

Technical Division Nicholas Power Co.

The two standard projection room layouts illustrated have been drawn to show the essential details which should be considered in the construction of a projection room that will properly house all the necessary equipment and enable the projectionist to produce the best results on the screen.

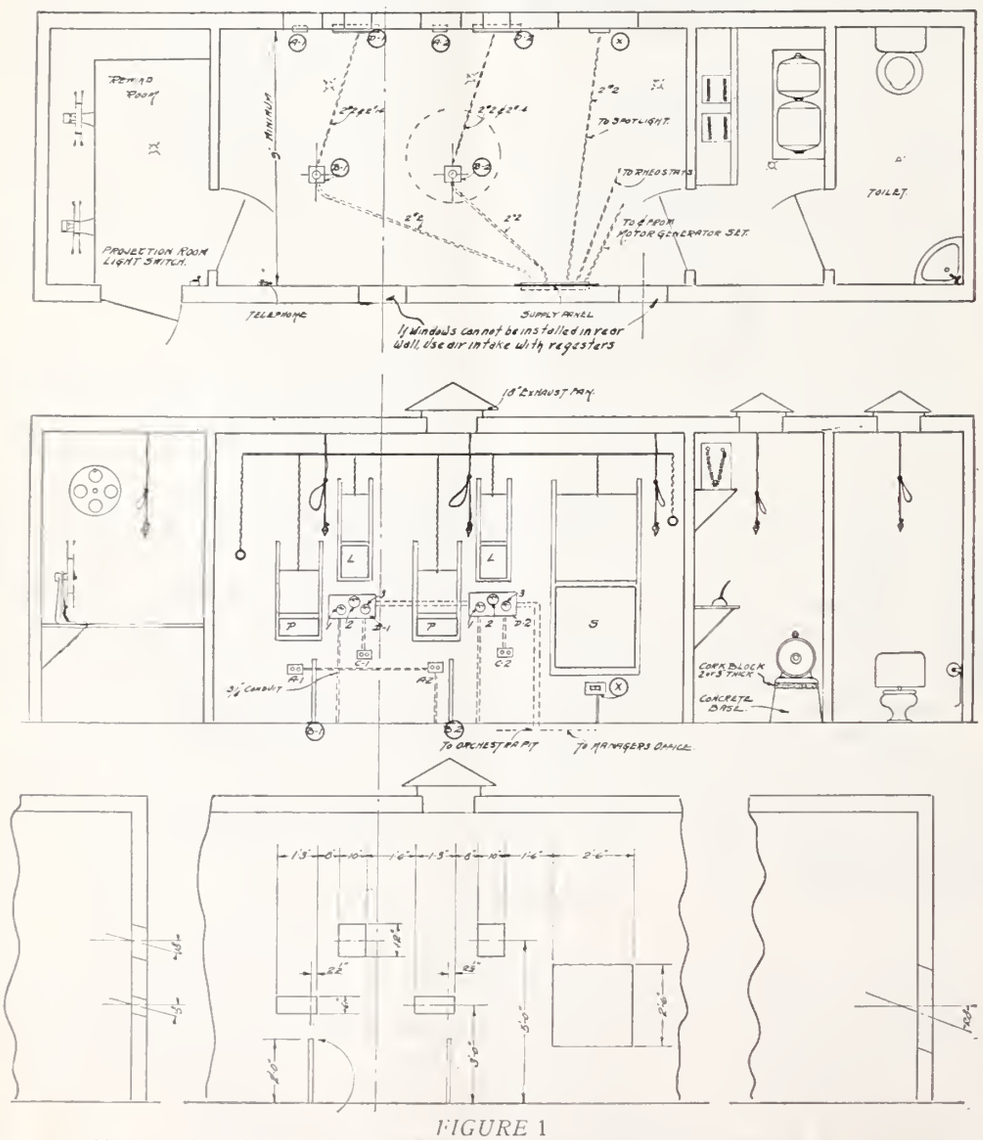


FIGURE 1

A—Single or double hubbell attachment plugs carrying 110 volts for motors. B—Floor boxes, 6" x 6" x 6", set ½" above finished floor. C—Double hubbell attachment plugs for speed indicators and current to mechanism pilot lights. D—Machine meter panels for ammeters and speed indicators. L—Look-out ports. P—Machine ports. S—Spotlight ports. X—Kleigl plugging box, 100 amps. 1—Volt meters—75 volts. 2—Power's speed indicators. 3—Ammeters—125 amps.

Figure 1 shows a standard projection room for two projectors and one spot light. Figure 2 is for three projectors and two spot lights.

The first thing to be determined is the minimum space required for the projection room proper. An allowance of six feet in length should be made for one projector plus four feet for each additional projector and three feet for each spotlight. The width should be such as to allow eighteen inches between the front wall of the projection room and the lens of the projector, four and one-half to five feet for the length of the projector and a clearance of at least three feet at the back of the projector, making a minimum width of nine to ten feet. The location of the projection, spot light and observation ports as shown in the standard projection room layouts illustrated, are based on the above figures. If space permits, it is desirable to make the projection room proper larger than the minimum requirements. A fairly large projection room, properly ventilated, can be kept at a much lower temperature, and allows the projectionists to move about quickly without getting into each other's way.

To Reduce Distortion

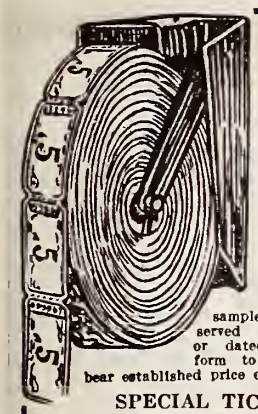
It will also be noted that the projectors are placed as near as possible to the center line of the auditorium in order to give the least sidewise distortion to the picture.

The projection ports throughout which the light beam passes are shown at a height of three feet above the floor level for an average projection angle of 15 degrees. The observation ports have been made large enough to enable the projectionist to have a clear view of the picture when standing beside the projector, but not so large that all the unavoidable sounds in the projection room can be heard in the auditorium.

Instead of one exhaust vent, as required by law, I would recommend two as shown, with additional vents for the motor generator room and toilet. In cases where windows cannot be provided in the rear wall of the projection room, fresh air registers and ducts should be installed as indicated in the plans.

The Wiring

The arrangement and size of the electric wires is clearly indicated in the plans. The feed wires supplying the arcs of the projection machines are brought out through floor boxes and vertical conduits behind each projector, and the spot light connections are made by means of Kleigel plugging boxes as shown. The switch board for controlling the projection room circuits is most conveniently located when mounted at about the center of the rear wall. The small instrument panels shown on the front wall near each projector are for mounting a voltmeter, ammeter and speed indicating instrument, and will enable the projectionist to closely observe the current regulation of the arc lamps and the speed of projection.



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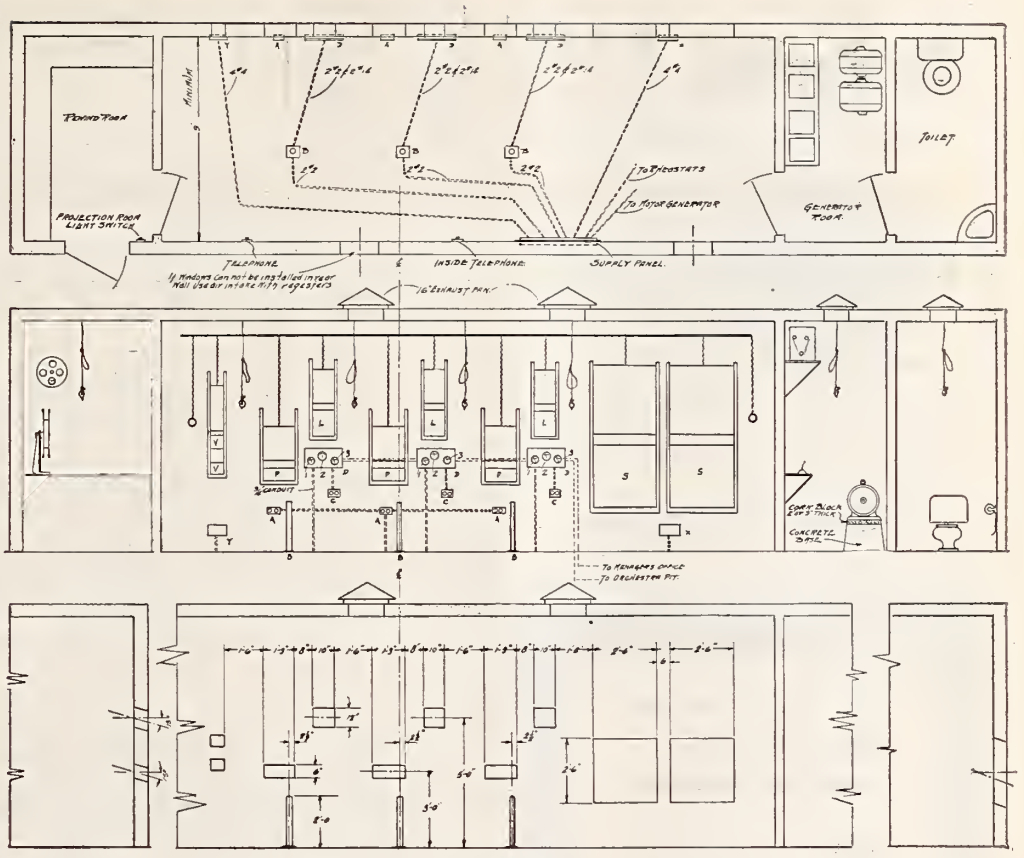

FIGURE 2

A—Single or double hubbell attachment plugs carrying 110 *volts for motors. B—Floor boxes, 6" x 6" x 6", set ½" above finished floor. C—Double hubbell attachment plugs for speed indicators and current for mechanism pilot lights. D—Machine meter panels for ammeters and speed indicators. L—Look-out ports. P—Machine ports. S—Spot-light ports. Y—Dissolver ports. X—Kleigl plugging box double* 100 *amps. Y—Kleigl plugging box double* 100 *amps.* 1—*Volt meters—*75 *volts.* 2—*Power's speed indicators.* 3—*Ammeters—*215 *amps.*

serve that a suitable base for the motor generator is shown to raise this machine above the floor and provide a solid foundation which will absorb most of the vibration and reduce the hum to a minimum. Where rheostats are used, they are usually placed on a suitable fireproof shelf in order to economize space and provide a quick escape of the heat generated.

The toilet facilities shown are necessities for the comfort and well-being of the projectionists.

To Suit Individual Cases

Figure 3 shows the projection room of the Fulton Theatre in Jersey City, New Jersey, this room which measures 70'x8', which conforms very closely to the standard projection room described above. In this case the rear wall of the projection room is an outside wall of the building, and several large windows are provided, although they are not shown in the plans. This projection room also runs the entire length of the building, and the ceiling is more than twelve feet above the floor.

One of the finest projection rooms ever constructed is that shown in Figure 4. This measures 35'x11' and was designed for a splendid western theatre which will be opened early in the Fall. The cork linoleum floor covering is easily cleaned and kept free from dust. Cement dust from bare cement or concrete floors is very injurious to the mechanism of the projection machine. The walls have a wainscoting of maroon tiling with green tiling above. These colors make the room sufficiently dark to clearly view the picture on the screen from the observation ports without subjecting the projectionists to the depressing effect of black walls and ceiling. The bath tub and shower bath make it possible for the projectionists to properly refresh themselves after the day's work. This may be regarded as a luxury, but the far-sighted owner of this theatre considers it a good investment.

For the Five-Year-Old House

By JULIUS G. BERGER
President J. G. Berger Construction Co.

When the patronage falls off, remains stationary or only increases slowly it is a pretty good indication that the house is suffering from old age, and that the newer and more attractive houses are getting the business which the old and well known theatre is losing.

One word covers this ailment: depreciation; and depreciation is defined as the result of physical decay, inadequacy and obsolescence.

Now theatres like every other structure, are built to last many years therefore, they don't wear out usually, hence it is not physical decay. If they are inadequate for the demand the owners can well afford to build new theatres, therefore inadequacy does not cause the stagnation that we are dwelling upon in this article. However, obsolescence is the usual cause. And what is obsolescence? It is that which was left behind while progress marched on.

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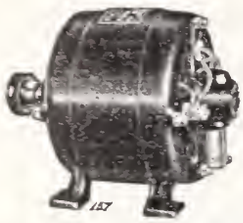

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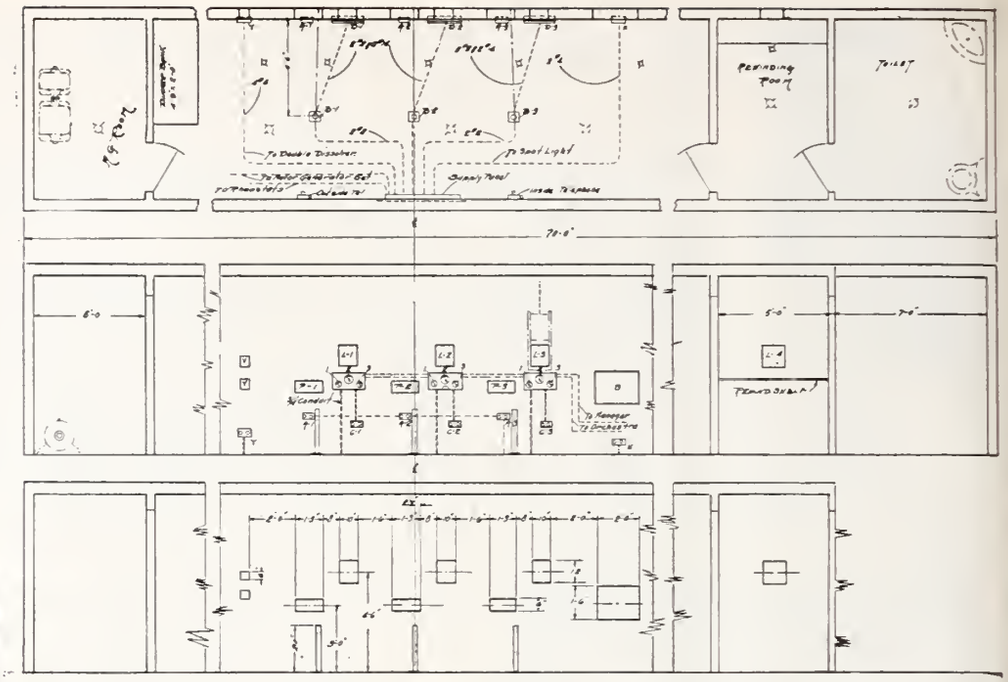

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If your theatre is stagnating or about to stagnate, it needs in ninety cases out of every hundred, some up-to-the-minute improvements that have an advertising value.

The improvements that have been made in the past few years are mostly of an electrical nature. A few of these for you to think about are the following.

One—Control your lobby lights with dimmers and use the four colors. On a hot day a blue or purple lighted lobby looks cool, on a rainy day a red lighted lobby looks cheerful and when you present a wierd play an amber colored lobby puts your patrons in a receptive frame of mind for the picture. In all cases the lobby should be made so attractive by color lighting for the day and picture at hand that it will draw people into it.

Two—Put in an up-to-date vacuum cleaning system. Spotless carpets and seats leave a pleasant remembrance with the audience and they come back bringing others with them.

Cool and Ventilate

Three—Electrically operated cooling in summer and better ventilation in winter help crowd the house.

Four—Prepare for everburning exit lights using the new three source of supply method with automatic switches, as introduced at the State Theatre, Jersey City, New Jersey. These enable you to advertise a panic proof house that will always be lighted no matter what kind of accident you have. Other lights in the house can be connected into this system guaranteeing a well illuminated house in case of accident. This also obviates the necessity of emergency gas exit lights.

Five—Or you can install at a little greater expenditure a complete storage battery, automatic reserve system that will handle an entire performance. This guarantees against loss of revenue and panic both.

Six—Sometimes wiring changes of a simple character reduce your insurance rates. This often saves money and has a large advertising value.

Seven—If you have an organ, add a lobby organ which by remote electrical control can be played from the same keyboard that controls your main organ. Music hath charms and lures the passerby into your theatre.

Eight—If not an organ a new device which has a transmitter and a resonator that eliminates all harshness, will enable you to have music in your lobby at little expense and with a wireless loud speaker through the same resonator you can attract the wireless fans to your theatre.

Nine—If your projectors are three or four years old replace them with new or at least replace the working parts of your old machines with new ones. This eliminates many projection troubles.

Ten—If you are using old carbon arcs, install high intensity arcs which produce more ing is only relative and what may be too dim

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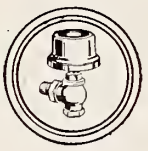

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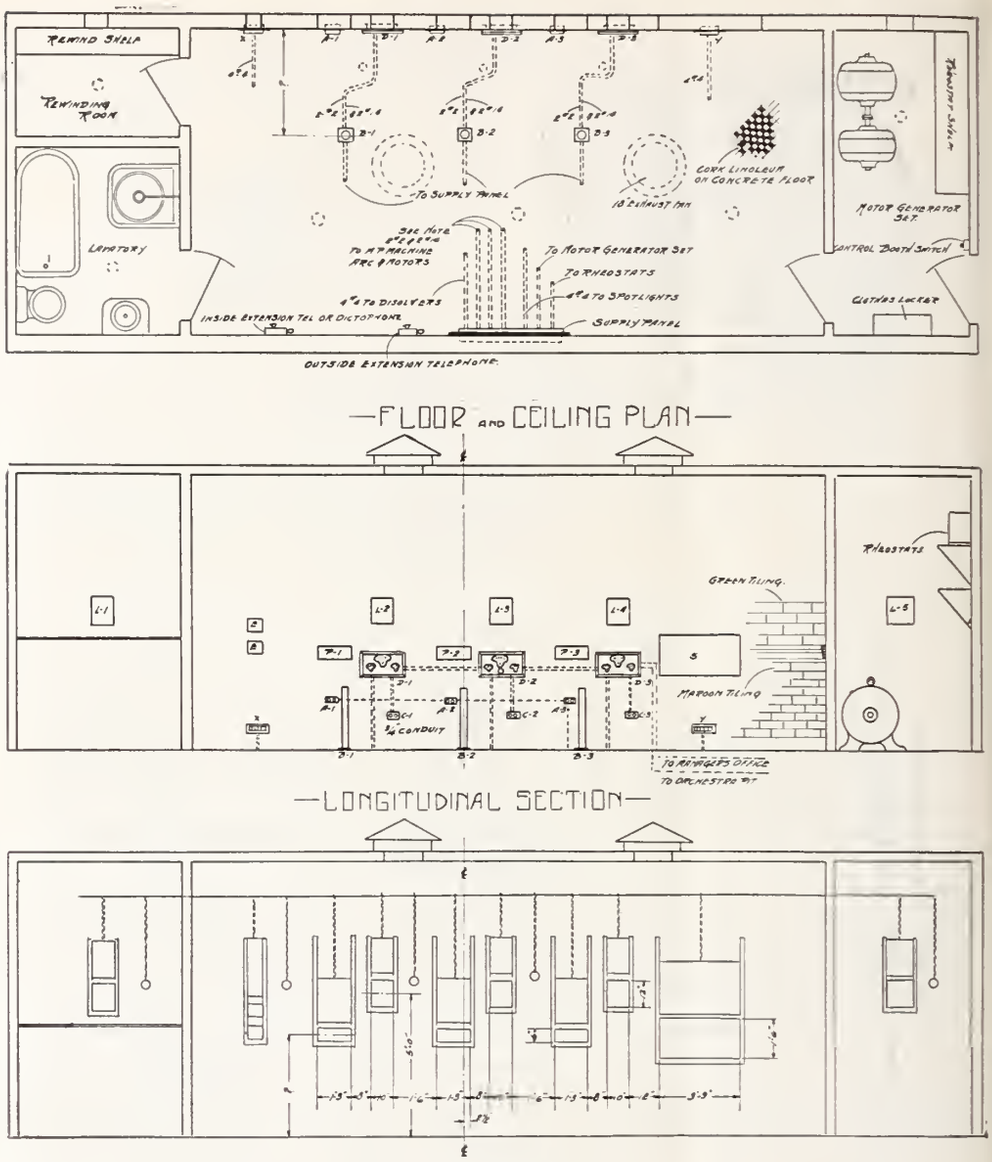

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light, hence sharper and more pleasing pictures at a smaller power bill to you.

Eleven—By introducing better screen illumination you can have your house brighter during the performance which means a better pleased audience as it will not be obliged to stumble to the seats.

Twelve—In many theatres the musician's lights are too bright detracting from the effectiveness of the screen. Remember that light for the musicians when the theatre is lighted, by contrast when the theatre is dark will be sufficient.

And so one might continue to enumerate more of them and special improvements applying to each locality or theatre are arrived at by a study of the particular theatre by one who has had this type of experience.

But do not forget Mr. Theatre Owner, you can and must make changes before fall if your theatre is five years old or older in order to attract that audience next winter that will all go over to the new playhouse unless added features in your theatre keep them with you.

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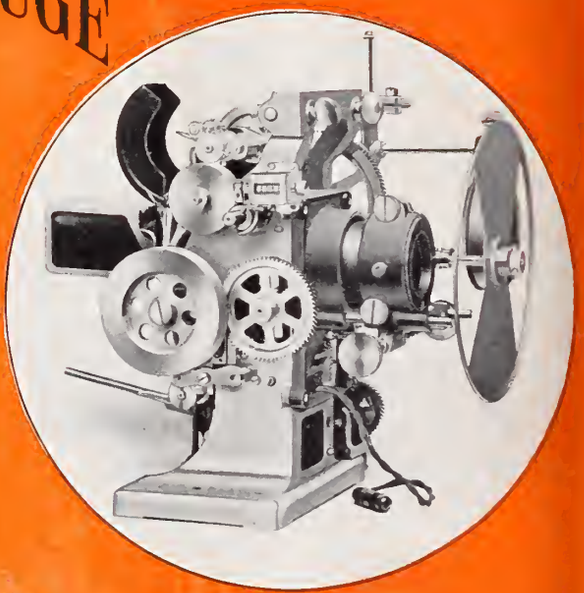

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Equipment:	Latest type automatic developing and printing machines. **Tube System,** insuring clean prints. No handling of film.
Staff:	Expert technical staff, with lifetime training in motion-picture work. Many of them graduates of Gaumont laboratories in Paris and New York.
Raw Stock:	We prefer using only highest grades, but our superior equipment enables us to make good prints from any grade on the market that the producer may wish to use.
Prices:	It is not our policy to cut prices, but our prices will be found to be **the lowest,** based on quality of stock used and perfection of prints.
Service:	Special cutting, editing and projection rooms are provided for our patrons. Our laboratory and staff are always at their service.

THE ASSOCIATED SCREEN NEWS, Inc.

Laboratories:
FLUSHING, LONG ISLAND
Telephone: Flushing 2211

Executive Offices:
120 WEST 41st ST., NEW YORK CITY
Telephone: Bryant 1939

41 Great Paramount Pictures No. 8

THIS will be one of the most talked-of pictures of the year. Dealing in a realistic and dramatic fashion with the wild life of the young people of today, it treats of a problem vital in every community.

A great star cast and a stupendous production make it one of the real winners.

This is the 4 col. press book ad. Mats at exchanges.

From the play by Rachel Crothers. Screen play by Clara Beranger.

ADOLPH ZUKOR PRESENTS A

William de Mille PRODUCTION

"NICE PEOPLE"

WITH

WALLACE REID
BEBE DANIELS
CONRAD NAGEL
JULIA FAYE

A Paramount Picture

Watch the trade papers for the other 40.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

PARAMOUNT

Announces its Greatest Program of Mo re Ente nt

Fifty Million People Will Read This Announcement!

FOR the first time in history a complete season's program is announced to the public. And what a program!

You can be sure that readers will treasure this advertisement and watch out for the theatres showing these pictures.

This announcement appears in the following magazines:

SATURDAY EVENING POST....July 29
PHOTOPLAY (In Two Colors) ..... "August
PICTURE PLAY ..... "
MOTION PICTURE MAGAZINE.. "
SCREENLAND ..... "
MOVIE WEEKLY ..... "
FILM FUN ..... "

And as a full page advertisement in 250 NEWSPAPERS July 29-30.

Total Actual Circulation, 18,531,226

TOTAL ESTIMATED READERS

55,593,678

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ty-one, and you are all
greatest shows of the greatest
season in the history of entertainment.

opposite page for full list of new pictures

When are they coming?

Use the phone.

Paramount

If it's a Paramount Pictu e

These are the Forty-one New Paramount Pictures you should ask your theatre manager to book

WALLACE REID
in "The Dictator"
Supported by Lila Lee
Directed by James Cruze

MARION DAVIES
in "The Young Diana"
by Marie Corelli
A Cosmopolitan Production

THOMAS MEIGHAN
in "If You Believe It, It's So"
by Perley Poore Sheehan
Directed by Tom Forman

BETTY COMPSON
in "The Bonded Woman"
by John Fleming Wilson
Directed by Philip Rosen

MAY McAVOY
in "The Top of New York"

"THE LOVES OF PHARAOH"
with Emil Jannings, Dagny Servaes, and Harry Liedtke
An Ernest Lubitsch Production

GLORIA SWANSON
"Her Gilded Cage"
A Sam Wood Production

A William deMille Production
"NICE PEOPLE"
with Wallace Reid, Bebe Daniels,
Conrad Nagel and Julia Faye
From the play by Rachel Crothers
Scenario by Clara Beranger

RODOLPH VALENTINO
in "Blood and Sand"
A Fred Niblo Production
Supported by Lila Lee and Nita Naldi
From the novel by Vicente Blasco Ibanez and the play
by Tom Cushing
Adaptation by June Mathis

"THE VALLEY OF SILENT MEN"
with Alma Rubens
From the story by James Oliver Curwood
Directed by Frank Borzage
A Cosmopolitan Production

"THE SIREN CALL"
with Dorothy Dalton
An Irvin V. Willat Production
Supported by David Powell and Mitchell Lewis
by J. E. Nash
Adaptation by J. E. Nash and Philip Hurn

JACK HOLT
"While Satan Sleeps"
A Peter B. Kyne Special
Adapted by Albert S. LeVino
From the novel "The Parson of Panamint"
Directed by Joseph Henabery

CECIL B. De MILLE'S
"Manslaughter"
with THOMAS MEIGHAN
Leatrice Joy and Lois Wilson
From the novel by Alice Duer Miller
Adaptation by Jeanie Macpherson

The Hamilton Theatrical Corp. presents
"THE MYSTERIES OF INDIA"

"PINK GODS"
A Penrhyn Stanlaws Production
with Bebe Daniels, James Kirkwood and Anna Q. Nilsson
Adaptation by J. E. Nash and Sonya Levien

"THE OLD HOMESTEAD"
with Theodore Roberts
Adapted from Denman Thompson's play
by Perley Poore Sheehan and Frank Woods
Scenario by Julien Josephson Directed by James Cruze

"THE FACE IN THE FOG"
By Jack Boyle
A Cosmopolitan Production

"BURNING SANDS"
with Wanda Hawley and Milton Sills
A George Melford Production

WALLACE REID and LILA LEE
in "The Ghost Breaker"
Directed by Alfred Green

"THE COWBOY AND THE LADY"
with Mary Miles Minter
and Tom Moore
A John Robertson Production

A George Fitzmaurize Production
"TO HAVE AND TO HOLD"
with Betty Compson and Bert Lytell
Supported by W. J. Ferguson and Theodore Kosloff

THOMAS MEIGHAN
in "The Man Who Saw Tomorrow"
By Perley Poore Sheehan and Frank Condon
Directed by Alfred Green

"ON THE HIGH SEAS"
with Dorothy Dalton and Jack Holt
Supported by Mitchell Lewis
by Edward Sheldon
An Irvin V. Willat Production

RODOLPH VALENTINO
in "The Young Rajah"
Adapted from the play by Alethea Luce and novel
"Amos Judd"
by John Ames Mitchell
Directed by Philip E. Rosen
Adaptation by June Mathis

ALICE BRADY
in "Anna Ascends"
Directed by Joseph Henabery

A William deMille Production
"CLARENCE"
with Wallace Reid, Agnes Ayres and May McAvoy
Adaptation by Clara Beranger

GLORIA SWANSON
in "The Impossible Mrs. Bellew"
A Sam Wood Production
by David Lisle
Adaptation by Percy Heath

"ENEMIES OF WOMEN"
by Vincente Blasco Ibanez
Directed by Robert Vignola
A Cosmopolitan Production

A George Melford Production
"EBB TIDE"
with Lila Lee and James Kirkwood
Cast includes George Fawcett and
Raymond Hatton

"THE PRIDE OF PALOMAR"
From the story by Peter B. Kyne
Directed by Frank Borzage
A Cosmopolitan Production

ELSIE FERGUSON
in "Outcast"
by Hubert Henry Davies
A John Robertson Production
Adaptation by Josephine Lovett

"SINGED WINGS"
with Bebe Daniels
A Penrhyn Stanlaws Production

THOMAS MEIGHAN
in "Back Home and Broke"
By George Ade
Directed by Alfred Green

AGNES AYRES
in "A Daughter of Luxury"
Adaptation by Beulah Marie Dix
Directed by Joseph Henabery

A George Fitzmaurize Production
"KICK IN"
with Betty Compson and Bert Lytell

WALLACE REID
in "Thirty Days"
by A. E. Thomas and Clayton Hamilton
Directed by James Cruze

MARION DAVIES
in "Little Old New York"
by Rida Johnson Young
Directed by Frank Borzage
A Cosmopolitan Production

RODOLPH VALENTINO
in "A Spanish Cavalier"
Based on the play "Don Cæsar De Basan"
by Adolph D. Ennery and P. F. P. Dumanior
Scenario by June Mathis

JACK HOLT
in "Making a Man"
a Peter B. Kyne Special
Directed by Joseph Henabery
Adaptation by Albert Shelby LeVino

ALICE BRADY
in "Missing Millions"

A William deMille Production
"NOTORIETY"
with Bebe Daniels
by Clara Beranger

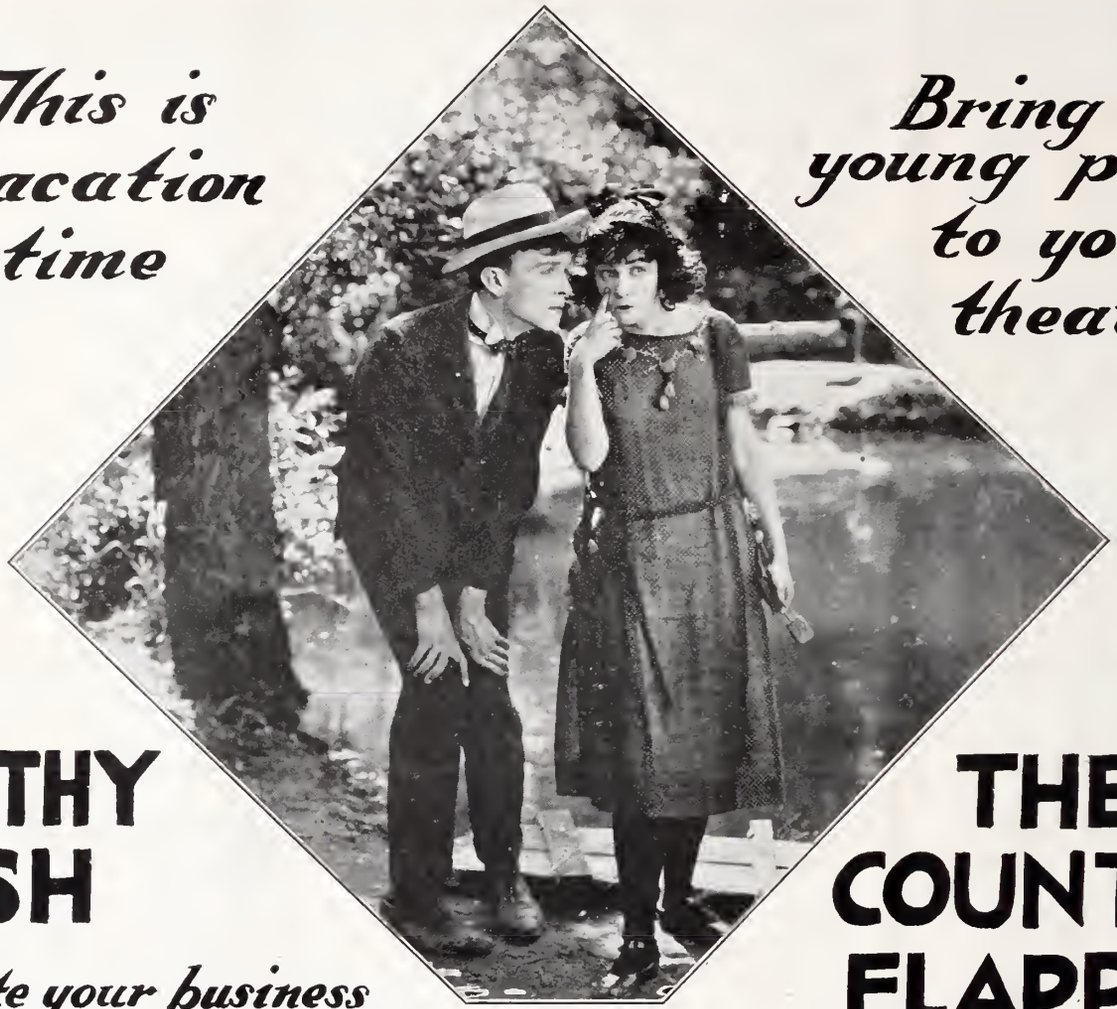
Pictures
It's the best show in town

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, President
NEW YORK CITY

This is vacation time

Bring the young people to your theatre



Let *with*

DOROTHY GISH

stimulate your business

THE COUNTRY FLAPPER

An entertainment made to order for your conditions

F. RICHARD JONES, *who gave you* **"MICKEY," "MOLLY-O"** *and* **THE CROSS ROADS** *of* **NEW YORK**

NOW *offers you his most timely masterpiece with dainty, alluring* **DOROTHY GISH**

Soon available at all regular live-wire State Right Exchanges

PRODUCERS SECURITY CORPORATION

516 FIFTH AVE. NEW YORK

"UP IN THE AIR ABOUT MARY"

The Bathing Girl Special Five Acts of Furious Fun

IT'S A WOW!

It's got the zip of the mountains, the tang of the seashore.

Speed? That's its keynote. The zoom of airplanes, the roar of racing boats.

And such a romance, such a story, such comedy—and such girls.

The cast:—Joe Moore, Louise Lorraine, Robert Anderson, Laura La Vernie and oceans of girls.

Story and direction by William Watson.

All about a society girl engaged to a fine healthy sap. She runs away to the country and falls for an honest boyish smile. Enter the fond mother. Discovered. Daughter is rushed to the seashore. The boy gets there, too. Big play for daughter's hand.

The boy pulls a Young Lochinvar. Into the wedding—out with the girl—into a blimp.

Zowie! Some climax.

And what you can do with this one by exploitation

It is made to order to solve your summer worries

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

The Pledge has been kept

By Film Booking Offices of America, Inc.

(Formerly Robertson-Cole)

To the Exhibitors of the World

THE statements that have been made—the adjectives that have been hurled—the prophecies that have been uttered—the expectations that have been aroused in the minds and hearts of thousands of film men in every city, town, village and hamlet in the country have not been in vain. . . .

The picture that will uphold the reputation of the entire industry—that will give the public a new and bigger insight into the rare beauties of what fine pictures can accomplish in rare entertainment—the picture is here. . . . It's "IN THE NAME OF THE LAW" (an Emory Johnson Production) Directed by Dame Nature —God's own story of every town that dots America. . . . Speak to your nearest F. B. O. Exchange Manager NOW and—

Keep your eye on F. B. O.

R-C Exchanges will hereafter be known as FILM BOOKING OFFICES of America

"WORTH $2.00 TOP!"
"A WHALE!"

CLASS OF SERVICE	SYMBOL
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Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1922 JUN 27 AM 10 08

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C200D 63 3 EXTRA BLUE

DARLINGTON SCAR 105 0A 27

M C COYNE 37

MGR UNITED ARTISTS CORP ATLANTA GA

ORPHANS OF STORM IS BY FAR THE GREATEST PRODUCTION I HAVE EVER PLAYED OR SEEN MOST SPECTACULAR CLIMAX EVER ATTEMPTED IF THERE EVER WAS A PICTURE WORTH TWO DOLLARS TOP PRICES THIS IS IT THERE IS NO USE FOR GRIFFITH TO SQUANDER HIS ABILITY AND MONEY IF EXHIBITORS WILL NOT MEET YOUR PROPOSITION FOR ORPHANS ITS A WHALE BEST REGARDS

GEO B HENDRICKSON MGR LIBERTY THEATRE.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Supervised by Isadore Bernstein

Booked over the Marcus Loew New York City circuit.

Booked by Lubliner & Trinz circuit in Chicago.

Booked across the Turner & Dahnken California circuit after world premiere at their San Francisco Tivoli.

Booked for all of Stephen Lynch's Georgia, Carolinas, Florida, Tennessee and Alabama circuit.

Booked by Alex Pantages for Los Angeles premiere with Monroe Salisbury in person in a star act and following in other Pantages cities.

These are signs of the power of the picture.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

SELECT SP PICTURES

LEWIS J. SELZNICK, President.

The Dramatic Sensation of the Season

Oscar Wilde's

A Woman of No Importance

From the celebrated stage play of the same name

PROOF OF ITS GREATNESS THE COUNTRY OVER

PHILADELPHIA

Stanley
COMPANY OF AMERICA
PHILADELPHIA, PA

OFFICE OF
JULES E. MASTBAUM

June 6, 1922.

Mr. Louis J. Selznick,
Selznick Pictures Corporation,
729 Seventh Avenue,
New York City.

Dear Sir:

Being a staunch advocate of the idea of bestowing praise where it is due constrains me to write and inform you that for downright delightful motion picture entertainment the Selznick production "Reported Missing" with Owen Moore as the star, which we are playing this week at the Victoria Theatre ranks amongst the best for many a day. It is splendid, tingling comedy-melodrama, replete with excitement and thrills and fun, with lots of punch and every other element that goes into the making of real screen entertainment of the highest quality. It is one of those rare combinations of artistry in star, direction, cast and every other detail, even to the most minute, which enter into the making of a picture that merits enthusiastic approval from the public who love motion picture in their most entertaining estate.

That the public has placed the stamp of their approval on "Reported Missing" is evident at the Victoria Theatre where it is going over in wonderful style. On Tuesday the critics of the daily papers were enthusiastic in their praise of the production. The comment we heard as patrons left the theatre illustrated the fact that they too, were given keen enjoyment. But then, with a picture that is so nearly perfect as this one, there could be nothing else but praise evoked. There is never a moment when the entertaining qualities of this production lags and rarely has Owen Moore been seen in a picture that so effervescently combines genuine humor with good melodrama. To sum up, "Reported Missing" is a gem containing 90 per cent of the qualities for pleasure which motion picture fans look for.

I remain

Your very truly,
Jules E. Mastbaum
President,
Stanley Company of America.

JEM/m

BUFFALO, N.Y.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

12NY S 48 4EX
MA BUFFALO NY 132PM JUNE 23 1922

L J SELZNICK
NEWYORK

CONGRATULATIONS ON YOUR PRODUCTION REPORTED MISSING STARRING OWEN MOORE OPENED SUNDAY TO AS BIG A BUSINESS AS ON THE FOUR HORSEMEN WHICH WAS RUN IN MIDSEASON CONSIDER THIS REMARKABLE FOR SUMMER WEATHER HOPE PRODUCTION OF THIS CALIBER WOULD CAUSE THE EXHIBITOR TO CEASE WORRYING

H LORENCE
BELLEVUE THEATRE NIAGARA FALLS NY 317PM

TUSLA, OKLA.

WESTERN UNION TELEGRAM

RECEIVED AT

2NY S 40 NL NL 2EX
TULSA OKLA MAY 21-22 1922

LEWIS J SELZNICK
NEWYORK

REPORTED MISSING OPENED TODAY TO EXCELLENT BUSINESS IN SPITE OF TREMENDOUS OPPOSITION STOP PICTURE FAR EXCEEDED MY EXPECTATIONS STOP AUDIENCE IN AN UPROAR EVERY PERFORMANCE STOP THINK IT IS THE GREATEST AUDIENCE PICTURE I HAVE EVER SHOWN CONGRATULATIONS

W M SMITH
RIALTO THEATRE
950AM

QUINCY, ILL.

WESTERN UNION TELEGRAM

RECEIVED AT 1144 BROADWAY, NEW YORK

309FY FOY 34 COLLECT BLUE 1 EXTRA
QUINCY ILL 325P MAY 29 1922

J S WOODY
SELECT PICTUREB NEWYORK NY

REPORTED MISSING OPENED CAPACITY YESTERDAY TURNED THEM AWAY ALL SHOWS PICTURE A RIOT OPPOSITION STEAMBOAT EXCURSIONS CARNIVALS DOESNT COUNT IF YOU HAVE GOT WHAT THE PEOPLE WANT AND THIS PICTURE IS IT

HOEFFLER MCCONNELL MANAGER
735P

MOBILE, ALA.

WESTERN UNION TELEGRAM

RECEIVED AT 1144 BROADWAY, NEW YORK

10FY FDS 49 NL
MOBILE ALA MAY 31 1922

J S WOODY
SELECT PICTURE CRPN 729 7 AVE NEWYORK NY

HEAVY RAIN AND WIND ALL DAY SUNDAY MONDAY AND TUESDAY BUT REPORTED MISSING DREW CAPACITY HOUSES EACH PERFORMANCE WITHOUT A DOUBT BEST PICTURE WE HAVE PLAYED IN OVER A YEAR PLAYED TO MORE PEOPLE WITH REPORTED MISSING THAN WE DID WITH THE FOUR HORSEMEN GIVE US MORE LIKE IT

J H AND C B KING
651A JUNE 1

SEATTLE, WASH.

WESTERN UNION TELEGRAM

RECEIVED AT

1NT S 54 NL
FY SEATTLE WASH JUNE 6-7 1922

JOHN S WOODY
NEWYORK

NOW PLAYING CAPACITY YOUR REPORTED MISSING AND FAIR TO TOO BAD I THOUGHT IT A GREAT COMEDY BUT THE REAL JUDGES THE AUDIENCES YELL SCREAM AND CONVULSE WITH LAUGHTER IT IS CREATING SENSATION HERE STOP WITH POSSIBLE EXCEPTION CONNECTICUT YANKEE IT IS GREATEST LAUGH PRODUCER ON RECORD AND REAL MONEY GETTER ACCEPT MY CONGRATULATIONS

JOHN HAMRICK

Lewis J. Selznick
presents

"REPORTED MISSING"

Starring

Owen Moore

Directed by Henry Lehrman

NOW *Announced for* THE STATE RIGHT MARKET

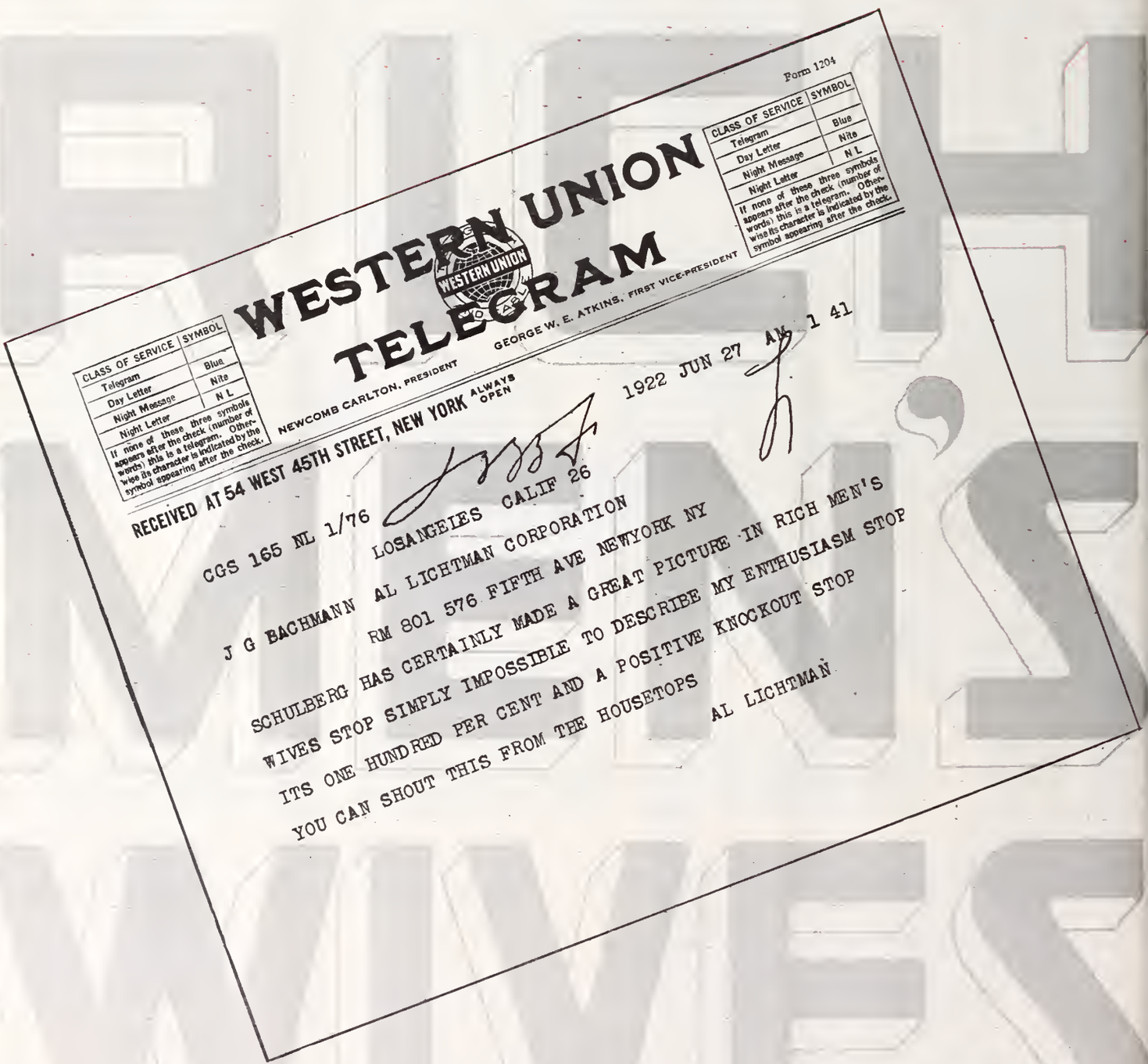
Presented by an ALL STAR CAST

EXHIBITORS: Communicate through your favorite Independent Exchange

Released through

PRODUCERS SECURITY CORPORATION

516 5TH AVE. NEW YORK



Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
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Night Letter	

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RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

1922 JUN 27 AM 1 41

CGS 165 NL 1/76 LOSANGELES CALIF 26

J G BACHMANN AL LICHTMAN CORPORATION
FM 801 576 FIFTH AVE NEWYORK NY

SCHULBERG HAS CERTAINLY MADE A GREAT PICTURE IN RICH MEN'S WIVES STOP SIMPLY IMPOSSIBLE TO DESCRIBE MY ENTHUSIASM STOP ITS ONE HUNDRED PER CENT AND A POSITIVE KNOCKOUT STOP YOU CAN SHOUT THIS FROM THE HOUSETOPS

AL LICHTMAN

about RICH MEN'S WIVES A Preferred Picture

Good-bye Empty Seats!

HERE COMES

Don't even think of missing this 100 horse-power sizzling Flapper Comedy Drama.

Our Remarkable Exploitation Will Pack Your House

R-C PICTURES

R-C PICTURES

Distributed by Film Booking Offices of America, Inc.

Most People Don't Know

MONEY is to be had—real money—in the film markets of Spain and Latin-America. Producers and distributors have continually sold their picture birthrights for these territories for a mess of small change.

ON and around Lonagacre Square a handful of foreign buyers have profitably made the selling to these markets seem mysterious and difficult. The film business in Spanish countries—when these buyers bargain with you—is very poor—always—in a market of 110,000,000 people who are spending more money on the moving picture than on any other amusement, including the bull fight.

NO producer or distributor in the country can afford to do business much longer between the upper and nether grindstones of a foreign buying monopoly. The way out is neither hard nor unprofitable. The next time a buyer for Spanish territory approaches you with an offer, which as usual, will be from two to ten thousand dollars below what you rightfully and reasonably calculate the market will bear, tell him, "Nothing doing. I'm through with giving my pictures away. Come around later with a real offer."

EVER on the alert to drive home the mystery and difficulty of foreign business, he will undoubtedly answer, "But how can you sell to this particular territory except through me?" To which you will answer, "I will sell through you. Certainly. But I'm going to make this a seller's market. It's been a buyer's market too long. I'm going to publicize and advertise my pictures in CINE-MUNDIAL. I'm going to make the Spanish theatre-going public and your Spanish exhibitor clientele want—actually W-A-N-T—my pictures. I can do it with CINE-MUNDIAL. And when these waves of buying interest that I stir up begin to beat in at your door here on Times Square, come around. You can afford to pay me more money then because I will have made my propery valuable to you—so valuable that you can't afford **not to buy."**

YOU will be interested in knowing that CINE-MUNDIAL'S circulation **(paid,** A. B. C.) is rolling up at the 30,000 mark and going at a clip that made us turn down an advertising contract for three years from one of the biggest concerns in the country. The contract was rewritten for one year. The entire Spanish film world reads CINE-MUNDIAL, from Madrid to Manila, from Juarez to Bahia Blanca. So does the general public. CINE-MUNDIAL is the Spanish MOVING PICTURE WORLD-**plus!**

Let us show you how CINE-MUNDIAL can get you NEW MONEY.

It's Paid For!

CINE-MUNDIAL

In Tune with Latin-America

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York

It's Paid For!

8 Whirlwind Reels of Tempestuous Thrills

Red Hot Melodrama—with Red Blooded Men—and Red Corpuscled Women—in a Rip Roarin' Tale of Tortuous Loves—and Tumultuous Hates And Wildest Adventure—with Dynamic Action—and Crashing Scenes—That'll Get Under Their Skins—and Stir Up Their Blood—as Nothing Has Stirred It Before!

A First National Attraction

FIRST NATIONAL PICTURES

A Red Letter Day for Your Box Office from—

"HURRICANE'S GAL"

A Thousand and One Thrills

Allen Holubar, director of "Heart of Humanity" and "Man—Woman—Marriage," who has packed more thrills in one picture than ever dreamed of before.

Wallace Beery, as villainous a pirate as ever scuttled ship.

Robert Ellis, the bold secret service agent who plunged from a crashing aeroplane into the sea to capture a smuggler ship and a girl's heart.

Gertrude Astor, the society girl kidnaped in an auto by her rival and spirited away on an outlaw vessel to undergo the strangest adventures.

They'll Thrill to

The perilous trip from the South Seas with contraband pearls.

The trapping of a secret service agent in a leaking ship's hold.

The theft of pearls aboard ship.

The terrific battle of crew over a game of cards.

Smuggling ship running blockade of revenue cutters through Golden Gate.

Explosion of powder magazine aboard ship.

Burning of ship to water's edge.

Scenes in gambling palace in 'Frisco Chinatown.

Girl smuggler kidnaping fianc of man she loves and fleei in auto.

Runs cordon of police and sa for Orient with kidnapp girl a prisoner.

Terrific storm at sea and sa ors washed overboard.

Mutiny aboard ship and te rific battle of two girls wi crazed mate.

Pirate crew shoots down aer plane and officer plunges i to sea.

Perilous swim at sea in sto tossed waves.

A First National Attractio

ALLEN HOLUBAR *Presents* DOROTHY PHILLIPS *in*

By Sea and Land and Air

They'll Bubble with Joy Over

A Dare Devil Girl's battle to adership over a band of nugglers.

Tl rescue of a drowning U. officer by girl smuggler ief.

Gi halting fighting, half-mad ilors by sheer strength of ill.

U S. agent sending wireless ll for help.

O cers' attack on smugglers destroyer.

Gi and Chinese servant escape boat.

R cue of Captain trapped on urning boat.

Gr l's oath of vengeance gainst man she loves for be- aying ship.

Girl trapping man she loves and hates, but love staying the fatal bullet.

Destroyer and airplane chasing outlaw vessel.

Flyer swimming to ship in time to rescue girls from mate.

Destroyer battling with fugitive ship with machine guns.

Marines board ship and fierce hand to hand battle ensues.

Crew overpowered and survivors placed in irons.

Battle of hearts between wild, untamed girl smuggler and U. S. agent.

Dorothy Phillips as Hurricane's Gal, who ruled with a hand of iron the roughest crew of cut-throat smugglers that ever sailed the seven seas.

James O. Barrows, as Cap'n Danny, sea dog and pearl smuggler, but whose heart was as big and loyal as his mighty fist.

William Fung, the faithful Chinese, who is battered and beaten and hurled into the sea in battling a mutinous crew in defense of his mistress.

Adapted and Directed by Allen Holubar

From a story by Harvey Gates; Photographed by Byron Haskin and William McGann; Assistant Director, Harold Bucquet; Naval Technical Advisor, Lieut. Thomas Berrian, U. S. N.

The Biggest Melodrama of the Year

"HURRICANE'S GAL"

WOW! You've Never Seen Anything Like It!

As a stop-'em-dead, knock-'em down, drag-'em-in, hold-'em thrill-'em, grip-'em, go-get-'em picture there's nothing can touch it!

As a hot weather business grabber you can't beat it!

Oh Boy! Get In On The Big Money

A First National FIRST NATIONAL PICTURES *Attraction*

A Smashing Drama in 8 Tornadoes

"HURRICANE'S GAL"

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

JULY 15
1922

The Trade Paper and the Screen

THIS is the era of inspection, investigation and analysis in our business and every part of it is under scrutiny. In this is included the trade paper and its usefulness. It is natural, in fact it is inevitable, that the trade paper in this field should be compared and contrasted to the trade paper in other fields, and it is this particular point that is important first to our industry and then to the trade paper itself.

The trade paper primarily is a ready means of communication between buyer and seller. It carries the advertising of the seller so that the buyer may know what goods he may expect and form his judgments accordingly. This is the side which is solely commercial.

The trade paper's next function is to assist the buyer to in turn sell his goods to the general public. This element of the problem is given very full attention every week, especially by this publication. Then comes the news of the trade which is essential to all in the trade just as the news is essential to the man in any business. He must know what is going on if he is to be alive to conditions and to prospects.

These basic things having been disposed of there comes the real mission of the trade publication, which in this field, more than in any other we know about, is of the utmost importance. The trade paper must serve as the forerunner of betterment and of standard raising. It must serve as the welder of all elements so that real co-operation to a common end is possible. It must carry on this work without bias and without prejudice to the interest of any element of the business. It must look forward, it must anticipate and serve to the best of its ability in the interest of development, advancement and progress. The trade paper must foster all right things and present them in such a manner as to convince the business of their necessity.

It is because the screen is an influence as well as a means of entertainment that the trade paper in this field has a usefulness and an opportunity for service which is possible in no other business. Measured in dollars and cents the trade paper must have sufficient patronage to pay its way and at the same time it must keep its honor intact. It must be truthful no matter what the advertising patronage may be. It must be independent, it must have courage, it must be unselfish and unafraid.

Ask any advertiser in the field and he will tell you that his business patronage wields no club over the editorial attitude. This must be so if the trade paper is to serve its highest mission. In considering your trade paper, in judging it as you are sure to do, remember its problems and realize its real service rendered continuously in this field.

Arthur James

Nixon-Nirdlinger Charges a Conspiracy in Restraint of Trade in Philadelphia

WAR has been declared against the Film Board of Trade of Philadelphia by Fred G. Nixon-Nirdlinger, owner of fifteen picture houses in that city. He has filed a bill in equity asking that injunctions be issued to force members of the organization to cease "their meddling, dictation, discrimination and arbitrary advancing of picture prices." Criminal charges of conspiracy will be made, he says, against the Film Board of Trade members under the anti-trust laws, and the Federal Trade Commission has already been given the facts in the case and is said to have promised an investigation.

The officers of the Film Board of Trade are Felix Mendelssohn, Gene Marcus, Benjamin Amsterdam and F. W. Willis.

The battle was precipitated when, with Thomas M. Love, Mr. Nixon-Nirdlinger recently took over the Ambassador Theatre, Fifty-sixth street and Baltimore avenue. It is charged the complainant was told he would have to carry out the old program, and that when he balked, the booking plans in half of his other theatres were interfered with.

Quotes Alleged Letter

Mr. Nixon-Nirdlinger received, he said, a letter from the American Releasing Corporation, named as one of the defendants, in which he was advised that he would "not only maintain the contract obligations which we have previously made with the former owners of the Ambassador Theatre, but pay for the pictures and play them as they stand booked on our records today."

"Refusal to meet the slightest of their demands," Mr. Nixon-Nirdlinger said, referring to producing firms in general, "has heretofore been met with such powerful persecution that theatre owners have been forced to agree to their terms.

"They have threatened not to give me any pictures for the coming year if I refuse to comply with their demands. They have tried to compromise, but it is not my policy to compromise a wrong. We will fight it out and I'm going after my rights whether or no.

"They have been trying to dictate the policies and prices and everything else connected with the operation of theatres in this city for so long a time that the persecution is unbearable and has become greater than the theatre owners can stand and I am determined to fight it to the end."

Seeks Pension

A bill appropriating $2,000,000 for the payment of pensions to victims of the Knickerbocker Theatre disaster of January 28 who were incapacitated by their injuries, or to the dependents of those who lost their lives, has been introduced in Congress by Representative Upshaw, of Georgia. He argued that in failing to provide the District officials with sufficient funds for proper inspection of buildings, Congress was guilty of contributory negligence in the disaster. Among those who lost their lives in the disaster was a niece of Representative Upshaw.

Seeks Accounting

Application for an injunction against Ivan Abramson and the Graphic Film Corporation has been made to Supreme Court Justice Philip McCook by Eugene Spitz. The restraining order seeks not only an accounting from the defendants but from disposing of, exploiting or exhibiting "The Eternal Mother," which, it is claimed, is the joint venture of Spitz and the defendants, and finally that a receiver be appointed to handle the play pending trial of the suit.

Paramount Enters Far East with Opening of Tokyo Office; Cochrane Named Manager

PARAMOUNT pictures are to be distributed in Japan in the future through offices owned and operated by the Famous Players-Lasky Corporation as a part of its world-wide chain of distributing agencies, according to E. E. Shauer, director of the foreign department. Tom D. Cochrane, for a number of years the representative of Universal in Japan, will be general manager of the new company, which is to be known as Famous-Lasky Paramount Films, Ltd.

Offices will be opened in Tokyo early in August and the distribution of some of the latest Paramount productions will be begun as quickly as the organization can be completed. Assisting Mr. Cochrane will be R. E. MacIntyre, special representative in the service department of Famous Players-Lasky, who will supervise organization.

Later, when conditions warrant, arrangements will be made to open the territories of Manchuria and Siberia, branches being opened in those countries to permit of the widest possible distribution for Paramount Pictures. Among the first releases in Japan will be "The Sheik," "Fool's Paradise," "Forbidden Fruit," "The Affairs of Anatol," "The Green Temptation," "The Gilded Lily," "Behold My Wife," "Footlights," and "Across the Continent."

Second Washington Holdup

Holding up R. S. Stone, proprietor of the Elite Theatre, Washington, D. C., at the point of a gun shortly before the opening of the evening performance on June 18, a robber grabbed $30 in bills and, running out through a rear door, held up an automobile and escaped. This is the second theatre to be held up recently, a robber relieving the Olympic Theatre of $40 a few days previous.

Admission Taxes Paid in 1922 Far Under 1921

Admission taxes for the fiscal year 1922, which ends June 30, will be more than $16,000,000 less than those for the fiscal year 1921, figures just compiled by the Bureau of Internal Revenue, Washington, D. C., indicate. The May collections from this source—$5,817,531—while slightly higher than those of April —$5,439,014—were $1,334,843 less than the $7,152,375 collected in May of last year.

The actual collections for the eleven months ended with May were $67,838,182, while for the corresponding period of last year they totaled $82,363,318, or more than fourteen and one-half million dollars more than was collected this year.

Other taxes collected from the theatrical industry during May included $17,194 from the seating tax, and $473 from the film rental tax.

Bobby Connelly Dies

Bobby Connelly, one of the best known child actors of the screen and the first to achieve stardom, died on July 6 from acute bronchitis at the home of his parents, Mr. and Mrs. Joseph Connelly, vaudeville and screen actors in Lynbrook, Long Island, N. Y.

"Bobby" was born April 4, 1909, acted with Kalem Company when four years old, and was with Vitagraph for five years appearing in a number of productions including thirty "Sonny" stories. More recently he has appeared in several feature productions including "Humoresque" and in "Wild Youth" which has not yet been released.

Photoplaywrights' Body Told to Stop Business

Edwin M. Daugherty, California corporation commissioner, has notified the Photoplaywrights' League of America, with headquarters at Los Angeles, to stop business, setting forth the fact that it has been selling "memberships" without a state license. Furthermore, he suggested that no state license would be granted the concern.

The concern has written MOVING PICTURE WORLD a reply to the "broadside" against it issued by Frank E. Woods, president of the Screen Writers' Guild, saying it is not a scenario school but a legitimate sales organization; also that it is not a business organization operated for profit.

Famous Players Acquisition of Black Houses Furnishes New Theatre Problem

By ROGER FERRI

WHAT has been generally accepted in the trade as the most important moving picture theatre acquisition deal was officially consummated this week and came in the form of the sale of the remaining 50 per cent interest, held by Alfred S. and John A. Black, in the Black New England enterprises to Famous Players-Lasky Corporation.

This deal, while consummated more than a week ago, was not officially made public until this week. The announcement came from Alfred S. Black's offices in Boston. While Famous Players in New York confirmed the consummation of the important transaction, that firm declined to issue any statement whatsoever. Harold Franklin, formerly of Shea's Theatre in Buffalo, but now an executive of the F. P.-L. exhibition department, speaking for his concern, stated that no comment would be made and suggested publication of the Black letter, which the New England showmen personally signed and sent to the trade press generally.

Those who have closely studied the New England theatre situation were not at all surprised by this deal. The fact that it had not been negotiated earlier was the one disappointing feature, for it is generally known in show circles that the Black houses for the past two seasons have been consistently heavy losers. However, their contract with Famous Players-Lasky Corporation was such that, despite the loss of thousands of dollars weekly, Black had the New York concern at his mercy. Several vain efforts had been previously made by Famous Players to buy out the Black brothers' 50 per cent interest in the New England theatres, for only through acquisition of the houses could Adolph Zukor invalidate the contract, but each time the terms asked for were reported to be so prohibitive that negotiations always ended abruptly.

While Hal Franklin is generally being given credit in film circles with having finally persuaded the Blacks to step out, the brains behind the deal, the biggest of its kind recorded in the picture business—with the possible exception of one in Missouri and another that is being rushed into shape in Canada—was none other than Adolph Zukor. The latter was forced to personally acquaint himself with the New England situation following the investigation of the Motion Picture Theatre Owners of America into the Mrs. Dodge case, which resulted in a bitter arraignment of the alleged Black tactics and a complete reorganization of the Famous Players forces in Boston.

As a consequence of the investigation, Mr. Zukor made a number of discoveries. The most important of these was that involving the possibilities of provisions embodied in the contract Famous Players had awarded Black. Under the terms of this contract Black could invade any city he so desired in New England and Famous Players, notwithstanding their previous affiliations in those places, would have to furnish their product to Black. This resulted in no end of trouble and embroglios with individual exhibitors and exhibitor organizations, for the Black theatres reach into every State in New England — Massachusetts, Connecticut, Rhode Island, Maine, New Hampshire and Vermont.

It was because of the steel grip that this contract gave Black over Famous Players operations in New England that prompted the latter to make overtures to get back that document. Liberal bonuses are said to have been offered, but each time these propositions were declined. With the advent of bad business, the Black enterprises, called to reckoning by their financial backers, were forced to take a different view of the situation and the tieup, that three years ago promised to give Black a strangling and monopolistic hold on the exhibition business in New England, was, contrary to all expectations, operating to the detriment of those involved. The Black losses were tremendous. And incidentally, Famous Players because of its contract had to dig deep, for the arrangement prevented it from disposing of its product to other sources where higher and more profitable rentals seemed assured.

Just what Famous Players contemplates doing with the Black theatres now that it virtually owns them outright remains to be seen, but the Motion Picture Theatre Owners of America, according to President Sydney S. Cohen, has already started an investigation. Not until its committee has reported will the M. P. T. O. A. take any action. While there is some talk of a triangular tieup involving the former Black theatres, William Gray and Nat Gordon (First National franchise holder in New England), nothing of any definite nature could be ascertained in New York this week. The only comment of any serious nature came from Boston and that in the form of one lone letter from Al Black, who told of the sale and that he would "serve in an advisory capacity."

The report that Harold Franklin, who is one of the best showmen in the country having put Shea's Hippodrome in Buffalo on a level with the best moving picture houses in the country, will guide the destinies of Famous New England theatre property, could not be verified, for Mr. Franklin himself would not talk on the subject and Mr. Zukor had nothing whatever to say for publication on the deal in its entirety, preferring to let Black do all the talking.

There is an "inside" story going the rounds in the inner circles of New England showdom to the effect that in acquiring the Black theatres Famous Players was enabled to force the sale and its release from the contract only because of the heavy indebtedness of Black to that corporation. It is believed that the contract was violated insofar as payments were concerned and that this situation formed the wedge utilized by Famous Players in annulling the contract that has cost Zukor and his coherents millions of dollars in the few years that it has been operative.

While Black is generally credited with having about 100 or more theatres, less than 20 of these can be considered in any sense big theatres. A vast majority of the Black houses are in small New England hamlets and more than 60 per cent of the theatres have seating capacities each of not more than 400. Some of these places are merely Town Halls, school halls or former churches and are open but two or three nights a week. Black's bigger houses are located in about 20 of the bigger New England cities. Following is the Black letter, signed by Mr. Black:

"Announcement was made today by Alfred S. Black that he and his brother, John A., have sold their remaining one-half interest in the Black New England circuit of theatres to the Famous Players-Lasky Corporation, to take effect July 3, and that in the severance of their partnership the best of feeling continues.

"Mr. Black further states that he had always hoped before he retired from the motion picture business, to see 100 per cent. co-operation between the various branches of the industry, which is so necessary for its success. Great improvement has already been shown in cutting "questionable corners" and it is only a question of time before such co-operation will be a fact. He believes that within a reasonable time not only the exchange manager, but the important heads and managers of the exhibiting end of the business will be placed upon a contingent basis as to profits that will, in turn, bring about closer harmony and interest in local communities. That the exhibitor in the small cities and towns need have no further fear of producer competition provided he is reasonably fair in his own dealings with that branch of the business. Economically, the small exhibitor has many advantages, and in the future the fear that he has entertained will give place to a keen desire for co-operation with the larger interests, especially in the exhibiting field.

"When asked as to his future plans, Mr. Black stated that after taking a much needed rest, he would remain with the Black New England theatres temporarily in an advisory capacity. He expects to devote considerable time to his cement, canning and other varied outside interests, and it is also quite likely that he will be interested from time to time in the development of new theatre projects. After having made so many friends and connections in the motion picture business during the past eleven years, he apparently hesitates about entirely dropping his theatre activities."

Pola Negri Coming to America to Make a Special Production for Paramount

POLA NEGRI, noted Continental screen star, is coming to this country next month to make a big special Paramount picture, it was announced yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation. Mr. Lasky arrived from Europe July 4 on the Majestic, after having spent several weeks visiting authors and film producing centers in England, France, Germany, Spain, Austria, Hungary and Italy.

"Miss Negri is undoubtedly the foremost screen artist of Europe," said Mr. Lasky. "Although her pictures up to this time have been of a historical nature, or have been modern stories made with the limited resources of European producers, her strong personality and magnetism have been apparent to all observers of motion picture acting. Because of this genius she has built up a world-wide following, and when American audiences see her in a powerful story, produced by a capable director, and gowned in the latest Paris creations they will acclaim her as one of the biggest stars of the American screen.

"Through arrangements with the Hamilton Theatrical Corporation, to which she is under contract, we plan to have Miss Negri come to New York next month and make this big, special picture at our Long Island Studio. Miss Negri is the first of a number of well-known European players whom we plan to bring over here in the near future."

Another move made by Mr. Lasky to increase the international appeal of American pictures was the establishment of scenario bureaus in London, Paris and Madrid. During his sojourn abroad Mr. Lasky talked to nearly all the principal novelists and dramatists and arranged to have them turn over original scenarios to these bureaus, which will handle the scripts in conjunction with the Paramount editorial department in New York. These scenarios will be produced in America, said Mr. Lasky, as Paramount pictures.

"Despite frequent criticism to the contrary," he said, "I found that American motion pictures are more international in their scope than those made abroad, and it is because of this that American pictures dominate and will continue to dominate the screens of the world."

Among the authors with whom Mr. Lasky talked was Franz Molnar, author of "Liliom" and "The Devil," whom he met in Budapest. Mr. Molnar is now writing a play for which he also will do a motion picture scenario, and both the play and picture will be produced in America in the next few months.

Mr. Lasky will leave for Hollywood in two weeks where he will supervise the early operations of the newly-established Paramount Stock Company School.

Before going he plans to put into effect an ambitious production schedule for the Paramount Studio on Long Island. He intimated that this studio, which was reopened recently after having been closed for several months, will soon be operating at capacity. Alice Brady is now working there in "Missing Millions"; Jack Holt, who heretofore has done all his work on the West Coast, is expected to come East in the near future, and some time in August Thomas Meighan, who has been working in the Lasky studio in Hollywood for the last year, will return to New York to produce a big starring picture. In addition to these and the Pola Negri picture, Elsie Ferguson will begin work in August on "Outcast," in which she starred on the stage and other Paramount stars will make pictures in the Long Island studio in the near future.

Allen Company Gets Extension of Time; Paramount Offered $1,050,000 in Cash

CREDITORS of the Allen Theatres, Ltd., Toronto, granted an indeterminate extension of time for the payment of accounts by placing the business of the company in the hands of a creditors' committee at a general meeting of the creditors which was held at Toronto on June 27.

Supervision of the committee is in the hands of G. T. Clarkson of Toronto, assignee and authorized trustee. The resolution adopted at the meeting leaves it to the committee to determine when the liabilities are to be paid.

Two important proposals were considered at the meeting. One was the offer from the Famous Players Canadian Corporation, Ltd., the exact amount of which was definitely announced. The Famous Players Canadian Corporation, which owns and operates the chain of Capitol theatres across Canada, made an offer of $1,050,000 cash for all the assets of the Allen Theatres. This would be sufficient to pay all creditors about 75 per cent. of claims.

First National Offer

Associated First National Exhibitors of New York, reported to be the largest creditor of Allen Theatres, offered to advance $100,000 to enable the company to carry on its business and, if this grant were not considered sufficient, it was suggested that other creditors could make similar proportionate advances.

The liabilities of Allen Theatres were reported to amount to $1,200,000. Despite the largeness of this sum, it was the opinion among practically all of the creditors represented at the meeting that all claims could probably be paid in full if an extension of time were granted. The two offers were, therefore, not further discussed and the whole business of the Allen company was turned over to the committee, which is composed of representatives of principal creditors and groups of smaller claimants. It is generally believed in the Canadian picture trade that the Allens will eventually pull through the crisis, and it is considered quite possible that active business next fall will enable the Allens to recoup their losses quickly.

Wire Collect, Please

A. M. Seligman, manager of the Victoria Theatre, Baltimore, having recently become the daddy of a baby girl, the industry requests him to announce which one of its branches she will engage in, if any, when of age.

Flames Twice Threaten Palace in Dallas, Texas

A mysterious explosion that injured one woman and caused a fire loss approximating $20,000, practically left unscathed two Dallas picture theatres, one of them the million dollar Palace. Late Friday evening, June 30, an explosion in a photographer's shop on the third floor of the building at 1618½ Elm street wrecked the place and started a general panic in adjoining offices, also a small fire that did considerable damage. The Crystal Theatre, occupying the ground floor, was comfortably filled at the time. Through the cool-headed tactics of Manager W. O. Williamson, the crowd filed out and watched the firemen put out the blaze.

The second affair occurred Sunday at 6 a. m. Originating from an overheated oven in the Carreaud Bakery, 1621 Elm street, flames caused damage of about $20,000. Only a single wall stood between the flames and the Southern Enterprise's Palace, which sustained a slight damage to the front part of the house. The house opened as usual, however, for Sunday crowds.

Fireproof Exchange

To insure against a duplication of the million dollar fire six months ago that threatened to wipe out Film Row in Dallas, Texas, exchange interests of that city, working quietly on a proposition for a fireproof exchange building, this week announced their plans completed, with the contract awarded and ground broke. The George W. Hewitt Construction Company was awarded the contract for a five-story building to cost $250,000. H. P. Willard and J. O. Davis, with offices in the Southwestern Life Building, are financing the proposition.

Hays Says Censorship Brought on America's Revolt Against Tyranny

CHAMPIONING in a stirring way the motion picture industry, Will H. Hayes appeared on July 6 before the National Education Association meeting in Boston and told that body that "political censorship made Plymouth Rock; political censorship faced the Minute Men at Concord Bridge; political censorship caused the Boston Tea Party."

Pleading for patience and tolerance, he reviewed history to show how "every new industry, every new science or art makes mistakes, and is criticised." Then he quoted various tests to prove that "the motion picture is a distinct contribution to visual instruction."

Mr. Hays' address follows, in part:

"I approach this subject not merely from the viewpoint of the men who have millions of dollars invested in the business, but from the viewpoint of the fathers and mothers who have millions of children invested in the business. We say 20,000,000 a day see motion pictures. Very well, possibly half, I do not know, of this number are children, and they go with the same open mind. Above everything else perhaps is our duty to the youth in the situation.

"To teachers I do not have to say that this industry must have toward that sacred thing, the mind of a child, toward that clean, virgin thing, that unmarked slate, the same sense of responsibility, the same care about the impressions made upon it, that the best teacher or the best clergyman or the most inspired teacher of youth would have.

"With a Capital C"

"I tell you, a movement earnestly and sincerely inaugurated and carried on to establish and maintain the highest possible moral and artistic standards of motion picture production and to develop the educational as well as the entertainment value and general usefulness of the motion picture is a Cause—a Cause with a capital C.

"Too much can not be expected too soon, either in the raising of the morals and artistic standards or in the development of the educational value. There can be no overnight miracle, but preferred attention is being given to the purposes of the association right now in the pictures which are now being made. Every day there is opportunity in the studios to take that action at the place and at the only place where effective action can be taken.

"Responsibility for these pictures now being made by the members of our association can not be avoided. They will be the proof either of our honesty of purpose or of failure. They will be the proof either of our ability to correct our evils ourselves or our inability to run our own business. The members of this association, acting on that definite knowledge, are doing everything in their power at this moment to live up to their professions, and the pictures will soon be able to show the results of their efforts.

Ancient "Sinful" Acts

"Now this is not a one-sided matter. We must consider these motion picture problems with that patience and tolerance which results from a recollection of the habits and cutsoms whenever a new thing comes. Every new industry, every new science or art makes mistakes, and is criticised. All of them have had to remedy their faults of early days.

"The telegraph and telephone were criticised. It was regarded as a sinful act to disseminate the printed word in any form among the humbler people, who were supposed to remain in the niche of life 'in which God placed them.' The bicycle and then the automobile were pronounced 'agencies of the devil.'

"Riding on railroads was so evil that the use of schoolhouses for even a discussion of the question was prohibited, with proclamations that 'such things as railroads are impossibilities and rank infidelity. If God had designed that His intelligent creatures should travel at the frightful speed of fifteen miles per hour by steam, He would clearly have foretold it through His holy prophets.' (From letter signed by School Board of Lancaster, Ohio, to F. W. Force, of Gilman, in 1826.)

"Medical men declared bathtubs a menace to health. In 1843, Philadelphia tried to prohibit bathing between November 1 and March 15, by ordinance, and in 1845 Boston itself made bathing unlawful except when prescribed by a physician; and Virginia taxed bathtubs $30 a year.

"One way for you to help us make good pictures is very easy, and that is by refusing to patronize bad pictures. If one were to start a vegetarian hotel and day by day a large number of guests were to storm into the dining room demanding roast beef cooked rare, this hotel keeper, though the most enthusiastic of vegetarians, would experience substantial difficulty in putting over a bill of fare consisting entirely of asparagus.

Objection to Censorship

"The motion picture business objects to political censorship for one great reason—because the motion picture business is an American business. Political censorship made Plymouth Rock; political censorship faced the Minute Men at Concord Bridge; political censorship caused the Boston Tea Party. But there is one place and one place only where the evils can be eliminated and the good and great advantages of motion pictures retained, and that is at the point where and when the pictures are made.

"And it can be done then and there, make no mistake about that. There is no zone of twilight in the matter. Right is right and wrong is wrong, and men know right from wrong. The corrections can be made, real evil can and must be kept out, the highest standards of art, taste and morals can be achieved, and it is primarily the duty of the producers to do it.

"It must be that the motion picture is a distinct contribution to visual instruction. The quick way to the brain is through the eye. Scientific tests which have been made and which are being made and with which you are familiar seem to prove the value of the motion picture in the class room.

Scientific Tests

"Professor J. W. Sheppard of the University of Oklahoma during 1910, found these results from tests:

"In the spring of 1920 he conducted a test on about a dozen pupils of average intelligence in one of the high schools of Madison, Wisconsin. Abstract and concrete subjects were taught to one group by means of films only, to a second group by a superior instructor, and to a third group by an average instructor. The film scored an average of 74.4 per cent., the superior teacher, an average of 66.9 per cent., and the average teacher, 61.3 per cent. In other words, the film beat the best teacher by 6.6 per cent. and the average teacher by 12.14 per cent.

"Professor Joseph J. Weber, of the University of Kansas, during 1920 conducted a series of tests in Public School No. 62, New York City. The following is a result of one of his experiments:

"Four hundred and eighty-five pupils in Public School 62 were examined as to their knowledge of geography. When the experiment began, all pupils had an average knowledge of about 31.8 units. This standing they had gained from the knowledge of their geography prior to the experiment. From this starting point (31.8 points) the 485 pupils who were taught orally without the aid of correlated motion picture film improved to 45.5 points, a gain of 13.7. The same pupils with the aid of the film shown after the oral lesson, improved to 49.9 points, a gain of 18.1. The same pupils with the aid of the motion picture film before the lesson improved to 52.7 points, a gain of 20.9. Professor Weber says, 'statistically these points are reliable to the point of practical certainty.'

Operation in Films

"A cablegram from Paris, dated only two days ago, told how a class of medi-

(Continued on following page)

Senator Myers Again Plays for Limelight, Charging Film Players with "Debauchery and Free Love"

SEIZING upon Will H. Hays' statements before the General Federation of Women's Clubs at Chautauqua, N. Y., regarding the cleaning-up of the film industry, Senator Myers, of Montana, tireless seeker of publicity and a Congressional investigation of the industry, again reviewed the "debauchery, riotous living, drunkenness, ribaldry, dissipation and free love" of the Hollywood colony in a long speech in the Senate on June 29.

Mr. Hays' selection to head the industry was actuated principally by a desire of the industry to engage in politics, declared the senator, a moment later saying that Mr. Hays' employment is partly to improve the moral tone of the industry.

Then the Montana moralist thundered into a denunciation of the "controlling forces" in the industry, charging them with absolute commercialism. He entered into an exposition, with full details, of the Arbuckle case and the murder of William Desmond Taylor. Failing to recall other incidents sufficiently hair-raising, he proceeded to accuse the films of complicity in recent murders in Washington, D. C., seeing the pictures as teachers of the "romance of crime."

Washington recently invited Hollywood to move there. This stirred the senator's ire and he launched into even more picturesque language.

"I hope it may not be done," he said. "From all accounts the Washington Chamber of Commerce or Board of Trade would better invite here a colony of lepers or an institution for the propagation and dissemination of smallpox."

Then Senator Myers finally came to the gist of his speech—a plea for censorship in the District of Columbia.

Ince Denies Rumors Regarding His Plans

Thomas H. Ince says that many unfounded rumors have sprung up recently regarding his affairs and plans, and he wants the industry to know that they are not based on any semblance of fact. He therefore denies categorically that he has sold his studios at Culver City, Cal.; that he has leased his studios to W. R. Hears that he has closed his studios; that he is about to merge his studios with any other producer; that he intends to move his production activities East.

The activities at the Ince studios have been curtailed for a few weeks only, the producer states. He has been in New York for several months on business connected with the distribution of his pictures.

Judges Uphold Censors

The New York State Motion Picture Commission can censor news reels of current events, according to a decision handed down July 6 by the Appellate Division of the Supreme Court. All the judges concurred.

Lewis A. Innerarity, Jr., counsel for Pathe Exchange, Inc., which brought the question to court, said that the decision will be appealed and that the question will be taken to the highest court possible, if necessary.

M. P. T. O. A. Takes New National Headquarters

Because of the extension of the work of the Motion Picture Theatre Owners of America, the national headquarters have been removed to 132-136 West Forty-third street, New York City, from 1482 Broadway. The new headquarters are but one minute's walk from Broadway.

More than twice the office room used in the former location are now available in the new quarters. The work of the organization is now being thoroughly departmentized

Hays Speaks on Censorship

(Continued from preceding page)

cal students at the Sorbonne University saw, by motion pictures, the complete details of a wonderful operation upon the human stomach, performed by the famous surgeon Professor Jean Louis Faure. The film was run at a speed synchronizing exactly with the actual progress of the operation, and as the details appeared upon the screen another noted surgeon described every movement made, from the first incision to the closing of the wound by the last stitch. In no way could so great a number of students have watched the life-saving workmanship of a master of his profession.

"In my opinion there will be series of motion pictures adopted soon by boards of education just as now series of text books are adopted. They must be, of course, scientifically, psychologically and pedagogically sound.

"It would be my hope that still further immediate progress might be made. The motion picture industry will co-operate with the National Educational Association fully to that end. On behalf of our organization I offer to your association all of our facilities to aid in your experimentation. There is already a great demand for pedagogic pictures. I propose that we jointly study that demand and that we jointly find ways and means of supplying it.

No Decision Yet

No final decision was forthcoming this week on the standard contract being drawn up by Will H. Hays and the Motion Picture Theatre Owners Chamber of Commerce. Courtland Smith, a subordinate of Mr. Hays, insisted on maintaining an absolute silence regarding the negotiations, except to say that they would not be concluded for several days to come. The General and Ralph Hayes, his assistant, were in Boston on July 6, but returned the following day to continue discussion of the contract, and it was hinted that an early decision might be expected. It is understood that only the language of the document is now requiring the attention of the conference.

"Let a committee be appointed of this association made up of the very best talent within your ranks; let them meet with the great producers of the country and find ways to use our facilities. We ask you to aid us and to let us aid you in the study of the whole problem of the use of the motion picture as a direct pedagogic instrument. Let us together find the means of making pedagogic pictures which are scientifically, psychologically and pedagogically sound.

"Not only can we take care of the demand which now obtains, but the great demand which is imminent and which will certainly come, must be met, and met by the producers with a supply that measures up to the ideas of the educators of the country.

"It can never be said again, and I think it has been suggested, that the producers do not want to furnish educational constructive ways and means for the effective application of sympathetic interest.

"Nor will you be unmindful of the great good which has been done by this industry. Evil pictures have been produced, yes—but incalculable good has been accomplished. The motion picture has carried the silent call for virtue, honesty, ambition, patriotism, hope, love of country and of home, to audiences speaking twenty different languages, but all understanding the universal language of pictures. There may be fifty different languages spoken in this country, but the picture of a mother is the same in every language.

"It has brought to narrow lives a knowledge of the wide, wide world; it has clothed the empty existence of far-off hamlets with joy; it has been the benefactor of uncounted millions. It is the poor man's pleasure. Grand opera is for the well-to-do, but pictures are for the man who works with his hands. And do not forget that as we serve the leisure hours of the masses with right diversions, so do we rivet the girders of society."

Women's Clubs to Aid Theatre Owners with Sincere, Constructive Criticism

PRESIDENT SYDNEY S. COHEN of the Motion Picture Theatre Owners of America, made a pronounced impression at the bi-ennial convention of the General Federation of Women's Clubs of the United States in Chautauqua, N. Y., recently, when he declared that 12,000 theatre owners would co-operate with the women's clubs of the country in advancing public programs calculated to promote the moral, material and general welfare of the people of any and all American communities.

The special occasion was "Motion Picture Day," and the session, held in the large amphitheatre, was attended by over 2,000 women, representing clubs from about thirty states. Will H. Hays, representing the Motion Picture Producers and Distributors of America, and W. W. Hodkinson, of the Hodkinson Company, representing the distributors, were also in attendance. Mr. Hays' speech was printed last week.

M. J. O'Toole of Scranton, Pa., chairman of the Public Service Committee of the M. P. O. A., also spoke on the work of the exhibitors, declared that the theatre owners are ready to co-operate with the women in all matters of public concern and said that he regarded the active participation of women in affairs as one of the redeeming elements of American official life.

Questions Put to Hays

Several other inquiries from the floor brought Mr. Hays and others into action repeatedly. Mrs. Pennypacker, of Texas, wanted to known why screen performers in the garb of Episcopal clergymen were at times made to appear in roles which made them look ridiculous. She said it did not occur with respect to other denominations and was glad it did not, but would like to know why the Episcopal clergy were made to appear so effeminate.

Mr. Hays said there was no excuse for any such thing and that he had not seen very many pictures and he did not know that the situation was as described. He said he would do all he could to prevent reflections against any religious denomination. A Buffalo delegate asked what he was going to do about "filthy pictures." He replied he was endeavoring to change that and that the place to stop it is at the source.

Cohen Promises Support

A New Hampshire delegate asked how the women in that state could co-operate along the lines indicated with the theatre owners. She said she had already arranged a conference between members of her organization and the exhibitors.

Mr. Hays asked Mr. Cohen to reply to this. Mr. Cohen said that Senator Bean, president of the New Hampshire theatre owners, had advised him of this conference and that they were prepared there to turn over their theatres for the promotion of public service in that state. He said that the theatre owners welcomed constructive criticism and that it frequently happened that much of the objection to picture plays came from those who did not attend the theatres. He advised the women to see the shows and then present such criticism as in their judgment seemed right to the manager of the theatre and work out with him lines of action which would be mutually satisfactory and advantageous to the community.

A delegate from Kansas City then took the floor and said this plan was in operation there and was working out well. She fully indorsed all that Mr. Cohen said and added that some of the criticism in her territory came from those who did not attend the theatres, and now that they were meeting with theatre owners a great deal of good was being accomplished.

Rhode Island Pleased

Co-operation in Rhode Island with theatre owners was indicated in a forcible statement made by the leader from that state, who said that not one picture found to be objectionable by the women's clubs there, had been shown by a theatre owner in any part of the state.

The excellent impression made on the delegates by the addresses of Mr. Hays, Mr. Cohen and Mr. O'Toole on behalf of the industry, generally was commented upon by the delegates, and a series of conferences have been arranged between the theatre owners and representatives of the women's clubs in different states for the purpose of co-operating closely in the discussion of censorship and the solution of other problems.

Resolutions Pledging Co-operation

THE following resolutions were passed by the General Federation of Women's Clubs at Chatauqua, N. Y., June 30. They were presented by Mrs. Woodallen Chapman, chairman, Division of Motion Pictures, and approved by Mrs. Percy V. Pennypacker, chairman, Division American Citizenship:

"WHEREAS, one of the greatest powers in the world today for molding the thought-life of the nation and thus determining its future history is the motion picture; and,

"WHEREAS, no single group of individuals can hope to encompass the wisdom essential to the adequate and efficient development and use of this great power in the service of the nation; and,

"WHEREAS, the motion picture industry has formally requested the co-operation of the General Federation of Women's Clubs; and,

"WHEREAS, this is the logical outcome of the movement for raising the standard of motion pictures actively carried on by the General Federation of Women's Clubs during the past eight years;

"THEREFORE, Be it resolved, that the General Federation of Women's Clubs approves the effort now being made by the motion picture industry to raise the moral and artistic standard and develop the educational value of motion pictures and hereby affirms its desire to co-operate in every way consistent with its principles and policies in this work and in using motion pictures more effectively for upbuilding the nation's life; and be it

"RESOLVED that the General Federation of Women's Clubs on behalf of the millions of American people who daily contribute to the support of motion pictures, approves the effort of the motion picture industry to stabilize its economic conditions to the end that there may be the certain continuity of the production and exhibition of the highest types of motion pictures; and, be it further

"RESOLVED, that the General Federation of Women's Clubs offers the co-operation of the Federation to the schools and all other recognized educational institutions in giving to the children of the nation visual instruction by means of motion pictures, to the end that the production of truly educational motion pictures, other than those made for advertising purposes, may be encouraged in order to meet the demands of any school."

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WILL H. HAYS in his splendid address before the National Education Association in Boston on Thursday night gave the clearest, the most concise and most complete answer to the advocates of political censorship when he said:

"The Motion Picture business objects to political censorship for one great reason—because the Motion Picture business is an American business. Political censorship made Plymouth Rock; political censorship placed the Minute Men at Concord Bridge; political censorship caused the Boston Tea Party. But there *is* one place, and one place only, where the evils *can* be eliminated and the good and great advantages of motion pictures retained, and that is at the point where and when the pictures are made. And it *can* be done then and there, make no mistake about that. There is no zone of twilight in the matter. Right is right and wrong is wrong, and men know right from wrong. The corrections *can* be made, real evil *can* and must be kept out, the highest standards of art, taste and morals *can* be achieved, and it is primarily the duty of the producers to do it."

Much has been said against censorship, but in all the arguments we have seen and in all the utterances we have heard no better presentation of the need for the screen's freedom has appeared. The above quoted matter should be printed in permanent form, in readable type, to be placed in every theatre. Even a better idea, or one supplementing it would be the printing of one sheets for display in front of and in the neighborhood of every moving picture theatre in the United States. This utterance is an answer, not a retort. It is conclusive, it is sincere, it is absolutely true. We suggest that the Producers' Association carefully consider our recommendation.

Intelligence—Intelligence!

THE great call for morality in pictures has not been entirely for morality. The poor taste of some pictures, many pictures, has annoyed the screen's critics quite as much as anything else. These annoyances have been included under the general description of "bad moral tone." This problem is quite as great as any that confronts us.

This is by way of prelude to a word or two about a picture that is handled with such intelligence and which tells its story so well that it may well be pointed to as an example of what to do and how to do it. "One Clear Call" is the name of it and John M. Stahl directed it for Louis B. Mayer, who in turn is releasing it through Associated First National Exhibitors.

The matter of titling is so important that we call your attention to what Madge Tyrone and Mr. Stahl and whoever else had to do with the happy result, contrive to show on the screen. It is all so reasonable, so lacking in gush, so strong in its clear interpretation, giving the fine direction and the fine acting a full chance to register without hindrance. Henry B. Walthall, Claire Windsor, Milton Sills and other really fine players contribute wonderfully to the perfection of the story telling, but the good taste, the splendid intelligence displayed in this production is the point we deem of such high importance.

It is not our purpose to additionally review this picture. We merely wish to direct your attention to the type of production which we believe will mean the success of our business. It has heart, it has strength, it is clean and it is neither above the head nor beneath the intellect of the spectator. It is fine entertainment with intelligence, intelligence, intelligence registering all of the time.

ARTHUR JAMES.

Public Opinion to Win Over Critics; Conventions and Other Exhibitor News

By ROGER FERRI

THROUGH public service the organized exhibitors of the country next season expect to win over some of those who heretofore have been the bitterest opponents of the silent drama. Already the plan has been perfected to the point where shortly it will be functioning in virtually every locality in the country. M. J. O'Toole, chairman of the M. P. T. O. A. Public Service Department, has been quietly organizing his forces and within a few weeks is expected to make an announcement that will come in the form of a pleasant surprise to the business in general.

The public service plan of the organization, according to those in a position to know whereof they speak, will reach out to the innermost circles of the schools, churches representative of every denomination, and even fraternal, civic and political organizations. This service will embrace special educational performances at big houses, these performances being staged under the joint direction of the exhibitors and local educational officials. Some of the best known members of the clergy are said to have been lined up in this work.

WHAT promises to be one of the big exhibitor conventions of the year is scheduled for next week—July 11, 12 and 13—when the Motion Picture Theatre Owners of Virginia get together for their annual powwow at Ocean View, Va., one of the best-known resorts in the country. The usual exhibitor resolutions will be taken care of, with consideration given to a number of problems that have been presented during the past few weeks. According to Secretary Henry Bernstein the attendance promises to be the largest in the history of the organization. A particularly pleasing and inviting entertainment program has been arranged by the convention committee.

While President Sydney S. Cohen, of the M. P. T. O. A.; M. J. O'Toole, of Scranton, Pa., chairman of the Public Service Department of the exhibitor organization, and other representative exhibitor delegations from Washington, North Carolina, Maryland and Pennsylvania will be on hand, the big attraction will be the presence of motion picture stars who will make the journey from New York by special train. Among those who will be on hand will be every popular star in New York. Marcus Loew and his genial publicity representative, Nils Granlund, will accompany the party. As a matter of fact it was Mr. Loew who organized the stars for the trip at the request of the Virginian exhibitors.

THE M. P. T. O. A., according to information unearthed this week, will launch four separate exhibitor units—in Buffalo, Syracuse, Albany and Binghamton—in New York State for affiliation with the national organization. It will be recalled that the old M. P. T. O., of New York, of which Charles L. O'Reilly is president, officially withdrew from the national organization several weeks ago. Organizers from the national headquarters in New York have been touring New York State for several weeks. Cohen and other M. P. T. O. A. officials already have spoken before the various exhibitor bodies in the cities above mentioned.

R. S. WOODHULL, president of the New Jersey Motion Picture Theatre Owners, is already on the job and pursuant to the resolution passed at the recent convention, he is leaving no stone unturned perfecting an all-New Jersey exhibitor organization. Secretary Sidney Samuelson, of Newton, will next week start on a tour of the state, seeking to induce Southern New Jersey exhibitors to join in the movement for the establishment of one big state organization.

THE Hoy System is the object of considerable attack from the exhibitor organization right now. As a matter of fact, John S. Evans, of the M. P. T. O. A. of Pennsylvania, this week issued a statement characterizing the Hoy System as unfair and unpopular with exhibitors there. The Illinois exhibitors have taken a like attitude and it is expected that the attitude of the national organization will be registered at the Virginia convention next week when the Hoy System is expected to come up for discussion with national officials in attendance.

MISSOURIANS will be doing all the showing during the next few weeks, judging from reports that come there. The constitutional convention is in session at Jefferson City, Mo. The reform element is determined to establish censorship, Sunday closing and other radical reforms. That they have overlooked no bet is evidenced in the fact that the reform contingent has imported Wilbur F. Crafts, superintendent of the International Reform Bureau, and the Rev. H. L. Bowlby, of New York, secretary of the Lord's Day Alliance, to aid in the aggressive campaign they have launched.

However, the opposition is equally well organized and seems to enjoy the favor of the public in general. The "reformers" have utilized every form of attack on prominent citizens who have dared come out against them. The Anti-Blue Law League of America has been ridiculed and its financial difficulties have been used to discredit other broadminded citizens who have attacked the reformers and resented the importation of "professional agitators from the East."

The "reform movement" is indeed strong in Missouri. The exhibitors there have been quietly doing their bit and their efforts are expected to bear fruit when the convention is opened. The popular feeling in Missouri is said to be strongly against these radical measures, and it is because of the cognizance of this fact by the reformers that the latter have been forced to bring "professionals" into the middle-western state to aid them in closing the theatres on Sunday and establishing a censorship board.

WORD comes from San Francisco that the Motion Picture Theatre Owners of America, Northern California division, will hold their annual convention in the Golden Gate municipality some time early next month. The convention committee includes P. J. Hanlon, of Vallejo; M. J. Klein, of San Francisco, and Sam Gordon, of Napa. The organization includes exhibitors in Northern California, Nevada and Southern Oregon. One of the chief matters for discussion and action at this convention will be that of the acquisition of a greater degree of freedom in the choice of productions exhibitors will be offered for exhibition.

THE three conferences that Will Hays has been holding with as many exhibitor organizations are all expected to come to a close within the next week. Indications were that negotiations with the Theatre Owners' Chamber of Commerce would terminate late this week. Charles L. O'Reilly's new Empire State exhibitor organization is still dickering with Mr. Hays, while the M. P. T. O. A. committee is said to have submitted a number of propositions which the Hays organization is considering and on which some definite decision is expected to be given next week.

EXHIBITORS in New England are particularly concerned over the Famous Players-Alfred S. Black theatre deal which was officially confirmed this week by the New England showman. Rumors of all sorts are being circulated in furious fashion throughout New England, but few of them are being considered seriously, although it is generally and frankly admitted in authentic circles there that the move has created much unrest. Consummation of the deal, however, did not come as a surprise to New Englanders who had heard some sort of rumor about the transaction several months ago.

UNOFFICIALLY the loss thus far this season to operators of airdomes is estimated at more than $2,000,000, a tremendous amount. With the inauguration of the daylight saving program in most parts of the country the open air picture pavilions were deprived of the first and concededly best show, the schedule now prevalent making it impossible to jam through more than one show a night. This situation, of course, has put a considerable crimp in the box-office receipts as compared with the grosses netted by these open air resorts three years ago. With a bad break in weather, more than ten inches of rain having fallen during June, the airdomes have had their hands full in trying to make both ends meet.

Paste This In Your Hat

The trade paper is the moving picture industry's one great medium of expression to itself, the constant avenue of communication between all of its elements, and the advance and sustained influence for progress, betterment and growth.

News from the Producers

By C·S·SEWELL

Exhibitors' Desire for Big Specials Causes Change in Policy of Goldwyn

Goldwyn announces that its new policy of reduced output, with each production a big motion picture achievement, has been enthusiastically received by exhibitors and that this is as it should be for the exhibitors themselves are responsible for this change and have aided in formulating it.

The expression of opinion by thousands of exhibitors as to what they wanted in the photoplay line and what pleased their patrons were collated and the result of these opinions from both cities and small towns pointed to the conclusion, says Goldwyn, which the company had already reached that the money and effort customarily put into mediocre pictures should be concentrated upon a few great ones.

Under the new "exhibitor-made policy" Goldwyn states that it will not produce a single average "program" picture, each will be a big special that will stand on its own merits. The exhibitor will not be compelled to take a single mediocre program picture or any series of program pictures in order to get the big Goldwyn pictures.

Box Office Value

It is further stated that each of the twenty productions in addition to having fine dramatic merit and human appeal will have a definite box-office drawing card in its stars, director, subsidiary cast and production, and will be advertised to the limit. There will be no concentration in advertising on one, two or three pictures.

The list as already lined up includes; the first Marshall Neilan picture for Goldwyn which will have a compelling title and which it is said will be a long step in advance of anything he has previously attemped.

"Hungry Hearts," directed by E. Mason Hopper from Anzia Yezierska's book dealing with Russian immigrants and the American melting pot, a stirring and true-to-life story possessing drama of tremendous power, pathos and rare humor. In the cast are Bryant Washburn, Helen Ferguson, Rose Rosanova, George Siegmann, Otto Lederer and E. A. Warren.

"The Christian" from the well-known novel which is being produced in a big way by Maurice Tourneur, in its original English settings. In the cast are Richard Dix, Mae Busch, Phillis Haver, Gareth Hughes and Cyril Chadwick.

Rupert Hughes' Story

"Remembrance," written and directed by Rupert Hughes, has drama, heart interest and humor like Mr. Hughes' "Old Nest." It is a drama of the father. In the cast are Claude Gillingwater, Cullen Landis, Patsy Ruth Miller, Kate Lester, Richard Tucker and Lucille Rickson.

"Captain Blackbird," R. A. Walsh's first big picture for Goldwyn is an action-adventure story of the South Sea written by Carey Wilson, being filmed in Tahiti. In the cast are House Peters, Antonio Moreno, Rosemary Theby, George Siegmann and William V. Mong.

"Broken Chains," the $10,000 prize winning scenario, was given to Allen Holubar to direct. Its theme is regeneration. In the cast are Colleen Moore, Malcolm McGregor, Claire Windsor, Ernest Torrence, Beryl Mercer, William Orlamord, James Marcus and Leo Willis.

"Brothers Under the Skin" is placed among Goldwyn's Big Twenty because of its powerful theme and its striking treatment. It was written by Peter B. Kyne; E. Mason Hopper directed. The cast includes Helene Chadwick, Pat O'Malley, Norman Kerry, Claire Windsor and Mae Bush.

Human and Dramatic Film

"The Sin Flood" is described as a picture so true and human and dramatic that its magnitude can only be told at the box office of the theatres where it is screened. Frank Lloyd, who made "Madame X," directed it. Richard Dix, Helene Chadwick, James Kirkwood, Otto Hoffman, L. H. King, Ralph Lewis, William Orlamond are in the cast.

"The Bitterness of Sweets" is another original screen story by Rupert Hughes who directed it. It is a drama of rich humor, strong human appeal and dramatic strength. In the cast are Colleen Moore, Antonio Moreno, William Orlamond, Francis MacDonald, Earl Metcalfe and others.

A Mystery Story

"A Blind Bargain" is a thrilling and amazing mystery of a young author who blindly signs himself into the hands of a mad wizard of surgery. Lon Chaney, Raymond McKee, Fontaine LaRue and Virginia True Boardman are in the cast.

Then there is "Ben Hur." A fortune was spent to obtain the right to film it, and it is stated several other fortunes will be spent in making it the most stupendous motion picture achievement in the history of films. A director of international renown will produce it partly in Culver City, partly in Italy and partly in Palestine. Work on the scenario of "Ben Hur" is now well under way.

Paramount Exploitation Force Celebrates Its Third Birthday

"Paramount welcomes the advent of new exploitation forces in the field," said Claud Saunders, director of exploitation, upon the third birthday of his department. "We look upon the establishing of exploitation staffs by other producers as a justification of the idea pioneered by Paramount. It is an idea of the utmost importance for it means the salvation of the small exhibitor and that two or three times as many exhibitors will practice sound showmanship and that means the improvement of the financial condition of the entire industry. We have done good work, but it has been impossible to more than scratch the surface."

The division of exploitation was established in July, 1919, when Mr. Saunders and eight assistants went into the field to put over "The Miracle Man" and now each Paramount exchange has its exploiter.

The division also creates posters and lobby accessories. Walter P. Lindlar, assistant director, has charge of the constructive and creative work of the department.

The most noteworthy achievement of the year was the star-identification contests for "The Affairs of Anatol." John P. McConville, exploiter at Boston, secured 62,832 lines of free publicity in thirty-three towns.

Campaigns have already begun on the full issues; with a newspaper tie-up in Milwaukee on "If You Believe It, It's So," with roof garden advertising on "The Top of New York" and with a newspaper teaser campaign in Massachusetts on "Nice People."

LEFT: CLAUDE SAUNDERS, DIRECTOR OF EXPLOITATION DEPARTMENT, FAMOUS PLAYERS-LASKY CORP.; RIGHT: WALTER P. LINDLAR, ASSISTANT DIRECTOR OF EXPLOITATION

Small Town Folk in Fox Special

"The Town That Forgot God," another super-special which Fox Film Corporation announces for release during the season of 1922-23, is said to possess a universal appeal in its silent delineation of the small American city and its folk. The production deals entirely with the provincial community, and the cast is one selected from the best group of small town character-types on the stage.

Salient among the "set" features is the spectacular flood scene in which an entire city is destroyed before the onslaughts of a terrific storm. Harry Millarde, who directed "Over the Hill" and under whose supervision "The Town That Forgot God" was made, gives proof of his mastery of the articles with which nature's chaos must be depicted on the silver sheet.

Five Educational-Mermaid Comedies in Six Broadway Houses During Same Week

Without any advance campaign, or even intention of making it such, the week of July 2 is "Mermaid Comedy Week" on New York's Broadway. A record that it has never approached before has been set by Educational Film Exchanges, Inc., with the booking of five different pictures of the Mermaid Comedy series. One of the five Mermaids plays in two theatres, making six houses showing pictures from this one brand simultaneously.

Four of the pictures included in this Broadway booking record are Jack White productions. They are "Rapid Fire," "Spooks!" "Danger" and "Step This Way." The fifth picture, "Rolling Stones," features Lloyd Hamilton and is one of the last of the Mermaid Comedies which will feature this rapidly climbing comedian, who is now engaged in making the first of a series of six special comedies for Educational under his own name.

"Rapid Fire" is on the program at the Capitol Theatre, which is also showing another Educational picture, "The One Man Reunion," the latest release of the series of Wilderness Tales by Robert C. Bruce. The Strand Theatre is running "Spooks!" much of the action in which is laid in a "set" that duplicates the famous old Eden Musee, one of the landmarks of New York City in its time. "Danger" has been at the Criterion for a week and is held over another week. The Rivoli has "Step This Way." The Hamilton picture, "Rolling Stones," is running at both Loew's State and Loew's New York Roof.

It was considered decidedly unusual when a feature comedy made by one of the most popular comedy stars ran in four or five theatres on Broadway at the same time. This new record of five comedies of the same brand playing first run in six houses at the same time has never been approached, it is believed.

The man responsible for four of the five pictures in this record booking, Jack White, is the youngest producing director in the industry. Starting in a minor position at the Sennett studio only a few years ago, his rise in the production field has been meteoric. He is endowed with an unusual creative mind when it comes to constructing laughable comedy situations.

White and Lloyd Hamilton formed a partnership more than a year ago to take over the production of the Mermaid Comedies for Educational. They have shared the work on the second year's Mermaids, just completed, White having supervised seven pictures with all-star comedy casts, and Hamilton appearing in six others.

In the casts appearing in the four Jack White productions showing on Broadway this week are such popular fun makers as Lige Conley, the beautiful Elinor Lynn, winner of the Thomas H. Ince beauty contest several years ago; Otto Fries, Cliff Bowes, Jack Lloyd and others. Conley heads the cast in each of the pictures, and Miss Lynn has the principal feminine role.

This week's Mermaid Comedy bookings on Broadway are, of course, an exception, but still they are an indication of the popularity which this series of comedies has won in the last two years. This year's bookings on Mermaids have been decidedly heavy throughout the country, the records in Educational's home office show, most of the country's biggest first run theatres being among the houses that have shown these popular fun films.

"This week's showing for Mermaid Comedies on Broadway," said E. W. Hammons, president of Educational, "seems to me to be another proof of the wisdom of our decision to elaborate on the work of these two unusually talented young men, Jack White and Lloyd Hamilton.

"As has already been announced, the entire new series of Mermaid Comedies, which will be twelve in number, will be made under the supervision of White, while Hamilton is already at work on the first of a new series of six special comedies to be known as Hamilton Comedies.

"We made a thorough study of the exhibitors' wishes before this new arrangement was made. What the Broadway exhibitors say this week through the record bookings of pictures in the Mermaid series is merely another testimonial to the talent and popularity of this remarkably talented young comedy director and this comedy artist who has won without dispute his place in the very first rank of screen comedians."

"In the Name of the Law" Advertising Space Has Prominent Place on Broadway

Occupying one of the most advantageous advertising spots in the entire city of New York, a huge, hand-painted stand is now publicizing "In the Name of the Law," which will be presented by R-C Pictures July 9, at the George M. Cohan Theatre, at the corner of Forty-third street and Broadway, New York City. This corner is not only in the very heart of the theatrical section of Broadway, but is directly opposite the Cohan Theatre in which the picture will run. The stand is one of the few which have ever occupied this space since the Liberty Loan drives of war times.

Nat G. Rothstein, who is responsible for this big "exploitation scoop," points out that this same result may be obtained by live showmen in other cities. It is part of the plan of R-C Pictures to prove to the industry that "In the Name of the Law," an Emory Johnson production, with an all-star cast, is one of the most exploitable productions of the season.

"No Program Films From Me," Neilan Promises Exhibitors

Marshall Neilan arrived in Los Angeles last week following his tour abroad and made his initial announcement concerning the future production and distribution of his product in association with Goldwyn.

"Marshall Neilan Productions, as heretofore, will be handled entirely on an individual basis," said Mr. Neilan. "My future product will be distributed on its individual merit and each production will be made as a separate unit. Arrangements have been perfected whereby it is possible for me to get away from the program type of pictures and attempt the bigger things I have desired to do for some time past.

"My entire staff, including all the members of my organization who have been with me several years and who have contributed to the success of Neilan productions, will remain intact.

"While abroad with various members of my staff, and through European affiliations, we obtained considerable material, including various important scenes, for two of my forthcoming productions. Both these pictures, I believe, will offer something new in the way of screen entertainment, and because of their novelty we feel it best to withhold details as to titles and nature of plots at this time."

Paramount Changes Press Book Style; Adopts Newspaper Form

With the issuance of the press sheet on Marion Davies in the Cosmopolitan production, "The Young Diana," which is scheduled for release August 7, Paramount has inaugurated a new style in its press books: From now on, the book on each production will be of full newspaper size, printed in newspaper style on a heavy grade of news stock.

This new press book or "Paramount Press Sheet," as it is called, is the result of many requests from exhibitors and theatre advertising managers for a simpler and more easily handled sheet.

The usual size of the sheet will be four pages, and in the case of some of the super-specials this will be enlarged to eight. The fact that the copy of both advertising and publicity is printed on news stock and in newspaper style is of considerable assistance to the exhibitor, as it gives him an exact idea of just how his advertisement or publicity story will look in a well-printed newspaper.

Miss Hammerstein in New Picture

Elaine Hammerstein utilized a three weeks' lapse of time between productions in making a trip from California to New York City.

In addition to casting an appraising eye over the shops, Miss Hammerstein was further pleased by seeing her latest picture, "Evidence," at Loew's State Theatre. Immediately on her return to California, Miss Hammerstein began the making of "Under Oath," a story by Eddie Montague, which was directed by George Archainbaud and which is scheduled for early release, it is announced.

"My Dad" to Be an Early Release

"My Dad," a Clifford Smith production, featuring the new R-C star, Johnnie Walker, has been scheduled for early release by the Film Booking Offices of America. This Northwest production, which will serve to introduce Walker in a new type of role, is announced by the F. B. O. to be admirably suited for summer programs. Walker is supported by Ruth Clifford in the leading feminine role. The picture was directed by Cliff Smith.

Fifth Plum Centre Production Begun

Production has started on a new Plum Center Comedy at the Paul Gerson Pictures Corporation studios in San Francisco. The new film is number five of a series of twelve two-reel comedies being made under the direction of Robert Eddy on the R-C program.

Director Eddy states that the new comedy will be somewhat of a departure, so far as the story is concerned, from the Plum Centers already made, insomuch as the action of the first reel will have a city background.

As the story runs, Dan Mason, in the character of Pop Tuttle, bus driver, leading politician and champion horse shoe pitcher of Plum Center, pays a visit to the city of San Francisco accompanied by Tillie, the Great Dane, played by Miss Wilna Hervey. There they have a number of strenuous adventures and on their return to Plum Center and Pop nearly tears up the town when he attempts to establish gasoline transportation between the railroad station and the Palace Hotel.

Goldwyn to Film Picture in Tahiti

Goldwyn will send the entire company making the photoplay from Carey Wilson's scenario of South Sea adventure, "Captain Blackbird," to the island of Tahiti where practically all of the photography will be done. The film is the first of the R. A. Walsh productions to be made under his alliance with Goldwyn.

The company will sail from San Francisco on July 7. It will begin its return voyage on August 23, arriving home on September 5. The party will comprise the entire cast and a large technical crew. It will be necessary to take from the studios at Culver City all lighting and development equipment.

Mrs. M. J. Mata Named Delegate

A contest conducted in the interest of the Philadelphia Committee for Devastated France, to select delegates from the women of Philadelphia to go to France closed last Tuesday with a total of more than five hundred thousand votes.

Among the winners was Mrs. Malaka J. Mata, scenario writer, who was entered in the race by Jules E. Mastbaum, president of the Stanley Company of America and who won second place. Managing Director Frank W. Buhler, of the Stanley Company, conducted the campaign for Mrs. Mata.

Film Slated for July 16 Release

Recent announcement of Playgoers Pictures, releasing through Pathe exchanges, is that the feature set for release July 16 is "The Woman Who Came Back," from the widely read novel by Stephen McKenna. This book went through twenty-one editions, it is stated. It was called "Sonia" in its printed form. Clive Brook and Evelyn Brent have the principal roles in the film.

"Her Only Way" Being Revived

The series of Norma and Constance Talmadge revivals by Selznick is drawing to a close. Two of Norma's formerly successful pictures, "Her Only Way" and "The New Moon," are still to be reissued, with "Happiness a la Mode" starring Constance Talmadge, still to come. This last is set for distribution July 30 and "Her Only Way" for July 20.

Again Signs

Barbara La Marr, the beautiful brunette who has come into fame in the motion picture world during the past year, has been placed under contract by Metro. She will enact the leading feminine role in the Metro-S-L production of "Quincy Adams Sawyer," which Clarence Badger will direct.

Metro Eliminates Scenario Staff, and Signs Special Writers for Adaptations

Holding up the standard established with the new series of productions under way at the Metro Studios, five more stories have been purchased and are being adapted by prominent writers. Under the new arrangement there willl be no scenario staff. Instead, writers of the foremost rank will prepare continuities according to their special qualifications. Among those now engaged are J. G. Hanks, Marion Fairfax, Bernard McConville, Mary O'Hara, Lloyd E. Sheldon, Edith Kennedy and Rex Taylor. Three of the new stories will be for Viola Dana, and two are for Billie Dove.

Bernard McConville, now working on "Quincy Adams Sawyer," Charles Fulton Pidgin's story for Metro, has written a story "Emmy Lou" for Viola Dana. "June Madness," by Crosby George, also has been purchased for Viola Dana. Harry Beaumont, who is directing Miss Dana in "Page Tim O'Brien," will write the scenario for "June Madness."

The third story for Miss Dana is "Noise in Newboro," by Edgar Franklin and for which Rex Taylor will prepare the continuity. All three of these stories are comedy dramas, the type of role that she has been playing with such success in her recent releases. "Page Tim O'Brien" is by John Moroso, and J. G. Hawks prepared it for the screen. Harry Beaumont is directing.

"East of Suez," a thrilling melodrama by E. Lloyd Sheldon, will be enacted by a distinguished cast headed by Billie Dove. Mr. Sheldon, who has had forty-six screen successes during the past five years, will prepare the screen adaptation for his story.

Marion Fairfax, who has prepared practically all of the stories for Marshall Neilan's productions and who has produced several pictures herself, has written a new story and continuity for Miss Dove, "The Girl in the Gilded Cage."

"Country Love," by Hulbert Footner, for which Edith Kennedy has written the scenario, will serve as Miss Dove's introductory vehicle. Mary O'Hara, who prepared the screen adaptation for "The Prisoner of Zenda," has written the continuity for "Peg O' My Heart." Laurette Taylor has the stellar role. King Vidor is directing.

Big Exploitation Tie-up Made by Paramount for "Nice People"

What Paramount considers the perfect nation-wide tie-up has just been effected by the Paramount publicity department with the Mallory Hat Company, Inc., of 234 Fifth avenue, New York City, in connection with the forthcoming release of William de Mille's production, "Nice People."

The Mallory people, who are the largest manufacturers of men's hat in the world, are going to open their fall retail sales campaign with a big advertising smash run simultaneously in the rotogravure sections of fifteen leading newspapers on Sunday, September 3. The advertisement will consist of a quarter-page display dominated by a fine portrait of Wallace Reid, who heads the all-star cast of the de Mille production. Underneath the portrait, well displayed in a panel, is the simple text, "Wallace Reid, the Famous Paramount Star in 'Nice People,' Wears Mallory Hats."

The significant thing about the tie-up is that this advertisement will appear on the very day of the date release of "Nice People," September 3. In addition to this newspaper space, the advertisement will run simultaneously in some of the largest magazines.

"The Man Unconquerable" for Release by Paramount July 2

Paramount announces as its release for July 2, Jack Holt in "The Man Unconquerable," an adaptation by Julien Josephson of an original screen story by Hamilton Smith.

Atmospherically, Paramount says, this picture is almost as good as a trip down into the South Seas, for it has the settings and locations of that part of the world reproduced with an adherence to detail that is said to be wholly delightful.

Sylvia Breamer, who was seen in Cecil B. DeMille's production, "We Can't Have Everything," and in Maurice Tourneur's "My Lady's Garter," returns to the Paramount screen as leading woman in this picture. It was directed by Joseph Henabery.

Myron Selznick Will Bring Theda Bara Back to Screen

Myron Selznick, president of Selznick Pictures Corporation, announces arrangements for the return of Theda Bara to the screen. He has signed her to appear in one of the super-specials on which his company will concentrate for the season 1922-23.

Negotiations with Miss Bara had been under way for a number of weeks—ever since the Selznick company secured the story in which she is to star and which seemed suited to no other motion picture actress. The engagement is for a single picture.

Luxury Dominates "Fool There Was"

Elaboration of detail has always marked the William Fox super-specials directed by Emmett J. Flynn, and his characteristic is said to have been more than emphasized in "A Fool There Was," which was recently completed at the Fox West Coast studios in Hollywood and will be released during the season of 1922-23.

Flynn, who firmly established his name by his work on "A Connecticut Yankee in King Arthur's Court" and "Monte Cristo," spent more than $75,000 in material and labor utilized in the construction of "sets" for his latest production.

Chaplin Revival Is Booking Fast

Since Charlie Chaplin in "A Dog's Life," a First National Attraction, was shown at the New York and Brooklyn Strand theatres a few weeks ago, it has created as many inquiries as to its general release dates as any of the new comedies now being distributed by First National.

The Keith, Proctor and Moss houses, beginning July 10, will show it in their respective houses. The date set for general release is July 24.

Film Made Big Hit in Europe

Pathe's special feature, "The Isle of Zorda," picturized from Jules Verne's novel, "Mathias Sandorf," which began its appeal to American audiences with moderately profitable results, shows indications, Pathe says, of duplicating the fine record made abroad—in Paris, for example, where it enjoyed a first run in more than one hundred theatres and continued to crowd one of them at each performance for a whole year.

Metro's National Advertising Plan

National advertising in the *Saturday Evening Post* and other American magazines of wide influence will be launched by Metro Pictures Corporation to create patron-demand for this company's releases during the coming season.

This preparation of the field for the exhibitor of Metro pictures will be begun well ahead of the first fall distribution, and will be of a weight sufficient to give publicity in every city and town in the United States and Canada to the advent of Metro attractions.

House Peters to Have Title Role

Goldwyn announces that House Peters will act the title role in its production of Carey Wilson's original scenario, "Captain Blackbird," which will be R. A. Walsh's initial production for the firm. Antonio Moreno will appear as the young American hero of the story.

"$1-A-Week-Men" End Trip Given by First National for Exploitation Stunts

FIRST NATIONAL "$1-A-Week-Men" are back on the job. First they took off their coats, along with thousands of other exhibitors during First National Anniversary Week, February 18 to 25, and worked to establish new records in the showing of pictures. This was done in First National's exploitation competition. Next, the winners of that competition—known as $1-A-Week-Men—went to Los Angeles as the guests of First National.

These exhibitors were from all parts of the country. They reached Los Angeles on June 19, were greeted by the mayor, city officials and prominent motion picture people, and from that time until last Saturday they had a week of gayety, mingled with serious study. Then, with a royal sendoff, they started back for their "home theatres."

During the time they were on the Coast they went to Catalina Island on Thomas H. Ince's palatial yacht, "Edris," and were entertained by Mrs. Ince; dined with Norma and Constance Talmadge, Buster Keaton, Katherine McDonald and Jackie Coogan; were feted by Richard Walton Tully and Guy Bates Post; entertained at dinner by Louis B. Mayer; were guests at a special boxing exhibition aranged by Marshall Neilan; were guests at a dinner-dance given by Mack Sennett at his home and, last but not least, they went in bathing with the Mack Sennett bathing beauties.

Shipman Will Make Another "Glengarry"

(By wire from Ottawa)

After viewing "The Man from Glengarry," Ottawa Film Productions, Ltd., were so well satisfied with this picture made under Henry McRae's direction that they voted for the same organization to make the sequel, "Glengarry School Days."

Pauline Garon, William Colvin and others in the cast will be retained for the sequel, and both pictures will be ready for release in the fall.

The fact that with an appropriation of $70,000 Ernest Shipman succeeded in delivering a high-class product for $50,000 is said to have been a vital factor in the continuance of the arrangement.

"Nanook of the North" Gets High Rating by Review Board

"Exceptional" is the rating given "Nanook of the North" by the National Board of Review. Pathe reports remarkable expressions of appreciation forwarded by exhibitors following the public reception of Explorer Flaherty's screen epic of the natives of the frozen Arctics. The following telegram from S. Barrett McCormick, The Allen Theatre, Cleveland, Ohio, is quoted:

"We have just closed week's engagement of 'Nanook of the North' and do not want to lose this opportunity of telling you of its splendid success. I have never presented a picture of any nature that pleased so large a percentage of the audience. It is without doubt the most fascinating and entertaining film in years, and lends itself admirably to productive exploitation. Sincere congratulations."

The following is from Manager Wheeler, of the Rye Playhouse, Rye, N. Y.: On Wednesday and Thursday last, June 21 and 22, I had the pleasure of presenting at the Rye Playhouse Robert J. Flaherty's remarkable picture, 'Nanook of the North.' The showing of 'Nanook' followed closely upon a very early run at the Rye Playhouse of "Orphans of the Storm,' 'The Four Horsemen of the Apocalypse," and other recent releases classed as super specials. Nevertheless, 'Nanook' established a new record of attendance day by day. We played 'Nanook' at the advanced price of 50 cents and 75 cents."

July 16 Set for Ruth Roland's New Serial "The Timber Queen"

The most important mid-summer release from the Pathe Exchange will be the serial, "The Timber Queen," starring Ruth Roland, scheduled for July 16, being the tenth chapter play in which Ruth Roland has starred for Pathe. Many showmen in different sections have already booked the serial after viewing the first few episodes.

"The Timber Queen" sets a fast pace, dealing with the Northwestern timberlands, giving fine locations for thrills in the rugged country. As a "hot-weather" attraction, the chapter play is timely, as besides showing the cool timberlands, the action shifts to the Yukon, where strenuous moments take place in the snowy areas. Considerable color is also provided by settings in Argentina, and scenes aboard ship also furnish thrilling moments. It is also claimed to be a censor-proof serial story.

The story is from the pen of Val Cleveland. Fred Jackman directed and was produced under the supervision of Hal Roach. Bruce Gordon, a newcomer to the chapter play, is seen opposite Ruth Roland. Val Paul is seen as the leading "heavy," and is assisted by Leo Willis and Frank Lackteen. Other players are Bull Montana, Al Ferguson, Otto Freez and Chris Linton.

The story deals with the attempts of the Lumber Syndicate to secure timberlands, owned by Ruth Reading, through their tool, James Cluxton. By a provision in her grandfather's will, Ruth must marry within a certain time in order to inherit the property. The Timber Trust, failing to gain control of the land, try to prevent the hero and heroine from marrying.

Filming of "If Winter Comes" Starts at Famous Canterbury

Dispatches from England received at the New York headquarters of Fox Film Corporation this week state that the company of players appointed for the production of "If Winter Comes" are now in Canterbury shooting scenes for the big special that will be an adaptation from the famous A. S. M. Hutchinson novel.

Work was started under the supervision of William Fox and Julius Steger, director general of production of the eastern studios of the organization. Mr. Fox has been in England for several weeks conferring with the author. Mr. Steger joined Mr. Fox two weeks ago and will proceed with the latter to Rome to confer with Director J. Gordon Edwards, who recently completed "Nero" and is about to film "The Shepherd King," another Fox special for 1922-23.

Harry Millarde, who was selected to direct "If Winter Comes," also has been in England for a number of weeks. With Millarde is Percy Marmont, the celebrated Ben Greet performer, who is widely recognized in America as an able leading man. He will essay the role of Mark Sabre.

Many Now Noted Stars Started Work in Mary Pickford Films

Few stars have given as many actors and actresses opportunities to ascend to screen stardom as has Mary Pickford, United Artists says. The late Harold Lockwood became a star overnight as a result of serving as Miss Pickford's leading man in the first filming of "Tess of the Storm Country" nine years ago, and, now in the elaborated new production of this history-making picture, for United Artists release, Lloyd Hughes, enacting this same character, bids fair to emerge a full-fledged star in his own right, it is stated. There is also, United Artists says, a strong possibility of Gloria Hope, who is in this same cast, achieving a like stellar position. She is playing the important part of Teola Graves opposite Miss Pickford's characterization of the heroine, Tessibel Skinner, and it is said Miss Hope's opportunities for winning high honors are numerous.

Among the dozen or more present-day luminaries of the silversheet who owe their exalted status to Mary Pickford more than any other single element, says United Artists, is Wesley (Freckles) Barry and John Bowers. Marshall Neilan started the most important phase of his career as leading man for Miss Pickford in several of her earlier productions.

New Subjects Completed for Sport Review Single-Reelers

Several new subjects have been finished for the series of Sport Review single reelers which Jack Eaton is producing for Weiss Brothers' Artclass Pictures Corporation. These novel short length subjects deal with every conceivable branch of sports and outdoor life.

Among the releases recently completed are "Play the Game," with college spring sports; "Record Breakers," a complete story of the great two day athletic carnival annually staged at Franklin Field, Philadelphia; "The Seven Ages of Fishing," "Building Up," showing how the American youth is developed along athletic lines at the famous Culver Academy.

Among the new releases planned for release through Goldwyn may be mentioned "Rah, Rah Stuff," "Alley Towns and Lots," "Internation Pastimes," "My Kingdom for a Horse," "Rough Stuff," "Higher Up" and "Get Your Man."

Three Comedy Companies Hard at Work Producing for F. B. O.

Short subject production at the R-C studios is now well under way and the Film Booking Offices will be assured of a plentiful supply of comedies well ahead of its release schedule during the coming season. Carter de Haven has already completed the first two of his two-reel domestic comedies and is now nearing the completion of his third, which has been tentatively titled, "Entertaining the Boss." With him is appearing Flora de Haven. Mal St. Clair is directing.

Gloria Joy, the pretty, young fourteen-year-old actress, has started the production of the first of her series which Sherwood MacDonald will direct. The Frank Gerson Pictures Corporation is active with the production of Plum Center Comedies, which star the veteran character comedian, Dan Mason. The release schedule of these short subjects will be announced by the Film Booking Offices in the near future. With these comedies will be the two single-reel subjects, Hy Mayer Travelaughs and Starland Revue.

"Hurricane's Gal" Is Listed for Release

Dorothy Phillips in "Hurricane's Gal," a story of the high seas, adapted and directed by Allen Holubar, is the First National attraction scheduled for release the week of July 17. This picture shows Miss Phillips at her best, and she is surrounded by notable players, among them Robert Ellis, Wallace Beery, Gertrude Astor, James O. Barrows and Frances Raymond.

Under the capable direction of Allen Holubar, together with the splendid acting of the star and supporting company, "Hurricane's Gal" can be promised as a picture of startling effects and stirring story.

"When the Devil Drives" Plays Long Runs at Chicago Theatres

The Associated Exhibitors' feature, "When the Devil Drives," with Leah Baird, continues to make a hit in Chicago, Associated Exhibitors states. It entered the third week of its run at Sig Faller's Bijou Dream Theatre, June 24, and two days later opened an engagement at Jones, Linnick & Schafer's Rose.

In Chicago, the favorable newspaper reviews, Associated Exhibitors says, have found a ready response on the part of the public, as evidenced by the fact that during its long run at the Bijou Dream the Leah Baird feature has drawn big crowds to that theatre daily.

Added interest is given the picture wherever it is shown by the fact that the story was written by Leah Baird, the actress who is featured in the presentation.

Goldwyn Players Back from Abroad

Director Maurice Tourneur and the leading players in "The Christian" company, Richard Dix and Mae Busch, returned from England recently on board the steamship Homeric, and then left New York for the Goldwyn studios in Culver City.

Paramount to Put Out Two Color Ad

For the first time in the history of its big seven-year-old campaign of national advertising, Paramount will use two colors in its display advertisement to appear in the Saturday Evening Post in the issue of July 29.

This issue of the Post will carry a double-page spread announcing the forty-one Paramount productions listed for release during the first six months of the year, starting August 1.

Goldwyn Signs Claire Windsor

Claire Windsor has been placed under a long-term contract by Goldwyn Pictures Corporation.

Ruth Roland's "Timber Queen" Among Pathe's Short Subjects

Announcement comes from the Pathe Exchange, Inc., that the short subject features scheduled for release the week of July 16 will be augmented by "The Log Jam," the first episode of Ruth Roland's new Pathe serial, "The Timber Queen." The star is supported by Bruce Gordon, Val Paul, Frank Lackteen, Leo Willis, Bull Montana, Chris Linton, Al Ferguson and Otto Freez.

"Ten Minutes to Live" is the fifteenth and last episode of "Go-Get-'Em Hutch," the Pathe serial produced by George B. Seitz, starring Charles Hutchison. "Todd of the Times" presents Frank Keenan in the latest Pathe Playlet, re-edited from a former feature success. The cast includes Irene Rich, Joseph Dowling, Aggie Herring, Jay Morely, Arthur Milette, George Williams, Herschel Mayall and Buddie Post.

"The Dumb-Bell" is the latest Hal Roach comedy featuring "Snub" Pollard. Assisting Pollard in the offering are Marie Mosquini, Noah Young and the Hal Roach comedians. "The Fable of Brewing Trouble" is the current animated cartoon of the series of "Æsop's Film Fables," produced by Fables Pictures, Inc., and created in their screen form by Cartoonist Paul Terry.

"Spring Fever" is the next reissued one-reel comedy starring Harold Lloyd and featuring Bebe Daniels and "Snub" Pollard. "The Sleuth" is the title of the current Rolin Comedy. Paul Parrott, Sunshine Sammy, Mark Jones, Ethel Broadhurst and Gaylord Lloyd are in the cast.

Selznick Signs Conway Tearle for Two Special Productions

Close on the heels of the announcement by Lewis J. Selznick, president of Select Pictures Corporation, that the producing units regularly contributing to the Select output had abandoned the restricted "star" plan and would in the future produce pictures using story, star and production value entirely at the discretion of the producer, comes another announcement that Conway Tearle has been engaged by Selznick Pictures Corporation to appear in two big Selznick specials during the coming season.

It is definitely announced by Selznick that in keeping with the new production policy Mr. Tearle will not be the only star in each cast. Other photoplayers fully as well-known as he is are being engaged for the same pictures.

Fox Conducts Prize Contest for Art Posters of "Nero"

That "Nero," the William Fox "master special" to be released during 1922-23, may be the best "papered" picture in the country, a prize poster contest, to be judged by artists and art critics, has been arranged by Mr. Fox. Prizes will be awarded to the amount of $500. To the artist submitting the best poster the film producer has offered a prize of $250. The second prize will be $100, third, $75; fourth, $50, and fifth, $25. The drawings may be submitted in black and white or in color. The committee will be Charles Dana Gibson, Alfred Cheney Johnston, Walter J. Moore, J. P. Muller and William A. Page.

Although the contest was started only a few days ago, several hundred artists have already submitted ideas or have signified their intention of entering the competition. Under the rules of the contest any amateur may submit drawings. The contest will close August 1. All drawings must be in the hands of the art editor on or before this date.

Paramount Sees Big Box Office Success for "Old Homestead"

Paramount believes that one of the strongest appeals of its production of "The Old Homestead," will be the homely, human characters who are so definitely presented.

The quality of wholesome human interest never has failed to satisfy the public in any form of amusement. The stage plays such as "The Old Homestead," "Shore Acres," "Blue Jeans," and "Way Down East" have retained their popularity through many years.

"The Old Homestead" was one of the best of its kind. The rural types, the combination of city and country, as well other matters of deep interest, are all factors in the old play's ability to hold an audience, Paramount says. The settings are unusually fine, it is stated.

Ethel Clayton and UFA Films for Paramount Release July 9

Ethel Clayton in "For the Defense" and the UFA production, "The Greatest Truth," are scheduled by Paramount for release July 9.

Elmer Rice, successful playwright and author, whose play, "On Trial," raised him to a high place in the estimation of playgoers, wrote the stage play from which this picture was adapted by Beulah Marie Dix. Paul Powell directed.

Vernon Steele, formerly leading man in several of Elsie Ferguson's pictures, plays opposite Miss Clayton in the role of the district attorney. Others conspicuous in the support are Zasu Pitts, Bertram Grassby, Maym Kelso, Sylvia Ashton and Mabel Van Buren.

The UFA production, "The Greatest Truth," is presented by the Hamilton Theatrical Corporation. The settings are said to be lavish and spectacular. The picture was directed by J. May and a large cast of prominent European players is headed by Mia May.

Nazimova in "Salome" Scores with Town Hall Audience in New York

Nazimova in "Salome" was seen on the screen of the Town Hall, in New York, Wednesday evening, June 28, by members of the National Board of Review and their guests, and by especially invited personages celebrated in the artistic and social world of the city.

The photoplay, following exactly neither the original legend of Salome nor Oscar Wilde's interpretive revision of it, yet admittedly inspired by both, was pronounced, judged from the freely expressed informal comment upon it by members of the audience, to be the most effective picture in which Nazimova has yet appeared, and it was generally predicted that "Salome" will be one of the outstanding triumphs of the year on the screen.

Both the star herself, who came East recently for this metropolitan representation of the picture, and her husband and director, Charles Bryant, received enthusiastic congratulations from those who crowded the Town Hall upon the success of this most recent and most ambitious Nazimova picture.

In Search of New Scenes for Film

In search of distant and unfamiliar locales never before shown on the screen, Miss Leah Baird and her entire company have just sailed for South America. She is at work on the fourth of the series of Leah Baird productions being made for the Associated Exhibitors under the direction of Arthur E. Beck.

Keeping in Personal Touch

By FRITZ TIDDEN

THE games scheduled for Saturday, July 1, in the Motion Picture Baseball League, were postponed on account of rain and will be played off later in the season as double headers.

Goldwyn and Metro were particularly anxious to play in hope of overcoming the lead First National has gained, while on the other hand the postponement was beneficial to some of the clubs who wish to strengthen their pitching staffs.

Standing of the League

Team	W.	L.	P.C.
First National	6	1	.857
Paramount	5	2	.714
Goldwyn*	4	2	.667
Metro	3	3	.500
Hodkinson	3	4	.429
Vitagraph	3	4	.429
Pathe*	1	5	.167
Universal	1	5	.167

*Goldwyn-Pathe game of June 17th protested. Last inning will be played over again to decide winner. This game is not included in the above figures.

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Henry Ginsberg, formerly domestic sales manager for Educational, has been appointed sales manager of the Al Lichtman Corporation.

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Y. F. Freeman, of New Orleans, is in town.

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Julius Stern will shortly go abroad for a vacation.

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B. S. Moss and Jesse Lasky returned from Europe this week on the Majestic.

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Carrying a torch in night parades is considered a "light part" in the movies.

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John B. Upperman, manager of Crandall's Apollo Theatre, Washington, D. C., was recently confined to his home by illness, the house during his absence from duty being under the direction of Charles Dipple, assistant manager.

* * *

"Miss Compton is one of those leading women of the films who seem to retain their place despite the fact that they fail to exhibit any noticeable ability as actresses."

* * *

Quinn Martin in The World, reviewing "A Woman of No Importance."

Mr. Martin is one of those newspaper men who seem to retain their place despite the fact that they fail to exhibit any noticeable ability as reviewers.

* * *

Max Linder sailed for Paris July 5.

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According to the Evening Post Literary Section, Knut Hamson's novel, "Dreamers," has been adapted for pictures and made by a Norwegian company.

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S. Barrett McCormick is in from Cleveland.

Arthur H. Jacobs, who, for the past year has been the general manager of Preferred Pictures, Inc., and who, recently, has been more directly associated with the production of "Rich Men's Wives," the first of the series of B. P. Schulberg Special Productions which is now being filmed under the direction of Gasnier, has resigned to enter the motion picture producing field for himself. Jacobs' resignation will take effect upon the completion of the production of "Rich Men's Wives."

Jacobs will not be replaced, it being Schulberg's plan to divide the former's duties among the various members of his staff.

* * *

S. R. Kent announced last week the appointment of Benjamin Blotcky as manager of Paramount's Kansas City exchange. The position has been temporarily vacant for several weeks.

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Jackie Coogan has postponed his contemplated trip abroad.

While out on location for his latest picture, "From Rags to Riches," Wesley Barry was seriously injured when his own automobile ran over his right leg.

* * *

Harry Cohn, of the Fox organization, was married to May Lewis last week.

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Londoners are stepping aside to let a well-known chromatic outrage pass by, since Sig Schlager, orchid colored straw hat, explosive neckties and all have arrived in England.

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Rex Ingram is coming East shortly.

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We are told that "The Old Homestead" will be elaborated for the screen.

Probably Uncle Josh will get his market reports by radio.

* * *

Ferdinand Earle's first motion painting, "The Rubaiyat of Omar Khayyam," probably will be released this summer. It has been completed, and was intended for distribution to the theatres of the country in fall, but a rival company is rushing production in an attempt to get on the market first.

* * *

"Joseph Urban, scenic director of Cosmopolitan Productions, will sail for Europe on July 4 to be gone for several weeks. The purpose of his trip is to get material for the scenes and settings of 'Little Old New York,' which will in all probability be the next production in which Marion Davies will star, and also material for 'The Little Warrior,' another vehicle for Miss Davies. While in Europe Urban will visit his mother."—Press story from Cosmopolitan Productions.

Maybe Max Reinhardt will come to New York to get material for the scenes and settings of "Night Life in Berlin."

* * *

Bob Sherwood, film commentator on Life, will probably draw up a petition, and we hope to affix the first signature, to Samuel Rothafel, asking him to play "Nanook of the North" for a return engagement. Bob says fifty people have asked him where the picture could be seen. You wouldn't believe it if we told you how many have asked us the same question. And we are only two.

* * *

Leatrice Joy, Lasky star, was painfully burned when she accidentally overturned a pot of boiling grease for a scene which luckily was being shot at the hospital. Treatment was almost instantaneous, but it is holding up the picture.

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As one of his parting shots before jumping into burlesque from films, Walt Hill says that every available source of inspiration for photoplaying has been tapped except the Constitution of the United States.

Hey, Walt, have you forgotten the 18th Amendment?

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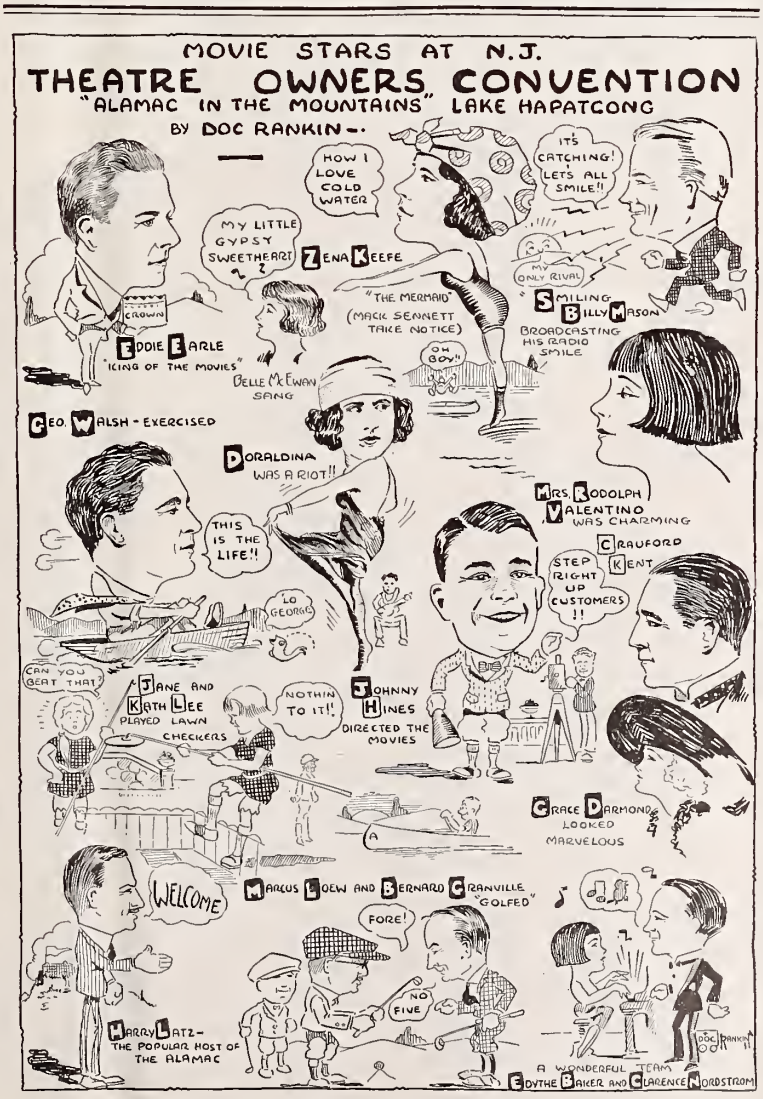
Al Boasberg, who mingles with the exploitation at R-C, deserted the industry long enough to write a comedy-monologue for Phil Baker, a vaudeville headliner. The press has paid a glowing tribute to this offering and "Bozo's" comedy will therefore be insured of a national circulation rather than the limited confines of 723 Seventh avenue.

* * *

Hollywood is no place to keep a secret marriage secret. Shaw Lovett, assistant director for Mary Pickford in her new production, "Tess of the Storm Country," recently took for his bride Lucille Fish, of New York, after every effort to avoid publicity. The wedding took place at the home of his mother, Josephine Lovett, scenario writer.

* * *

We wonder who is going to make the first burlesque on "Ben Hur."



Chicago and the Middle West

By MARGUERITE KEMP

Jack Pickford was in town during the week and considerable newspaper space was devoted to the fact that he called Marilyn Miller, now in the East, by telephone six times in one hour. Jack announced the marriage of himself and Marilyn as scheduled to take place in August.

* * *

Al Dezel, of the Master Advertisers, has taken over the work of handling the publicity and advertising for the Stratford Theatre, one of Chicago's big South Side houses. He is also handling the publicity for the Russell productions, "Saved By Radio," and "How to Make a Radio for Sixty Cents."

* * *

The Russell two-reel novelty film, "How to Make a Radio for Sixty Cents," is not going to get by with just the ordinary censorship—it has had to undergo a close inspection by the technical writer of the radio department of one of Chicagos' biggest newspapers. He gave it his hearty endorsement.

* * *

The Bijou-Dream will close July 1 for the summer.

* * *

A new 300 seat house to be known as the New Astor is going up in the loop district on Clark street, between Madison and Monroe.

* * *

Jones, Linick & Schaeffer have taken over the Star Theatre, a small loop house.

* * *

H. A. Spanuth, of Commonwealth Pictures Corporation, also manager of the Ziegfeld Theatre, reports the purchase of a six-reel feature, "The Sultan's Love," which is hand-colored throughout. The feature is now on its way here from France.

* * *

The sales organization of the Universal Film Company will hold a convention at the Congress Hotel next week. According to publicity notices, many matters of importance to exhibitors will be up for consideration.

* * *

A Buffet Luncheon Review of Universal's big picture, "The Storm," will be given in the two projection rooms of the Universal Film Exchange building at 831 South Wabash avenue, Thursday, June 29. Luncheon will be served from 12.45 to 1.30. Review of the picture starts at 1.30. Admission is by invitation only.

* * *

W. H. Swanson, one of the early film magnates, who died at Salt Lake City, was buried in Chicago Friday. He was founder of the old Rex Company, and was one of the founders of First National. He has been operating a chain of theatres in the West during the last few years. The following film men attended the funeral in a body; W. R. Rothacker, C. Plough, H. D. Koffman, Tom Mitchell, Steve Montgomery, J. Maher, Fred Aiken, Harry Weiss, I. Lesserman, Samuel Abrahams, Max Swartz, C. W. Benning, Sam Schuler, Robert Levy, Leroy Johnston, I. H. Berkson, Frank Clifford, J. Slonaker, William Sweeney.

* * *

Programs at the Roosevelt Theatre will be halted for three days only when the theatre is taken over next week by the Balaban & Katz circuit. "Rose of the Sea" will be shown there from Monday until Wednesday, when the theatre will be closed to arrange the Balaban & Katz system of house management, ushering, and other details. It will be opened the following Saturday night with "Orphans of the Storm."

* * *

The Capital, Ascher Bros.' theatre at Manitowoc, Wisconsin, is celebrating its first anniversary this week. P. G. Phielan is manager.

* * *

The Illinois Motion Picture Theatre Owners held a meeting Friday to discuss the possibility of getting most of the exhibitors in Chicago and down State into one State organization. The meeting was well attended by state and local exhibitors and great enthusiasm was shown as plans were proposed.

"Her Only Way" Will Be Revival

"Her Only Way" will be the next of the Selznick revivals starring Norma Talmadge. It will be released July 20. It was directed by Sidney Franklin, whose latest effort was the direction of "Smilin' Through."

Selznick also announces that "Happiness a La Mode" is on the revival schedule for July 30. Harrison Ford plays in the cast and the direction is by Walter Edwards.

To Show Big Work Masons Are Doing

Work has been started on a feature production for the Grand Lodge of Masons of the State of New York, which will be shown throughout the country, for the purpose of showing the work that is being carried on at the Masonic Home in Utica, New York.

The Grand Lodge engaged Leon D. Britton as director.

Ten Hour Daily Run for R-C Film

"In the Name of the Law," the Emory Johnson production which will be given an indefinite run by R-C Pictures at the George M. Cohan Theatre, Times Square, beginning July 9, will run continuously from one in the afternoon until eleven in the evening.

Gave Benefit for Los Angeles Poor

Douglas Fairbanks recently gave at his Hollywood studio a Robin Hood tournament which in one day netted the Assistance League of Los Angeles $11,000 and enabled that organization to pay all its debts and have a surplus to carry on its work of helping the unfortunates of that city.

Klein Sells "Musketeer"

Edward L. Klein Company, Importers and Exporters of Motion Pictures, New York, announce the sale of the American rights to "The Two and a Half Musketeers," a clever Burlesque-Comedy on "The Three Musketeers," which will be released on the independent market by Davidson-Kranz, Inc., 1540 Broadway.

Doris May in a New Comedy Drama

"Up and at 'Em" has been selected as the release title of Doris May's new comedy drama production for release through the Film Booking Offices. This will follow "The "Understudy,' the present release of the Doris May series. Miss May's leading man is Hallam Cooley.

Willat Finishes

The final scenes of "On the High Seas," Irvin V. Willat's production for Paramount, have been completed. The picture, which is an adaptation by E. Magnus Ingleton of Edward Sheldon's first photoplay effort, is now undergoing cutting and titling. Dorothy Dalton and Jack Holt play the featured roles.

Nears Completion

Only the exterior scenes in "Broadway Rose," in which Mae Murray will be presented by Robert Z. Leonard, remain to be taken, and the photographic work on the production will be concluded, according to an announcement from Miss Murray's Tiffany Studios, where the production was made.

Mary Carr, Fox Star, to Have Chief Role in Film Version of Novel, "The Custard Cup"

Mary Carr, Fox star, will shortly be presented in a new production by William Fox. "The Custard Cup," a novel by Florence Bingham Livingston, will be picturized under the name of "Penzie" as a vehicle for Mrs. Carr. Herbert Brenon will direct.

At present, Mr. Brenon is at work on a new picture, "Moonshine Valley," in which William Farnum is the star. When this picture is completed he will begin at once to prepare "Penzie" for screening.

Less than two years ago, Mary Carr was "just a screen actress." When William Fox decided on a special production of the narrative poem, "Over the Hill," he procured Mrs. Carr to impersonate the mother in the story. The picture was a tremendous success and the talented actress became a decided favorite with the picture-going public.

Following in the wake of "Over the Hill," Mr. Fox presented the special feature "Silver Wings," a story of mother love with Mrs. Carr. This, too, became a decided success.

Southern Exhibitors Praise Pathe's "Nanook of the North"

Almost immediately following the successful premiere week of "Nanook of the North" at the Capitol Theatre, New York City, the popular human appeal of this screen epic of native life and adventure in the desolate frozen regions, declares Pathe, is established beyond any doubt by its remarkable reception by public and critics in a typical American city more than a thousand miles distant from the Eastern metropolis. This significant test of Pathe's novel special feature occurred at the Palace Theatre, Dallas, Texas, operated by The Southern Enterprises, Inc.

Pathe quotes the following telegram received from the Southern Enterprises, Inc.: "Just completed week's engagement at the Palace of 'Nanook of the North.' It has caused more favorable comment than any picture we have ever run."

Hopper to Direct Jackie Coogan

Jackie Coogan will have the services of E. Mason Hopper as director in his next picture. Work will start on the production within a fortnight. The story has not as yet been titled, but is an original yarn.

A NEW POSE OF THE WHOLLY CHARMING

MAE MURRAY,

THE METRO STAR

Anita Stewart
in
"ROSE O' THE SEA"
a Louis B. Mayer-First
National Picture

"DOUGLAS FAIRBANKS IN ROBIN HOOD"

a United Artists Picture

Nazimova
the Inimitable
in
"SALOME"

A New Type
of the
Artistic Motion
Picture

Tom Mix in "FOR BIG STAKES" a William Fox Picture

Wallace Reid
in
"THE DICTATOR"
Supported by Lila Lee
a Paramount Picture

Oscar Wilde's "A WOMAN OF NO IMPORTANCE" Select Pictures

Get ready for the greatest Serial sensation ever produced –

Ruth Roland

in "The Timber Queen"

SEE Miss Roland "bulldog" the wild Argentine steer!

See her escape from the runaway freight car, plunging down the mountainside, at 50 miles an hour!

See her fight the most sensational duel with swords ever staged!

See her ride in one of the most exciting horse races ever run!

Just see her fill your house for fifteen big money-making weeks!

Positively her best serial

Pathéserial

TRADE MARK

produced by
Ruth Roland Serials, Inc.
supervised by
Hal E. Roach.

The most widely shown, widely known one reel comedies produced ——

HAL ROACH COMEDIES

Did you ever see such reviews?
That's the way they all run!

FROM THE "FILM DAILY"

"Full O' Pep"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
Monkey glands come in for their share of satire in this latest Hal Roach single reeler. "Snub" Pollard and Marie Mosquini are the chief fun makers and are supported by little Sunshine Sammy. **The laughs are numerous and the comedy business well carried out. "Full O' Pep" is one of the good ones of the series and will tickle almost any audience.**

"Down and Out"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Snub" Pollard is the chief fun provoker in this latest Hal Roach single reeler. **The comedy is full of laughs and clever comedy business.** "Down and Out" is up to the standard of the series.

"Jump Your Job"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Snub" Pollard has a lot of fun trying to get rid of his job in this latest Hal Roach single reel comedy. He does everything he can to torment his boss but still is not fired. At length he knocks him down and serves notice upon him. But just as he does this along comes a telegram which tells about a large sum of money that "Snub" is to inherit provided he still has his job. **The comedy gags are cleverly done and will provoke a good deal of laughter.** Marie Mosquini plays opposite "Snub."

"Stage Struck"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Stage Struck" is full of fun and has some clever comedy gags. The action is speedy and the entire production above the average.

"Days of Old"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Days of Old" differs from the usual comedy production in that it contains a consecutive story and is more than a mere collection of gags. The comedy business is very funny and is certain to get a good many laughs. "Days of Old" is certain to amuse any type of audience.

"Kill the Nerve"—Hal Roach—Pathe
Type of production
1 reel comedy
The action is amusing and will get more than the average number of laughs.

"Penny-In-the-Slot"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Snub" Pollard is as funny as ever in this new comedy, "Penny-In-the-Slot." The action is lively and the business clever. This one will get more than the average number of laughs.

Produced under the personal supervision of Hal Roach himself
No wonder they are so good!

Pathécomedy
TRADE MARK

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Exploitation Is the Real Solution of Poor Business Conditions in Country

DURING the past few weeks the editor of this department has covered some ten thousand miles of route between Mexico and Canada. It was not a business survey for the primary object of the trip was to cover the pilgrimage of Mecca Temple to the Imperial Council session in San Francisco and the itinerary left little time for visiting, but it did offer a chance for a quick glance at conditions in many cities.

The outstanding feature of the trip was the apparent lack of business-getting methods in most places. In only one town—Seattle—was there an apparent effort made in general to draw business through attractive fronts. In most places the display was largely confined to the conventional display of three sheets and ones, together with stills and insert cards.

Lacking in Appeal

In other words, in spite of all that has been written about the value of good fronts, comparatively few of the houses avail themselves of their best opportunity for pulling business. They do not use their show windows to advantage.

We spent most of one evening in Seattle looking over the theatre fronts with O. T. Taylor, the lobby expert from Aberdeen, Wash., whose designs have been a feature of this department for a long time.

It was a treat to see the care taken to make the fronts appealing. One of the smaller houses had all insert cards on three planes, a front piece, the main cutout and the backing, and the result is so much superior to the average one sheet or insert that there is no comparison.

Pulls Them In

The result is that the houses get better business than can be found in other cities, and pull spectators in through their appeal to the imagination.

In Los Angeles business was good in the larger houses and we tried in vain to get in to see Lloyd in "Grandma's Boy" and again at "The Isle of Zorda," playing at another house. On two evenings the business was standout, though the lobby displays on these were not notable.

In San Francisco Jewett Bubar's handsome lobby cards: better even than the drawn displays we so frequently reproduce, make good showings at the California, Portola, Imperial and Granada, though the latter lobby is so cold as to repel.

Most of the houses in San Francisco seemed to feel that it would be useless to fight for business in the face of the wonderful program of entertainment the San Franciscans had prepared for their visitors.

Lost Opportunities

This probably was the correct attitude, yet the weather was inclement a portion of the time and a number of persons passed up the free rides and the rodeo and sham battles for the greater comforts of the warm theatres. More business might have been made with a stronger appeal to the interest of the pleasure seeker.

Down in Riverside, California, there are some nice houses with good lobbies and they seem to be getting business.

In Texas we saw only the theatres in El Paso, and here J. M. Edgar Hart seems to be setting a pace the others do not attempt to follow. With an extra attraction the day we were there the lobby was so crowded Sunday afternoon that it was not possible for us to get in to bid him good bye.

Good in Portland

Portland, Oregon, comes close to Seattle in point of display, with some very good lobbies, though there was but a limited time in which to look them over.

Canada seems to be a good field, though only the Capitol, Vancouver, run by Ralph Ruffner, seems to be going after the business in energetic fashion. Winnipeg has some good looking fronts, but the best seem to be in Montreal, where the larger houses are close together and are compelled to fight.

Even in the smaller towns the pictures seemed to be popular and in Edmonton and Saskatoon the houses come close to those at "the Peg."

The chief point of interest was the large number of houses in the small towns. Little

Everyone Was Happy and Asked an Encore

When people want to do it again—it's a hit. They are daring Amike Vogel to come back to Paducah, Ky., and do it again.

He went down from St. Louis to keep Gloria Swanson and Rudolph Valentino from going on the rocks in Beyond the Rocks at the Kozy theatre.

Amike cast his well trained optics over the situation and decided to mix a beauty contest with his "headquarters" he first tried out on the Pacific coast and which was mentioned at that time. Then he used a vacant store for a display of stills and other publicity matter. There was no vacant store handy, so Amike borrowed a phonograph shop. This also gave a musical angle. You could rave over Rudolph or gush over Gloria and listen to the band at the same time, and no one asked you to buy a record or a ticket. It seemed almost too good to be true.

Then, to motivate the idea, the paper was hooked to a photographic beauty contest, of familiar type, and that was what the "headquarters" was supposed to be for. A cutout of Valentino was stood on the sidewalk with a legend below inviting you to come in, and listen to the latest music and see the latest pictures.

The department store was hooked-in for the prizes, amounting to about $50, for which it got a great deal more than $50 worth of publicity, and the phonograph man and the dry goods merchant and the business manager of the paper, not to mention R. C. Davis, of the Kozy, went to the train with Amike and watched his departure with tear-filled eyes. He had made money for all of them and only his promise to come back real soon kept the sun shining and the little birds singing as is their habit.

It was just another episode in the life of the Paramounteer, but it was an event in Paducah.

A Paramount Release

THE BEAUTY OF THIS BEAUTY CONTEST IS THAT IT DID NOT COST THE HOUSE A CENT

The dry goods man put up fifty dollars' worth of prizes; the newspaper contributed the publicity, and a phonograph store supplied a headquarters, while Amike Vogel, Paramounteer, supplied the idea and the jazz. And when it was all over every one concerned wanted another one some time soon because every one had made a profit through hooking to the scheme

Selling the Picture to the Public

places with not more than a hundred houses seemed able to support a picture theatre and most of them seemed to be open.

Must Go After Trade

Taken by and large, however, it would seem that most houses do not get after the business sufficiently, and a superficial glance at the situation suggests that the business is fully fifty per cent. under what could be done with a more aggressive campaign.

Even at this late day, the managers seem to fail to realize the value of exploitation as a business maker and holder. With exhibitors the country over complaining of poor business—in the face of constantly bettering conditions—it is apparent that a very large majority fail utterly to get after that business through exploitation and attractive fronts.

The business is there, but it must be sought through a proper appeal.

Night Racing Boomed "Queen O' the Turf" Run

Al Boasberg, now a Robertson-Cole publicity man, used the proximity of Plimico to Baltimore to exploit "Queen O' the Turf," and made his chief appeal with a splash on "Night racing," which was played up as something new.

It sounded well to the Baltimoreans who could not get away for the regular card, and they came closer to get the particulars, only to find that the racing at night was in the R-C turf picture at the New Theatre.

Saturday before the Monday opening envelopes not unlike those used by tipsters were given all patrons of the races, the enclosure being one of the stage money sheets made for this picture. Five thousand of these were given out at the track and as many more in town on Monday.

The poor little newsboys were worked again, though neither Barry nor Coogan is in this picture. They were the guests at a special matinee and were each given a jockey cap and a chunk of the new chocolate coated ice cream.

The race horse ballyhoo was also used, but this time with the blanketed horses being led instead of ridden by jockeys.

A Robertson-Cole Release

BLANKETED HORSES HELPED "QUEEN O' THE TURF"

Part of the ballyhoo stunt used in Baltimore, the chief exploitation being a reference to "night racing" at the New Theatre, while real racing was interesting the Orioles at a local track

A Paramount Release

THIS STUNT SPEAKS FOR ITSELF. IT LED THIRTY CARS

The others were not bannered and did not get a ride; just formed in behind the leader, mounted on a truck which announced that 121 Buicks had been "Bought and Paid For" in Elmira, N. Y., where George Tooker staged the stunt at no cost to himself

Made Ad Copy of Humorous Protests

De Sales Harrison, of the Howard Theatre, Atlanta, was quick to perceive the advertising value of a letter written him by the manager of a nearby drugstore who humorously complained that the frigid atmosphere of "I Am the Law" was hurting his soda trade.

Harrison promptly put it into a display open letter, two fours, and not only advertised his own attraction but drew attention to the soda fountain. Naturally this lines up the drug store when a favor is wanted and at the same time supplies good salable copy for the production.

The text is given. Perhaps you can make use of it, with proper alterations:

A PROTEST

Manager, Howard Theatre,
City:

Dear Sir:

Permit us to protest against the picture you are now showing at the Howard, "I Am the Law," and the Prologue, "The Land of the Midnight Sun."

Our soda fountain is all set for cold, refreshing Orange Ades, delicious Ice Cream, etc., but you are showing this picture of the frozen North so realistically that your patrons are coming into our store and ordering Hot Chocolate.

If you must be so realistic, for goodness sakes show desert scenes this summer.

Trusting you will accept this in the spirit in which it is written, we are,

Yours very truly,
THE WISE DRUG COMPANY.

Ten for a Cent

Looking around for some exploitation stunt for A Good Provider at the Imperial theatre, San Francisco, Wayland Taylor, the local Paramounteer, found a sidewalk pitch with an automatic press and a dress of shaded Typo similar to fine engraving, so he had 7,500 cards printed announcing the betrothal of Pearl Binswanger to Max Teitelbaum and shot these through the mails, adding that they were "at home" at the Imperial Theatre on Sunday and all the week following.

It was a fine imitation of the usual betrothal notice and they cost only $7 for the lot, though we take it that at that price Taylor supplied the cards.

Get a copy of Picture Theatre Advertising for Summer Stunts.

Selling the Picture to the Public

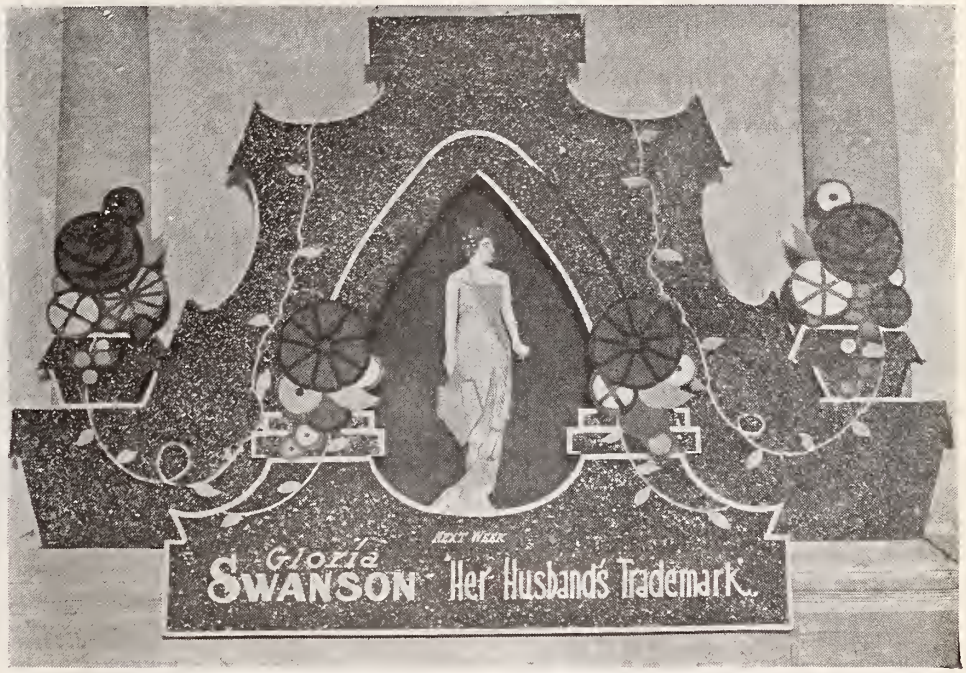
Shadow Box Design Planned by Harrison

Managers are coming more and more to realize the value of interior exploitation as well as lobby displays, and De Sales Harrison, of the Howard Theatre, Atlanta, has planned some unusually effective layouts for the foyer of the house.

As the patron leaves, he descends a flight of stairs from the auditorium floor to the street level, and across the rather generous foyer space some display is placed for the succeeding attraction.

Many of these have been notable, but for simplicity we do not think that this shadow box on "Her Husband's Trademark" can be excelled. Except for the spade-shaped opening, it is all on the flat, a colored design of conventionalized flowers against a mottled ground, the figure being brightly lighted from reflector lamps placed behind the flat.

The front piece seems to be several inches in advance of the main flat, to give a perspective effect. It also permits the two sections to be used interchangably with other shapes to give variety. A few outlines such as this can be worked into a variety of designs, and after the first cost the only expense will be for painting. Where there is available foyer space it will pay to plan to utilize this advertising possibility to the limit.



A Paramount Release

AN EFFECTIVE DESIGN FROM DE SALES HARRISON

This was a knockout at the Howard Theatre, Atlanta, for "Her Husband's Trademark." It was placed in the foyer, where it faced the patrons as they left the house, and was used for the week before the showing of the feature

Used Novelty Stunts for Booming "My Boy"

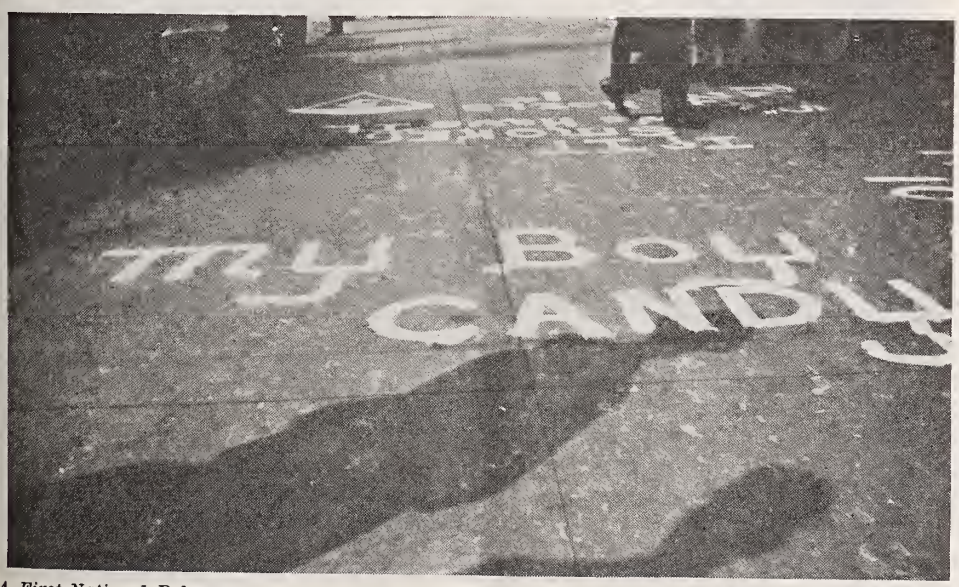
Jackie Coogan was the biggest boy of his size in Hillsboro, Ohio, when he was booked in—only a week after the Cincinnati first run—at the Forum and Orpheum Theatres, both of which are under the management of Rea and Rea.

The play was to show only a day at each house, but they campaigned as though for a run and got more than two days' receipts out of the short stay.

Of course they had an impersonation contest. Everyone does that. But they also used the institutional idea, inviting the children from the County Home and letting them parade to the theatre. Most merchants named some article in stock after "My Boy" and then advertised it, most of them painting the title on the sidewalk as did the two advertisers whose work is seen in the cut. A soda shop had the Jackie Coogan Sundae and a restaurant offered a My Boy Salad.

An old clothes collection was made in connection with the impersonation stunt, the clothes being donated to the poor, and Mr. Rea's well known dog promenaded the streets with a blanket stating that he was a lucky dog because he could see the show free.

This last is a good change from the jackass stunt, and can be made very useful.



A First National Release

PAINTING THE SIDEWALKS FOR "MY BOY" HOOKUPS

This was just one of the stunts worked in Hillsboro, Ohio, where the Jackie Coogan play was scheduled for a day each in two houses under the management of Rae and Rae. They had a lot of other ideas and used every last one

Fox's New Champion

Something new is being used to put over the Fox supers down in Texas. It is a "slow walker." He announces that he can take a longer time to walk any given distance and keep constantly moving than any man in the town. He is advertised in advance and people are looking for him.

When he does get on the street he is a riot, for he has practised slow motion until his pace suggests the results of the ultra speed camera on the screen. He is ten times slower than the messenger boy of fiction, and makes the turtle look like a frightened jack rabbit.

He gives most of his time to "A Connecticut Yankee" and "The Queen of Sheba" and he has proven a knockout as a business getter, for the novelty of the stunt reacts in favor of the pictures he advertises. Down in Eastland, where a daily change is supposed to be imperative, he helped the Yankee to stay over to three days of increasingly good business. Of course, the picture sold itself after the first day, but he insured the largest possible first-day crowd.

Bottled Publicity

Now they are doorknobbing the milk.

The Strand Theatre, Cedar Falls, Ia., got out hangers with holes slightly larger than the top of the milk bottles. For two or three mornings before "Her Husband's Trademark" opened, one of these was found on every milk delivery, but only one was used where more than one bottle was left. The text was:

Our trademark stands for the very best in milk and dairy products.

"Her Husband's Trademark" stands for the greatest motion picture Glorious Gloria Swanson has ever appeared in.

Of course it's a Paramount picture, shown at the Strand Theatre for four days starting ———" and the date was given.

The dairy company signed the slips.

One of these days someone will get a baby title and tag all the nursing bottles.

Selling the Picture to the Public

A Paramount Release

THESE IRREGULAR OPENINGS HELP THE DISPLAY

Most false fronts are nicely balanced, but when Ted Bryant built his front for "Fool's Paradise," when it came to the Gem Theatre, Oelwein, Ia., he made it look different and interesting by varying the size and shape of the two openings

Irregular Openings Help Lobby Display

Generally a false front for a lobby display is as regular in its design as a conventional front. There is either a large central opening or two smaller ones at the sides. It seems to be a standard form.

When Ted Bryant, of the Glen Theatre, Oelwein, Ia., decided on a false front to get more money out of "Fool's Paradise," he made his display a straight front, apparently using a poster for the top of it.

The bottom was cut into irregular shapes; part of a large circle for the entrance and a pointed oval for the exit.

This may have been done with the idea of gaining effect through novelty, but it looks a lot as though a large palace arch had been cut down to make the front, and the manager had to use the spaces already cut.

Whichever it is, the oddity of form makes for interest and just that probably helped to sell tickets. It certainly gives an unusual and rather pleasing effect.

Hundred watt lamps were run across the top and others were placed above the openings.

Figured it Right

Perhaps there is luck in odd numbers, but evens worked very nicely for Claude Cady, of the Gladmer Theatre, Lansing, Mich.

He started with teasers reading

"Watch! 2-4-6-8-10—Wait!"

This was repeated the following day with "Here They Are Again," and "See Tomorrow's Paper." The next day you were told to wait some more, and finally a couple of days later it was explained that the figures were the starting times of "Her Husband's Trademark" at the Gladmer.

The same thing was done in other towns on "Forever," and it will work on any picture, but it is good only for one time.

To supplement the advertising, the figures may be chalked on the sidewalks and otherwise displayed.

Beat Billy Sunday with Kid Matinee

Recently we told of the successful opening of the children's matinees in Spartanburg, S. C. A. C. Cowles, manager of theatres, reports that the idea is growing in popularity each week. He adds the reason for reviving this feature.

It seems that Billy Sunday was recently in Spartanburg, frothing at the mouth about pictures along with everything else except Billy Sunday meetings. People took him seriously and it hurt business a little.

The matinees for children were intended to offset this and Mr. Cowles figures that he not only gets the children back, but that he reaches the parents through the youngsters.

He has the women solidly behind the idea, and the leaders of the various movements take turns presiding at the matinees, telling the story of the picture about to be shown.

In addition he tries to have some small souvenir. The first week it was lead pencils, printed up with the theatre advertisement. Another time it was peanut bars which a local concern was trying to introduce and which cost the house nothing, and six dollars in prizes for an essay contest was another device. This worked so well that Mr. Cowles added five ticket prizes to the three cash prizes announced.

The local papers have made numerous unsolicited comments, and all of the uplift societies in the town are unpaid press agents.

More to the point, the house makes a profit on these special shows at a ten cent admission, and the wonderful good will results cost nothing.

Get in line and start your own. They should never have been dropped.

Pulled Record Crowds to Holy Week Feature

H. B. Clarke, of the Majestic Theatre, Memphis, Tenn., figured that if the opening of the ball season could get a crowd in Holy Week, there was no convincing reason why he could not follow the example in spite of the opposition that created.

He had Norma Talmadge in "Love's Redemption" for his attraction, and he went to it with every ounce he had in him.

He had his artist make up a transparency of a South Sea Island scene with the moon, the water, the sand and the palm trees, and set this into the lobby, with careful attention to the lighting.

Three sheet cutouts of the star were placed on either side of the lobby and above the doors were sales talk.

With a little extra newspaper work for a kicker, Mr. Clarke put over the First National to the best business he has played to in seven months. You cannot argue with him now that Holy Week is a dead season or that you might just as well ride light when the ball park opens. He knows different and can prove it.

A First National Release

LIKED A SPECIAL DISPLAY SO WELL IT IS A PERMANENCY

The Empire Theatre, Syracuse, liked the shallow stage it built for "Polly of the Follies" so well it kept it on, and this cut shows how it was dressed to advertise the coming of "Hail the Woman." This is a foyer stunt, and for a time is a winner

Selling the Picture to the Public

A First National Picture

LOBBY SCENE IS BROUGHT OUT FOR "TOL'ABLE DAVID"

There used to be a lot of these on "The Old Swimmin' Hole," but they dropped out of sight after that until the Colonial Theatre, Bluefield, W. Va., dug it up for Barthelmess in "Tol'able David." It's cheap and as good as it is cheap

Converted the Women Into Steady Boosters

About a week before the showing of "Cardigan" at the Jefferson Theatre, St. Augustine, Verne E. Johnson offered the Women's Professional and Business Forum half the amount of their sales on this attraction. He was willing to stand the loss for the sake of the good will he would gain.

Somewhat to his surprise, the box office sale was normal and the business gained through the Forum was all velvet. More than this, the women were delighted with the chance to make some needed money for their organization, and now each takes a personal and intimate interest in the Jefferson, such as the usual advertising could never bring. Another slant is that the new patrons who used the Forum tickets can be counted upon for at least an occasional repeat and some of them may become steadies.

The idea is an old one and several ways of working this can be found in Picture Theatre Advertising, but it is still as good as ever; perhaps even better right now.

Follows the Plan Book with Additional Stunts

Lon Young, of the contract department of Warner Brothers, has a new scheme. As soon as he is advised that an exhibitor has booked "School Days," he sends him a fat package of additional stunts on the picture, not carried in the plan book, but which have been developed since that publication.

One of the best of these newer stunts is the competitive prologue, in which different schools each put on the same prologue for one night and a prize is given the school offering the most original interpretation of the script.

Where the picture is booked for a week in one house the idea will assure not only good business, but return visits, as the partisans of each school will be eager to see what the others do.

The chief point of interest, however, is the extension of service on a State rights picture. Most State rights companies lose interest as soon as the picture has been sold off. Warner keeps on to be able to sell the next release to better advantage.

Miniature Lobby Set Helps Tol'able David

About a year ago most managers took a few rocks, some fir branches and a couple of dolls and made an old swimming hole for Charlie Ray. It made a lot of money for a lot of different houses, and then the idea seemed to drop.

The other day the Colonial Theatre, Bluefield, W. Va., dug up the idea for "Tol'able David," building a house on a hill with the same simple materials, and did not even have to add a pan of water for the dolls to bathe in. Instead they built a tiny house and set it atop the hill, and then put in an electric light, which was a luxury David never knew in his simple home.

This is at once simple and effective, and should commend itself to others looking for inexpensive exploitation on this Barthelmess picture—or for others, for that matter.

Hayrick Ballyhoo Is a Los Angeles Help

Lobby schoolrooms have been frequently used for "School Days," but the Kinema Theatre, Los Angeles, put a new twist to the idea when they loaded the schoolroom onto a hayrick and sent it around town to tell of the show. They did not send it as far into the country as the landscape would indicate. The display was backed up against the display for a coming attraction and the Warner Brothers' artist painted in a back drop.

In addition to this display, the theatre lost 300 keys which were to be returned to Wesley Barry, at the Kinema, in exchange for a pass, and hooked the music shops to the plugger song. Twenty thousand questionnaires were distributed and, all told, most persons knew where "School Days" was to be seen.

If you made money Prosperity Week—and you did if you copied the idea—get the big idea behind it and use it over again. Any "special" stunt sounds better than a program.

Just Made Talk

Apart from capitalizing the immense popularity of Rudolph Valentino in the South, Verne Johnson, of St. Augustine Southern Enterprises, simply hired four dollars worth of old ship chandlery and piled it in the lobby with never a word about Moran of the "Lady Letty."

Of course, everyone wanted to know why the mess was in the lobby and Johnson and his entire staff were courteously glad to tell about Moran, and that put it over as hand painted twenty-fours in gold frames could never have done. It just capitalized curiosity to the extent of three figures on a four dollar investment.

A Warner Brothers Picture

THIS IS THE FIRST EXAMPLE OF A PERAMBULATING SCHOOL

The Kinema Theatre, Los Angeles, rigged it up for "School Days" and sent it around town with half-a-dozen pupils and a Simian-looking teacher. The lettering on the blackboard repeats the legend on the banners on the side

Selling the Picture to the Public

Bubar Picks a Copper for His Partola Space

Jewett Bubar has contributed a good sketch to the Portola advertisement on "Cameron of the Royal Mounted," but either his policeman has a very large head or a very skinny neck. In this display for the Roth and Partington house he has expressed the snowclad peaks very nicely and the pose of the rider suggests the alertness that the action of the play requires. He gets it all in, and yet he leaves space in which to talk about the story with a type panel. It takes us back to the old days when about every fifth advertisement shows Bill Hart and a tree trunk and his two guns. They come less often now, but it is apparent that Bubar has not forgotten how to get them

A Hodkinson Release

A BUBAR POLICEMAN

over—but we'll be hanged if we like the gentleman's neck. Prominence is given to the fact that in this play the real Mounted Police are seen for the first time on the screen. It is about time we got the real goods after the armies of imitators. We wish that Milt Samis would try the effect of a lighter face for his body face some time. This is a trifle heavy, and if much of it is used it makes the space look sluggish.

—*P. T. A.*—

Weak on History but Strong On a Ballyhoo

Putting over Wallace Reid in "The Champion," the Luna Lite Theatre, Marion, Ohio, takes an entire page to tell that if there had been movies 2,000 years ago Rome could not have burned nor Nero fiddled because the folks would all have been at the theatre to see Wally. There is another good reason. Nero was still a considerable number of years shy of having been born two thousand years ago. But that is a small matter to talk about when there is such a good example of jazz display to be considered. This is a better typographical display than the average from Marion, where the printer is prone to use too many lines of the same relative type value. He does it here to some extent, but he is mostly held inside of the diamond and does not get his usual chance, though the star and title are a little too similar. Only the fact that there is such a lot of white space gives them the display value they achieve, but it is a good page smash and probably roused the sleepers to the point of interest,

A Paramount Picture

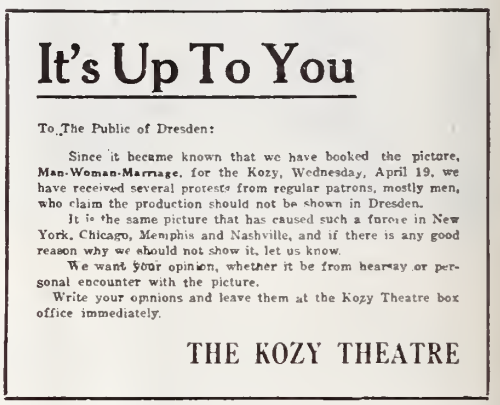
PAGING WALLACE REID

which was why the Luna Lite took more than the usual space. The message could have been put over just as well in a quarter of the space, but the idea of bigness would have been wanting. The Luna Lite is campaigning to get them in with a series of eight big attractions, and is taking the extra space not so much for the sake of the eight, but for the sake of the summer business they expect to win through arousing interest before it gets too warm to pull in the backsliders. It is stretching the Prosperity Week idea over a longer space, but it keeps them stirred up longer and will probably have a greater effect.

—*P. T. A.*—

Agitated His Patrons with Fervid Protests

L. W. McCuan, of the Kozy Theatre, Dresden, Tenn., believes in handing a jolt to his patrons now and then, and he jolted them to the last spinal column when he came out with the advertisement shown here. It was the statement that he had booked "Man-Woman-Marriage" and having received several protests from his patrons, he was putting it up to the rest of the clientele to show cause why he should not exhibit the release. His first "protest" was from "A. J." who wrote that she had seen the picture in Memphis and did not want it shown in Dresden as she was about to be married and feared for the effect upon her husband, explaining that all women knew that men were not perfect, but that men did not know that they knew, so the protests and tears were effective weapons to keep the men in line, ending with: "Men will see themselves in their true character and will know that girls have seen it, too, and have married them even knowing the truth. Give brides a chance to keep the subterfuge of trust, which is the only weapon they can use on a decent minded man." Then "A Wife" kicked in with a plea not to rattle the skeleton and show the world that all men have their lapses. She admitted the high moral tone of the production, but contended that it was too much of a give away on the marital lowdown. Mr. McCuan adds: "They'll all argue censorship, but it is spice they want. This picture is entirely O. K., but this advertising makes them think it is a bit spicy. As a result everyone came to see it." There is a lot of truth in what Mr. McCuan says. Thousands of men declare they would vote for prohibition who deliberately break the laws which prohibition impose, and some of the loudest cries for a complete censorship come from those who shudder at the picture


It's Up To You
To The Public of Dresden:
Since it became known that we have booked the picture, Man-Woman-Marriage, for the Kozy, Wednesday, April 19, we have received several protests from regular patrons, mostly men, who claim the production should not be shown in Dresden.
It is the same picture that has caused such a furore in New York, Chicago, Memphis and Nashville, and if there is any good reason why we should not show it, let us know.
We want your opinion, whether it be from hearsay or personal encounter with the picture.
Write your opinions and leave them at the Kozy Theatre box office immediately.
THE KOZY THEATRE

A First National Release

MR. McCUAN'S STARTER

and go out and hunt up the girl shows and burlesques. By stirring them up with a picture such as this First National, Mr. McCuan not only gets them in, but he gives them something worth while after they are in. It may not be spicy, but they enjoy it too much to complain of a lack of what they regard as spice. This is a sort of advertising to be handled with the utmost care. Mr. McCuan did it cleverly and he knew that the town knew that he would not bring a salacious picture to his theatre. He knew that he was safe. A similar stunt would not work the same way in a larger place, but in Dresden it was a home run. After the protests he ran merely a two fours showing the milestone cut with "Not an ad. Just an announcement. We will show nine unforgettable reels." Then the date and house signature. If your record is as good as Mr. McCuan's you can work this for a killing, but handle it with gloves or it will do you more harm than good.

—*P. T. A.*—

Typewritten Letter Is Cousin to the Telegram

This is purely small town stuff, but it is mighty good small town stuff. It reproduces a letter sent J. C. Lakin, of the Cosmo Theatre, Winner, S. D., from the Paramount exchange in Minneapolis. It is not a reproduced letter, but a plate of the letter heading and the rest set in imitation typewritten type, apparently, since the signature is put in with script; which is the one weak point in the advertisement, though most persons will probably overlook this point. Every line in the letter is suggestive of better service and newer pictures; an appeal to local pride that is very much superior to the usual type announcement most managers make after they have consummated a new deal. This might be laughed at in the large cities, though a letter of different tone would serve as well. It is written to reach the small town man, and it probably did that to the limit. There is no greater appeal to civic pride than to be put on the same plane with

Selling the Picture to the Public

the larger nearby cities, and this letter expressly states that Winner is now in the class of Des Moines and Omaha insofar as its concerned. It is an eleven inch across three, but it is money wisely spent, for no advertis-

FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures - Artcraft Pictures
606 FIRST AVENUE NORTH
MINNEAPOLIS, MINNESOTA

April 7th, 1922

Mr. J. C. Lakin, President,
Cosmo Theater Co.
Winner, S. D.

Dear Mr. Lakin:

I trust that you arrived home safely from your extensive trip through the East, and that your journey from Minneapolis home was an agreeable one.

I am sure you are going to be very much pleased with your new arrangement on the service and I am sure your patrons will appreciate and enjoy the extra expense and effort that you have expended in giving them the very best obtainable on the market in the way of high class motion picture entertainment.

I am sure they will appreciate that you are placing your theater on par with those in cities the size of Omaha, Sioux City, Des Moines and Sioux Falls, as far as newness of service is concerned and quality and size of production. There can be no advantage now in their going to another city for higher grade entertainment.

It is indeed a pleasure to meet with an exhibitor who has the patrons' interests at heart to the extent of making an outlay such as was necessary by you to secure this quality of service. We are more than glad to accept Winner as one of our representative first run accounts in the territory and of placing the name of Cosmo Theater Co. on the list of pioneer exhibitors who are willing to sacrifice immediate profit in order to place their town and theater, irrespective of size, on a par with the very best in the country.

We are including your theater in our list of key center theaters which are to receive our regular exploitation service, handled by a special exploiteer, Max A. Doolittle, recently connected as exploitation manager with the Criterion Theater, New York City. This will give your theater a service which if purchased by you from an outside source would be entirely prohibitive in cost, in the first place, and not available, in the second place.

There is nothing that the Cosmo Theater cannot now enjoy in the way of finest of motion pictures. They can now appreciate as never before the value of the slogan, "If it's a PARAMOUNT picture, it's the Best Show in Town"

Very sincerely yours.

ABL:JI A. B. Leak

A LETTER THAT SELLS

ing the house could have done from its own angle could approach this in direct appeal to the man who buys the tickets. Ask for a letter like this the next time you make a new deal, then print it without comment, and let the town use is own judgment.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Striping the Panel Lessens the Effect

It is unusual to find a poor display coming from Ralph Ruffner, but this five sixteens is not effective for the space used because the white lettering cannot well fight through the striped panel. It has only its size to commend it. It will look better in the reproduction than it does in its full size, both because it is printed in dead black and because the reduction will pull in the lines and give a more solid effect, but in the full size it does not show as well as it would were it a solid black paneling to give contrast to the letters. Dead black on white and pure white on black is always better than black or white against the grey derived from the alternation of black and white. The design

A Paramount Release

TOO LITTLE CONTRAST

is unusually ornate and very carefully done in the fine work on the border, but a bolder stroke would have been as good, if not better, and would have required about one-tenth the time, unless this is a paste-up from some stolen design. A strong black and white, with the bars at least an eighth of an inch each would have given a more striking border, and could have been made just as artistic. We like better the two designs which show the children on the left and the adult lovers on the right. The halftone work did not come out well. Practically all of the selling talk is the fact that it cost two dollars at the New York opening; which is not always a good argument.

—P. T. A.—

Cites New York Ad to Prove Value of Play

This idea of copying a New York advertisement to convince the out of town patron is far from being new, but we have not seen it used of late and it may refresh some forgetful memories. It is from the New Grand Theatre, Toronto and reproduces an advertising display taken from the New York Times when Paramount was spending a lot of money to put the picture over. It is not a photographic reproduction, for Toronto is using "Forever" as the title where "Peter Ibbetson" was used in New York without the road title being mentioned. Apart from this necessary change, it is reproduction of one of the Sunday advertisements and carries much more weight than would the usual extracts from the comment in the New York press. This has a much more convincing ring. We believe that the patrons who would most appreciate this picture would respond more promptly to the appeal of the story, but we presume that this was backed by press work which would appeal more to this class and that the price appeal as directed at the picture shopper who wants

This—
is an advertisement from The New York Times
Your attention is respectfully called to the prices of admission charged when Elsie Ferguson and Wallace Reid appeared in "Forever" on Broadway for a long run.
Read—
what a few of our neighbor's leading critics say about the greatest love story ever filmed. You can see it at the
CRITERION TIMES SQUARE
Adolph Zukor Presents
Elsie Ferguson
AND
Wallace Reid
— IN —
"FOREVER"
Based on the novel PETER IBBETSON by George Du Maurier
A Paramount Picture
A George Fitzmaurice Production
All Seats Reserved. On Sale 4 Weeks in Advance
NEW GRAND THEATRE MONTREAL
At the Regular Admission Prices:
EVENINGS—Orchestra 50c., Balcony, 50c. MATINEES—Orchestra, 15c., Balcony, 10c.
Children—All Seats: Matinees 10c. Evenings, 15c
One Week Commencing Sunday April 16th.
NOTE—Try to Arrive for Start of Performance. Shows Start 1.30, 3.30, 5.30 7.30, 9.30.
YOU WILL FOREVER REMEMBER "FOREVER"

A Paramount Picture

A NEW YORK SUPPORTER

the most for his money. Even at that, there should have been greater stress laid upon the importance of starting with the picture instead of in the middle, for the great charm of the play lies in its development and you cannot gain the fullest enjoyment if you get it in the middle and see it to the end, not getting the child episodes until you have seen the climax. You must get into the carefully developed spirit of the play through the opening scenes. It is not like the conventional melodrama with a theme so familiar that you can guess what has gone before. Work your hardest to get them in at the proper times and then, if you wish, resort to the price appeal for a clincher.

—P. T. A.—

Lobby exploitation is impressive advertising—it permits of such beautiful copy as no other advertising medium permits.—O. T. Taylor.

—P. T. A.—

Selling on Type Work Calls for Good Lines

Because it was selling on the type arguments, the Strand Theatre, Hartford, did not use a very heavy title, though the circle stands out well enough since it is the only heavy lettering below the signature. The cuts are taken from the plan book with a fanciful design at the top to get attention and the crocodile den at the bottom to follow the type argument on the right. On the left the display lines are so well spaced that they get over nicely and amplify the suggestion of the reading bank. It is not a good display for regular use, but for a now and then it offers a good change in pace from the usual display work. Because it is different, the reader will get the idea that the play is different, and for this reason it should be held for the story that really is out of the ordinary and to which it is desired to direct especial attention. All of that Roman is along the lines that the picture is away from the ordinary. That "A supreme achievement" is perhaps a little too strong. "A Notable Achievement" would mean just as much and

Selling the Picture to the Public

promise less, leaving room for the feeling that more had been given than was promised. If you do not get them in expecting something better than they have ever seen before, then if you fail to appeal to a few patrons, they are less apt to feel you have not promised more than you have delivered, but "supreme"

A Paramount Picture

A GOOD FORM FOR NOW AND THEN

burns all bridges behind you. It must be the best, in spite of all differences in taste. The grocer who gives seventeen ounces to the pound is apt to be favored against the man whose pounds are but fifteen ounces. It is the same with photoplays. Let them feel that you understate and they will appreciate your generosity. In the managerial lexicon there should be no such words as "best," "greatest" or "most." They do not belong. Hartford probably made good with its patrons, but it is taking chances.

—P. T. A.—

Another Style Castle for Fox Super Comedy

We thought most styles of castles had been shown, but here is a flat structure which was used on "A Connecticut Yankee" when it played the Casino Theatre, Spokane. In this the front is entirely flat, the buttress in the centre being painted and not built out. This masks the box office. The two doors on either side cover the usual lobby opening, and give plenty of exit and ingress space without getting out of character. The doors on the outside are painted to suggest wall, but they are also entrances along with the massively hinged doors closer to the centre. This is a useful form of front, since it takes no sidewalk space, and after it is used for the Twain comedy, it can be repainted for several other titles most houses are apt to use. Being flat, it will stand any sort of treatment and can be worked over into a jail for convict plays or for various other uses.

—P. T. A.—

Margined Cuts Helps This Simple Display

This simple display from the Allen Theatre, Brantford, Canada, is a typically good conventional display. There are no striking points of composition, but it is all simple and clean. The burden of attraction is placed upon

A First National Release

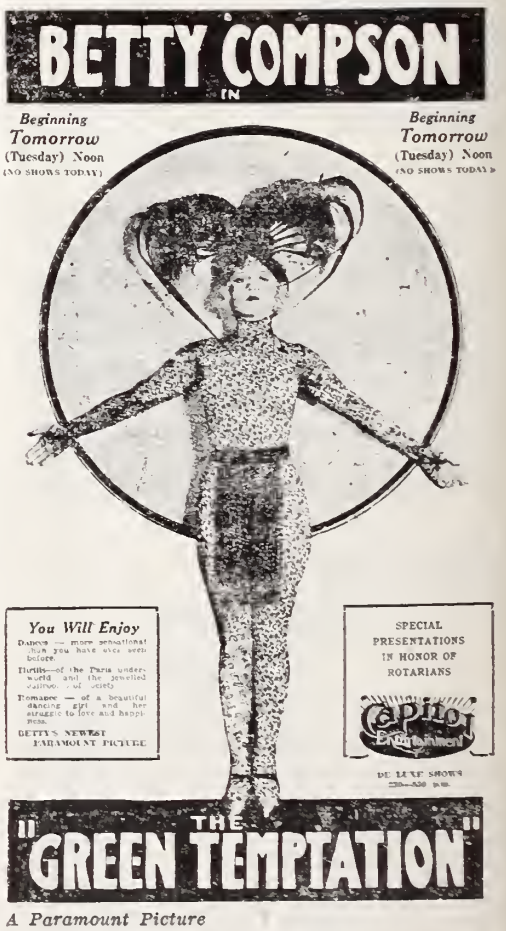
QUIET ELEGANCE

the cut, and when attention is gained with this the type sells because it is read. Part of this effect is due to the use of a number of styles of type. It will be noted that no two banks give the same face except those at the top and bottom at the right. These are both boldface italic, using the press book selling phrases. The eight-point roman tells briefly the slant of the play. The small features are exploited below the cut, where they can stand apart from the talk about the First National attraction. About the only novelty in the layout is the use of eight pieces of hairline rule, angled to run up into the cut. This gives the white space margin and at the same time permits the use of part of that space to overrun the cut, which gives additional appeal. It is all so uniformly good that this goodness is really more of a novelty than a striking effect spoiled through some other error in laying out. It is a five eights, which gives plenty of space, and better work could not have been done in a quarter page, while the cost is less. The Brantford Allen does generally good work, but we think this is about as good as any.

—P. T. A.—

Snappy Compson Cut Will Sell Tickets

Betty Compson is stealing Mae Murray's stuff in "The Green Temptation" and we think this black lace costume forms one of the finest attractors the average house can get. This comes from Ralph Ruffner, of the Capitol Theatre, Vancouver, and for once his artist had put it over, merely making a circle to set out the figure and achieving an unusually


BETTY COMPSON
IN
Beginning Tomorrow (Tuesday) Noon
(NO SHOWS TODAY)
Beginning Tomorrow (Tuesday) Noon
(NO SHOWS TODAY)
You Will Enjoy
Dances — more sensational than you have ever seen before.
Thrills—of the Paris underworld and the jewelled ballroom of society.
Romance — of a beautiful dancing girl and her struggle to love and happiness.
BETTY'S NEWEST PARAMOUNT PICTURE
SPECIAL PRESENTATIONS IN HONOR OF ROTARIANS
Capitol Entertainment
DE LUXE SHOWS
THE "GREEN TEMPTATION"

A Paramount Picture

A FINE ATTRACTOR CUT

good display. Most houses seem to be using this photograph and most houses could not ask for a better. This is the cut of which we recently wrote in this department, and it is the knockout we predicted it would be. All men and most women admire a shapely form, and you can use your own judgment as to Miss Compson. Ruff seems to have had the house closed on a Monday for a Rotary convention, for the "beginning tomorrow (Tuesday) at noon" is followed by an explanatory "no shows today."

A Fox Release

A NEW STYLE OF CASTLE

In the Independent Field

By ROGER FERRI

The Passing Week in Review

A CERTAIN downtown business man several weeks ago was approached by a prospective independent producer who sought his financial backing in a producing venture. The business man was truly a moving picture fan and sought to take an active interest in the production of that which entertained him. But, like every keen business man, he had the promoter's proposition and discovered several flaws. Consequently, he had the producer's record investigated and discovered that it was as black as a South Sea Island vampire.

NATURALLY, the project fell through. This gentleman dropped this office a lengthy letter in which he protested against the utilization of such tactics. Our reply was that the promoter could not, in justice to the industry as a whole, be called a moving picture man, for the reason that he was in the promotion business; that he was without a doubt a professional crook and a sneak who sought to swindle prospective backers of moving picture enterprises by capitalizing on the good record of honest men.

THIS dishonest promoter has been prowling about New York for the past four months and has approached a number of business men, but none of them has as yet been victimized by this fortune-hunter, who is being closely watched by the proper authorities, according to the downtown business man, and at the least crooked step he takes, he will be nabbed.

THE presence of these dishonest operatives in the independent field in the past has proved a decided handicap to the trade in general. But they have been forced out. Now and then we hear of one of the crooked lot making an effort to stage a comeback, but always they are pushed out again. The trade should spare no effort in seeing that these crooks are jailed. We have one in mind. This person has been living on his friends for months. He has had calling cards printed, representing himself to be a moving picture man. He is as much a picture man as this writer is an oil magnate.

WE take this opportunity of extending the thanks of Moving Picture World to the scores of producers, distributors, exchangemen and exhibitors who so kindly expressed their appreciation of our efforts last week to furnish the trade with complete data concerning the independent field. Only one dissenting voice was heard. This out of a total of scores of voluntary comments by readers. And their verdict is good enough for us. We are willing to abide by it, and again pledge ourselves to do our utmost in the interest of the independent market in general.

SAM MOSCOW of Boston was in New York this week. Sam will succeed. He can't help but succeed, for he is a business man and appreciative of the folly of over-buying. He wastes no time in closing deals, for with him it's a case of either being able to pay the money asked for by the distributor or stepping out. And Moscow operates along the theory that his every minute is too valuable to waste any of them in idle dickering.

HERE'S an interesting letter from an exhibitor in Canton, Ohio: "Received the Independent Number of Moving Picture World and I certainly was happy to see that at least one trade paper was giving the independents the recognition they so rightfully deserve. I have been reading the Independent Section of Moving Picture World regularly and consider it the only informative and worth-while one in the business. In fact, I don't know what I would do without it. The statistical line-up of 1922-23 product was the cleverest article I ever read, and I am saving it for future reference. Keep up the good work."

TORCHEY'S FEUD," the last of the Johnny Hines comedies for Educational release, was reviewed by this writer the other day. In our humble opinion, it is the best "Torchy" comedy delivered to Educational by Master Films, Inc. It is one continuous roar of laughter with the settings inviting original stunts that seemingly go over with a bang.

WESLEY BARRY, who is being starred in Warner features—"Rags to Riches" and "Little Heroes of the Streets"—will continue in the independent production field following the completion of the latter production by Harry Rapf in Los Angeles. Wesley Barry will be starred in a series, the details of which can not be made known for several weeks. Suffice, however, to say that Barry, concededly one of the best box office names in the business, will continue turning out pictures for independent distribution.

DESPITE the fact that this is supposed to be the worst period in show year, business in the larger cities seems to have taken a turn for the better, according to authentic statements from reliable showmen. Los Angeles last week enjoyed the best week in many months, with the Fourth helping inaugurate what promised to be an even more profitable seven-day period. The theatre situation on the West Coast seems to be steadily improving. The same is being observed in the Middle West, but in the East conditions are virtually the same, with no change expected until September. In New England conditions are the worst in years, many houses there having closed for the summer.

JUDGING from independent production activities and the annual announcements exclusively made in Moving Picture World last week, independents will not want for product. Whitman Bennett and Al Lichtman are having no trouble lining up exchanges to handle their product next season. In fact, Al Lichtman is lining up a system of co-partnership local distributors that will compare favorably with the most powerful national distributing organization. This system, embracing local independent exchanges, is now being perfected personally by Mr. Lichtman who is touring the country.

ARTHUR BROMBERG down in Atlanta is a man who believes in doing big things in a big way. The Southern territory is anything but child's play, because of the chain-controlled theatres there. Nevertheless, Bromberg has forced recognition and today, we hear, he is getting the choicest houses and dates in that territory. Bromberg distributes Arrow product in that section.

In the Independent Field

William Beaudine Will Direct Next Wesley Barry Picture for Harry Rapf; Coast Chatter

LOS ANGELES — (Special) — With Harry Rapf, the Warner independent producer back on the lot, following a trip to New York where he delivered the negative of his Wesley Barry feature, "Rags To Riches," production this week started at the Warner Studio on the second Barry picture, "Little Heroes of the Street." William Beaudine is directing this feature. Wallace Worsley directed "Rags to Riches."

The cast in "Rags To Riches" includes Niles Welch, Ruth Renick, Russell Simpson, Minna D. Redman, Richard Tucker, Eulalie Jensen, Jane Keckley, Sam Kaufman, Dick Sutherland and Jimmy Quinn. James Chapin was Mr. Worsley's assistant.

Phil Goldstone has assembled an unusual cast for his next independent production, "Deserted at the Altar." The cast will be headed with Bessie Love, who has just completed work in the big Fox special, "The Village Blacksmith." Others in the cast are Eulalie Jensen, Frankie Lee, William Scott, Wade Boteler and others.

Phil Goldstone this week announced the personnel of his production department: William K. Howard, director; Glenn MacWilliams, cameraman, who photographed Jackie Coogan's "Oliver Twist," and W. E. Shephard, art director.

"Deserted at the Altar" will be ready for release the latter part of this month. The picture is now in its fifth week.

Jack and Sam Warner are expected to start work on the Warner special, "Main Street," within a couple of weeks. Attention is now being devoted to casting.

"The Shop Girl" will be the next feature melodramatic production that Harry Cohn will turn out for C. B. C. Film Sales Corporation of New York. He recently completed "More to Be Pitied Than Scorned" with an all-star cast. Harry Cohn is now in New York.

Johnny J. Hayes, of Pacific Films, Inc., of Culver City, Cal., in a telegram to his offices here, stated that he would not return until the latter part of July. He is making the exchange centres on his way west, closing contracts for next season and settling a number of financial tangles with exchanges that have been deficient in their payments.

Morris Weingarten, of Sacred Films, Inc., of Burbank, producers of the Bible series of two-reelers, is the recipient of numerous telegrams of congratulations from exchangemen who congratulate him on the splendid showing he is getting in the newspapers of the country.

Alice Lake, according to her agents here, has contracts that will keep her busy throughout the winter making productions for the independent market.

Franey Story Is Syndicated

Three hundred of the largest newspapers in America have been chosen to print Billy Franey's book, "Keystone Days," in installment form. Robert O'Conor, producer and distributor of the new series of Billy Franey comedies, is to publish this book as soon as the concluding chapters have appeared in the newspapers selected.

Big Opera Scene in Betty Blythe Feature Taken

The society opera scene in the B. B. Productions' presentation of Betty Blythe in "How Women Love" was taken last week, Friday and Saturday, at the Whitman Bennett studio in Yonkers. This is the most spectacular scene in Miss Izola Forrester's novel as adapted by Dorothy Farnum, and more than two hundred extra players in addition to a large cast of principals, all in full evening costume, were said to have been used on the set.

This incident in the story calls for the performance of an amateur opera on the stage of a ballroom, and, in order that the scenes of the opera should be convincing and smoothly presented, the management employed Roy Webb, a composer and musical adaptor, to provide suitable music throughout. The principal roles in the opera were, played by leading actors in the main play, Miss Blythe was the prima donna, Gladys Hulette and George Maperoni, who has played a number of picture parts and who is known as a musical comedy artist.

Producers Security Corporation Closes Two Big Deals

The Producers Security Corporation announced a foreign contract having been consummated this week whereby Cinematographers Harry of Paris, Francce secured the rights for "The Great Alone" and "The Isle of Doubt," special features, for France, Belgium and Switzerland.

"The Great Alone" is Isadore Bernstein's late feature starring Monroe Salisbury, which is being distributed in United States and Canada by American Releasing Corp. "The Isle of Doubt" is a Syracuse Motion Pictures Co. product starring Wyndham Standing, supported by George Fawcett and Dorothy Mackaill. Last week the Producers Security Corporation, placed "The Isle of Doubt" with Playgoers Pictures Corporation for distribution in the U. S. and Canada.

Jacobson Signs

Archie A. Jacobson, having just completed photographing educational pictures for M. W. Palmer of Famous Players Studio, Long Island, N. Y., has been engaged as cameraman for Federated Screen Review, being produced by Lester Doman and A. D. V. Storey.

I Am the Screen Comedy

By BILLY FRANEY

I am the Screen Comedy.

My mission in life is to make people laugh; I fear no just critic; neither do I fear the censor's sharp shears.

When I am placed on exhibition men guffaw, women smile and children howl.

The theatre manager loves me because I make his path easier; the people love me because I bring gladness into their hearts.

Sometimes I am even greater than the feature.

Men ship me around the world in a tin box and as I travel from town to town, from theatre to theatre, I know that I will be welcome wherever I go.

Though I journey alone hundreds of men are slaving day and night to make my comparative short span of life a success.

Tenderly I am handled and heavily insured. I come to you gladly and stay until you send me away.

I am the Screen Comedy.

Newsy Gossip of the Trade

Arrow Exchange in Seattle reports so many bookings on "The Girl From Porcupine" that it was necessary to get extra prints. This feature opens at the Seattle Blue Mouse the week of July 8. "Ten Nights in a Bar Room," which has had phenomenal success in the Pacific Northwest, opens in the Portland Blue Mouse July 29.

L. K. Brin, of Kwality Productions, Seattle, is visiting the new Denver office on his way back to Seattle from New York, where he has been arranging for the next year's product.

Jack Lannon, president of Greater Features, Inc., is about to leave Seattle for a trip through Eastern Washington and Northern Idaho. He will visit all the larger towns in the territory.

W. J. Lee, of the Supreme Film Exchange of San Francisco, spent last week at the Seattle Film Exchange, 2022 Third avenue. The latter handles the Supreme product in the Pacific Northwest.

Samuel Werner, of the United Film Service of St. Louis, is said to have under consideration a new location for his exchange. The lease on his present quarters expires shortly.

Charles Stephenson, of Toronto, owner of Stephenson Attractions, Ltd., independent exchange, has made arrangements for the distribution of his company's releases in Western Canada through the Capitol Film Company of Winnipeg. Fred Scrosbie will be in charge.

Mitchell S. Bernstein, of St. John, N. B., manager of the St. John branch of Regal Films, Ltd., of Toronto, was recently tendered a stag dinner at the Royal Hotel by local exchangemen, exhibitors and others in honor of his approaching marriage.

Henry Bredhoff, of the Hawaii Film Supply Company of Honolulu, sailed from San Francisco for his home on June 28, after a stay of several weeks in the States. He acquired the Hawaiian rights to many independent pictures while in this country.

The Pacific Film Exchange, Inc., has been incorporated at San Francisco with a capital stock of $100,000. The directors are K. Sakai, S. Nakano, Z. Nikugawa, R. Nishimoto and T. Nakamura, all Japanese.

Bill Thompson, the Coast independent producer, came to New York this week with a print of "The Pied Piper," a one-run novelty picture which is said to be one of the best of its kind produced.

Lester Scott, general sales representative for Charles C. Burr and Affiliated Distributors, Inc., is contemplating a tour of the country to dispose of territorial rights to "The Big Six" program Affiliated will offer in the independent market this coming season.

E. E. Van Pelt, general sales manager for Sacred Films, Inc., of Burbank, Cal., is in New York.

Sam Moscow, of Moscow Exchange of Boston, was a New York visitor.

Franklyn Backer Has Several Distribution Deals Under Way

Clifford S. Elfelt, president of the Metropolitan Productions, has completed the filming of the second of the Western series starring J. B. Warner, and is now on the third production. At the conclusion of the third production, Mr. Elfelt will make a flying trip east to confer with Franklyn E. Backer of East Coast Productions, the organization which is now successfully marketing the Warner starring series.

This series is said to have got away to a good start with the first of the series, "Big Stakes." This picture was adapted from one of the best known of Earl Wayland Bowman's stories. Elinor Fair, former leading woman for Earle Williams, played opposite Warner, the star.

The success of the Backer organization in marketing the new series for the independent field has prompted several independent producers to approach East Coast Productions with their output. Two deals are now pending between Mr. Backer and independent producers, and East Productions is also in the market, it is understood, for any worthwhile productions of other producers who sell their product independently.

In the Independent Field

Independent Production in East Expected to Boom This Autumn; News of Independent Producers

With the possible exception of four companies, all of the big independent producing firms will confine their production activities to eastern territories. This statement is based on observations made from announcements already made by the various producers. Ben Wilson, who releases through Arrow, will continue producing on the Coast, but Arrow, which expects to produce two specials, will turn both out in eastern studios, according to what reports have been circulated. The Warners were expected to confine their production schedule to the East, but while several of the specials will be made in the East, five are expected to be made in California, Missouri and New Orleans. Whitman Bennett, Al Lichtman, Equity, Charles C. Burr and others will produce in eastern cities.

The last of the Educational "Torchy Comedy series" has been completed and is entitled "Torchy's Feud." In the opinion of the writer, it is the best "Torchy" comedy Johnny Hines has made for Educational.

Johnny Hines will be given wide exploitation covering all the trade and regional journals as well as magazines. Charles Burr is particularly enthusiastic about the program he has lined up for Hines for this coming season. Hines, it is announced, will make three pictures.

Work on the initial Betty Blythe production is progressing rapidly at the Whitman Bennett studios in Yonkers, N. Y. Kenneth Webb is supervising production. The first picture is expected to be ready for release about the first of September.

Dr. Goodman will not start production on his Equity release until late in September, according to plans made known this week.

Will Nigh starts shooting on his first production for Bobby North and L. Lawrence Weber at the Jackson studios in the Bronx, N. Y., on Monday morning, July 10. The title of the first picture is "Notoriety."

Miss Jean Acker, formerly Mrs. Rodolph Valentino, is expected to appear in an independent production now being planned. Miss Acker on Monday opened as a headliner on the Marcus Loew metropolitan circuit.

Harry Hoyt is busy these days on the first Capt. Mims' independent production, "That Woman," starring Catherine Calvert. This production is expected to be ready for release early in September.

An independent producing corporation is now in the process of formation in Denver. The firm plans taking pictures with national stars featured. The pictures are to be made in Colorado and offered on the independent market.

Considerable interest is prevalent in trade circles in the East concerning the production Will H. Smith of W. H. Smith Productions, Inc., is planning to make based on the Harriet Beecher Stowe story, "Uncle Tom's Cabin."

Another picture on which the Smith concern will soon start casting is "In My Old New Hampshire Home," which will be offered as a special. This picture is based on the popular song of the same title.

There is some talk about "Civilization" being revived next season. It is said that a couple of new shots to bring the production up to date will be taken in the East and the entire film re-edited. This report is unofficial.

"Dorothy Vernon of Haddon Hall," starring Madge Kennedy, will follow "Dear Me," which Kenma Corporation is now producing in a New York studio. The latter feature is expected to be ready within a few weeks, and not until then will the casting be done on the second picture.

Charles Bartlett is soon to make his appearance as a comedy star in the independent market. His pictures, which will be in the form of two-reel comedies, will be made under the supervision of a well-known independent producer of New York.

Bernie Fineman, who in association with Bennie Zeidman, Eddie Carew and Charles Burr produced "I Am the Law," is in New York. Bernie expects to remain in the East for several weeks.

"Wild Youth," the all-star production that Ivan Abramson is making in New York, is expected to be ready for distribution on the independent market, some time late next month.

Nathan Hirsch, of Aywon Pictures Corporation, is planning to produce several features whose distribution he will handle. The features will be made in a New York studio.

THE CITY OF HARAN

A picturesque scene from the Bible Series being produced and distributed by Sacred Films, Inc.

Regal Will Distribute All Warner Pictures in Canada

The entire output of the Warner Brothers for the coming season has been purchased by Arthur Cohen and N. J. Nathanson, of the Regal Film, Ltd., Canada, according to Harry M. Warner. Cohen and Nathanson have bought "Your Best Friend," the Harry Rapf production, starring Vera Gordon, and the seven other features announced by the Warner Brothers for Fall release. These include, "A Dangerous Adventure," with Grace Darmond; "Rags to Riches," featuring Wesley Barry; "Brass," Charles G. Norris' novel of marriage and divorce; "Little Heroes of the Street," with Wesley Barry; "The Beautiful and Damned," F. Scott Fitzgerald's novel; "Little Church Around the Corner," adapted from the stage play of the same name, and "Main Street, the novel by Sinclair Lewis.

The Royal Film organization has a chain of exchanges throughout Canada. The exchange centers are in Toronto, Montreal, St. John, N. B., Winnipeg, Calgary and Vancouver.

Harry Cohn Points Out the Wisdom of Coast Production

The outlook for the coming season is big especially so for Independents, judging from activities and plans under way at the West Coast production centres, and there is every cause for producers, distributors and exhibitors to look forward to the new season with confidence.

That is the statement issued this week by Harry Cohn, who brought east a print of "More to Be Pitied Than Scorned."

On the Coast, says Mr. Cohn, while several of the studios are not working at present there is in this no cause for alarm, but rather for congratulation, most of the producers having seen the wisdom of adopting the short-year production plan and outlining their production schedules—both in number of pictures made and in time consumed in making them—to avoid the carrying on of expensive organizations during the Summer, warned by the conditions that followed their lack of foresight last year.

Irving Lesser Moves Quarters to Loew Building

Announcement of the removal of the eastern offices of Western Pictures Exploitation Company from 576 Fifth avenue to the Loew State Theatre Building, 1540 Broadway, was made this week by Irving Lesser, who is in charge. Mr. Lesser has established luxuriously comfortable offices and extends an invitation to all buyers visiting New York to make his headquarters their Metropolitan quarters.

The home office is in Los Angeles. Mr. Lesser will continue to represent Jackie Coogan Productions and West Coast Theatres.

"Broken Silence" at Two Theatres

Simultaneous with the engagement of "God's Country and the Law" at the New York Strand Theatre comes word from Boston that Arrow Film Corporation's latest Pine Tree Pictures Company production, "The Broken Silence," directed by Dell Henderson, is playing day and date at the Modern and Beacon theatres, two first run downtown Boston houses.

O'Conor Films Demand

Hundreds of inquiries regarding territorial rights to the new Billy Franey two-reel comedies are pouring into the west coast offices of Robert O'Conor, producer and distributor of this series, according to a list of the interested exchanges sent to F. E. Samuels, general sales representative, who is now in New York.

Many foreign buyers have also asked for permission to view this series.

In the Independent Field

Arrow Getting Choice Dates at Broadway Houses Despite Competition for Big Showings

Arrow seems to be scoring big at Broadway houses and, despite the competition among program companies seeking White Way showings, is encountering no trouble getting choice dates. Only a few weeks ago the B. S. Moss house, the Broadway, staged the metropolitan premier showing of the Ben Wilson special, "The Innocent Cheat," which with clever exploitation to draw the attention of theatregoers to the house, went over remarkably well. Now—Fourth of July Week—the initial Pine Tree Pictures Company feature, "God's Country and the Law," released by Arrow, and scenarioized from a James Oliver Curwood story, was booked into the Strand Theatre in New York.

The Fourth is always a great show week in New York, for while the natives are in the habit of hopping to the seashore, thousands hit for Broadway from out of town. Showmen consider the Fourth week the best summer bet and consequently in getting a booking at one of the best houses on that thoroughfare, Arrow scored doubly. Incidently, the booking is a tribute to the production, for, with the rain to hold them indoors, the picture got off to a flying start, despite the intense heat of Sunday afternoon.

An interesting piece of news is expected to emanate from the Arrow offices some time this month. It will be recalled that while Blazed Trail Productions' "Ten Nights in a Barroom" has been elaborately exploited and extensively shown throughout the country, the Broadway showing on that miracle picture has not yet been fixed. "Ten Nights in a Barroom" was first shown last December. Dr. W. E. Shallenberger has received a number of good offers from the Broadway houses. but so far as is known he has not definitely determined just what he will do in regards to this matter.

Speaking of important bookings, Weiss Brothers' "After Six Days," the Old Testament feature that scored so well at Dave Starkman's Woods' Theatre in Atlantic City for two weeks, closing there last Friday, have been offered some nifty dates by shrewd showmen throughout the country. Elsewhere is puhlished a story concerning the plans of the Weiss Brothers. It is certain that this picture, judged on its showing in Atlantic City, one of the toughest, if not the toughest, show town in the country, because of its strict laws relative to exploitation and the peculiar draw of the Boardwalk, will shatter no few records next season.

G. M. Granstrom, of the Oxford Theatre, St. Paul, Minn., found Producers' Security Corporation's prison picture, "The Right Way," one of the best money makers he has booked into that house. He went after the exploitation in a big way and despite the weather cashed in accordingly.

Thomas Soreiro is no longer connected with the Strand Theatre in Lowell, Mass., and, according to information gathered in Boston hy our correspondent there, is contemplating a harnstorming tour of that territory with a group of stars with whom he is reported to be negotiating.

"The Girl From Porcupine" did not live up to the expectations of A. R. Anderson who operates the Orpheum Theatre in Twin Falls, Ia., despite the good reports on this picture in other territories. He played the first Arrow-Pine Tree Picture "Northwester" and cashed in, but he found that the second of the series, while he had expected it to outdraw the first, did not come to his box office expectations.

Poor showmanship is depriving "School Days," which is making money in territories from which any word has been received, of much money in New England. This picture was poorly handled hy its New England distrihutor from the outset, the exchange preferring to stage a premier in a vaudeville house, thus emhittering the regular picture exhibitors.

The Orpheum Theatre, Newark, N. J., interests have instituted a suit against the owners of "Persecution," the foreign picture, alleging hreach of contract and seeking to collect damages. It is alleged that the distrihutors promised to give the house management $2,500, but the picture is alleged to have done only something like $400 on its "run" there. The Orpheum is in a poor location, heing ahout a mile from the city centre.

Charley Burr should have no trouble disposing of territorial rights to the next three pictures that Johnny (Torchy) Hines will make this year for the independent market, for Johnny's initial feature, "Burn 'Em Up Barnes" has proved a box office knockout. The Hour Theatre, Ewen, Mich., and Arcade in Holtville, Cal., this week report big business on that production.

Percentage bookings that certain exchanges are seemed disposed to play during the summer months with exhibitors who are concededly "hardhoils," are not hringing in the money that that arrangement was expected to gross. The weather throughout the country has heen against the theatre and husiness during the month of June in the neighborhood houses was reported to he the worst in the history of the film industry.

The Airdomes which could always he depended upon to play strong with independent productions during past summers, seem to have run up against a stone wall. Business, because of much rain, has been had. Some of the wiser showmen have taken no chances and have insured their big dates. Others have just flopped, hook, line and sinker. However, the outdoor season still has ahout ten weeks to go and with a good hreak in weather these exhihitors should have an even run.

Gordon Books Warner Feature

"Your Best Friend," the Harry Rapf production, starring Vera Gordon, distributed by the Warner Brothers, has been booked by the Gordon circuit, Boston, to open in the Olympia. The picture was shown by its New England distributor in the Tremont-Temple last month.

Ninety per cent. of the entire country has been sold, according to Harry M. Warner. While many of the exchanges handling the picture have not as yet releascd the picturc, due to the uncertainty of business conditions in their respective territories, the bookings to date are said to be a tribute to Miss Gordon.

Between You and Me

A certain film man who delights in using superlatives galore in announcing sales and who is firm in his belief that "times are great," despite his self-admitted prosperity and "gigantic deals" is still handing out the hammer to everybody in the business. But that's the half of it, for the very good reason that in spite of the fact that this gentleman claims "business is great" and his firm "is having no trouble closing deals," he has outstanding something like $62,500 in debts, which he apparently is making no effort to pay. His creditors are tiring of this fourflushing and have sent in their ultimatum.

The producer of a certain big picture, which went over like a house afire, is having no cnd of trouble with those who contributed and made it possible to complete the picture. The production was turned out on the commonwealth plan, but in spite of the fact that it made enough money in the first three months of its exhibition to pay back the investors with a substantial profit, no money has changed hands. And the yell has just started.

The acquisition of the remaining 50 per cent. interest in the Al S. Black theatre interests in New England by Famous Players-Lasky Corporation put quite a damper on the celebration of independents in Boston over the Fourth. Independents figure that the deal, which gives Famous Players ownership of the biggest and strongest New England theatre circuit, shut them out of at least three score of theatres.

Never before in the history of the picture business have so many pictures discarded years ago been offered. Today there are at least 45 pictures, shelved years ago, being offered in bargain counter fashion. The wise showman will lay off this junk.

Warner Brothers are negotiating with several interests relative to the distribution of their product in New England. The Warners have been accorded splendid distribution representation in every territory, but New England. Sam Grand handled "Why Girls Leave Home" and made a fortune on that picture. Then he grabbed "School Days." Something must have turned, for the next Warner picture was handled by Screenart Exchange, a firm that had ample financial backing. The men back of Screenart had money galore to spend, and have gone the limit. But the Warners are said to be dickering with other firms for their 1922-23 output.

Davidson and Kranz Start New Independent Concern

George M. Davidson and Charles Kranz have formed a new independent moving picture corporation known as the Davidson-Kranz, Inc., establishing offices in the Loew State Building, 1540 Broadway, New York City. Both are pioneers in the film business and well known. Mr. Davidson has been associated with some of the biggest firms in the business, while Mr. Kranz has acted as city and road salesman, district manager, exchange supervisor, etc., for the old General, Mutual, Goldwyn and other companies.

Associated with Messrs. Davidson and Kranz is Bennett J. Brandon, formerly manager of the foreign department of Mutual Film Corporation and Arrow Film Corporation. For the past year he has been an independent broker dealing in foreign pictures.

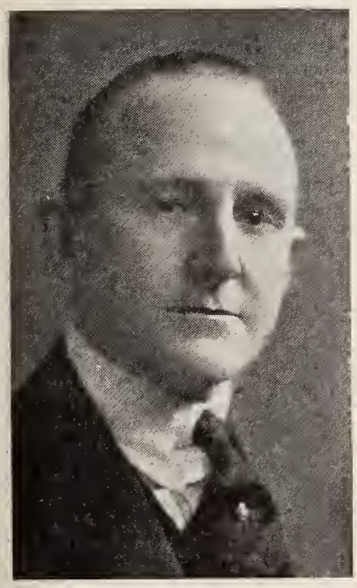
The initial Davidson-Kranz production will be "The Northwoods' Vengeance," an Iroquois production. written and directed by Caryl S. Fleming. It will also release a three-reel burlesque on Douglas Fairbanks' "The Three Musketeers." Other pictures are "No Parents To Guide 'Em" and "Love or Money." Several other deals are pending.

"After Six Days" Bookings for July and August Are Big

As was exclusively published last week in MOVING PICTURE WORLD, "After Six Days," Weiss Brothers' Artclass Pictures Corporation special production, will be shown in Asbury Park and Newark, New Jersey, preparatory to bringing the feature into New York some time in August for an extended run at one of the most prominent theatres on Broadway, probably the Astor. Louis Weiss is now dickering for a theatre to house "After Six Days" in Asbury Park for two weeks this month, following which a legitimate theatre in Newark will present the story of the Bible in film form for a run of four weeks.

Extensive preparations are being made for the exploitation of this picture as a big road show attraction. A souvenir program, forty-four pages in size, and printed in rotogravure, is now being compiled, together with what promises to be a most elaborate campaign book.

In the Independent Field



CAPT. F. C. MIMS,
Producer of "That Woman," a new, big, independent production directed by Harry Hayland and starring Catherine Calvert

Nigh Policy of "Say it with Pictures" Meets with Favor Among 'Changemen

Will Nigh's first "mouthful" in his "Say It With Pictures" campaign is keeping independents on the watch. The director who handed the industry the surprise of its life this season is again keeping exhibitors and exchangemen on the tips of their toes. All that is known of Nigh's plans is that he will hereafter produce for the independent market through Weber and North. It is further understood that Nigh will outdo himself on his coming output. The creator of "Why Girls Leave Home" and "School Days" is expected to work further wonders in screen craft under the banner of his new associates.

Flattering comment has been the result of Nigh's announcement that he will keep on "saying it with pictures" instead of fine phrases. Distributors have welcomed the director's slogan as the most timely of the present season. Prominent State-right buyers who stepped in to the offices of Weber and North for particulars on the Nigh series were enthusiastic about the producing director's stand for more performance and less promise. Predictions were made that the triple combination of Nigh, North and Weber would leave them all behind in the independent field next season.

Will Nigh's genius for quick action is being revealed at the start. The same week that the deal for distribution was closed he had his script in shape and every detail lined up ready to shoot. The cast for his first production—tentatively called "Notoriety"—is all assembled and duly primed for their respective parts. A number of box-office names are included in the characters. Their identity will shortly be reported.

Louis Baum Closes Number of Deals Abroad for Equity

Louis Baum, general manager of Equity Pictures, will arrive in New York on the Olympic on Tuesday, July 11th, after a two months trip throughout Europe. Mr. Baum's trip combined business with pleasure and it is probable that he will have many important announcements to make to the trade upon his return.

The Equity general manager will immediately devote all his efforts to "What's Wrong With the Women," Daniel Carson Goodman's production, which will be Equity's Fall release on the independent market. This picture has been cut and edited by Mr. Goodman himself and was screened for Equity officials who acclaimed it the biggest production that firm has handled. It is from a story by Mr. Goodman and is interpreted by a cast including Wilton Lackaye, Barbara Castleton, Rod La Rocque, Hedda Hopper, Constance Bennett, Huntley Gordon, Julia Swayne Gordon, Paul McAllister and Montagu Love.

Producers' Security Announces Another Independent Feature

The declaration of the Producers Security Corporation last week, when it announced the Dorothy Gish feature, "The Country Flapper," that it was going to give the independent market several big features, is being made good. It now announces the acquisition of a feature, "In the Night," adapted for the screen from the famous Broadway legitimate success "The Intruder," which ran to stand up business for many months in New York. It is stated that the screen version is even more thrilling than the stage play and is one of the greatest mystery dramas ever enacted. The Producers Security informed this department that this production is to be followed by several more features, equally important, and that they will be offered to the state right market.

Announcement of the release date of "In the Night" will be forthcoming soon.

Ward Hayes Continues to Direct Bill Franey Films

Ward Hayes, former Arrow and National director, who handled the megaphone for Robert O'Conor in the production of the first Billy Franey comedies, will continue in that capacity, according to word received from the O'Connor Productions, producers and distributors of this series.

"Under no circumstances will this 'lot' be a one-man affair," states Mr. O'Conor. "Mr. Hayes will direct from 'scripts by competent writers, while the cutting and titling will be handled by a separate department. Each of these units will work in close harmony and their efforts will be very hard to surpass."

Al Lichtman, Whitman Bennett, Warner, Arrow and Affiliated Working on 1922-23 Tie-ups

Territorial buying took a decided slump during the month of June, according to reports from the various national distributors. This was due to the financial situation together with a general scarcity of big productions which seem to be in big demand right now. However, a number of important distribution deals are under way. Whitman Bennett of B. B. Productions, Inc., which is producing a series of four super specials starring Betty Blythe; Al Lichtman and Ben Schulberg of Preferred Pictures, Inc., and the Warner Brothers all are at present dickering for local distribution affiliations for next season.

Al Lichtman is now working his way east from the Coast, where he has been for the past few weeks. He already has closed a number of important deals with local exchanges who will operate on a co-partnership basis, the Preferred Pictures proposition meeting with enthusiasm among exchangemen. The Whitman Bennett proposition also is attracting considerable attention, Betty Blythe being generally conceded to be one of the best drawing cards in the business. The Warners, too, are lining up their local exchanges for next season.

The latest addition to the independent film exchanges in Pittsburgh is the Vimy Corporation, located at 1102 Standard Life Building in that city. Harold Gauding, well-known Pittsburgh film man, will be in charge.

The Pittsburgh branch of the Second National and Hodkinson exchanges are now located on the first floor of the new film building at 1026 Forbes street. The shipping rooms of both exchanges, however, are on the second floor.

Quality Film Corporation of Pittsburgh, is conducting an extensive exploitation campaign on Ivan Abramson's "Mother Eternal," starring Vivian Martin.

Ben Burman of Independent Film Corporation of Philadelphia and Washington, is holding off the release on the Warner feature, "Your Best Friend," starring Vera Gordon, until next fall.

The exchanges in New England, as stated last week, are pretty much in a bad way financially, but improvements are being noted. Sam Moscow was in New York this week seeking product. He is expected to tie up with "The Big Six" program that Affiliated Distributors, Inc., will offer next season.

Business in the Canadian territory is steadily improving, according to latest reports from Montreal, Toronto, Ottawa and Winnipeg. The season up until two weeks ago had been most disastrous.

Bob Savini, of Savini, Inc., of Atlanta, is literally cleaning up in his territory with the re-issued Rodolph Valentino picture, "Frivolous Wives," which played the Criterion in that city this week to big business on Monday, Tuesday and Wednesday.

Jack Hoxie is furnishing opposition for himself. Arthur C. Bromberg is releasing the Arrow Jack Hoxie pictures that Ben Wilson produced. Bill Conn of the Premier Pictures Corporation of Charlotte, N. C., is releasing the new Hoxie series and a merry booking war on the two series is prevalent there.

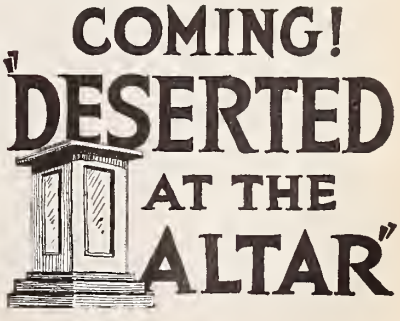
Arthur C. Bromberg Attractions, Inc., of Atlanta, reported this week that the Crescent, a Loew house in that city, had booked 52 Arrow comedies to be used at the rate of one a week.

Southern Distributing Enterprises, controlled by the S. A. Lynch, is handling the Sacred Films, Inc., Bible series in 20 per cent of the country, their territory covering the southwest as far west as California, and as far north as Omaha, including the Omaha territory.

Truly B. Wildman, manager of Kansas City's Enterprise exchange, announced this week that his firm had acquired distribution in his territory for the Bible pictures produced by Sacred Films, Inc.

A. H. Blank Enterprises is handling the Chic Sale feature, "His Nibs" in Western Missouri, and judging from reports is having a lot of good luck with it.

While in Minneapolis Al Lichtman talked business with Finklestein & Ruben, which firm is expected to handle the Preferred features in the Minneapolis territory.



News of the West Coast

By W. E. KEEFE

John Bowers will play the title role in Metro's production of "Quincy Adams Sawyer," Charles Felton Pidgin's famous story. Barbara La Marr, who was featured in Rex Ingram's two latest productions for Metro, "The Prisoner of Zenda" and "Black Orchids" will have an important part in the production.

* * *

Sylvia Aston and Louise MacIntosh have been selected by Metro to support Billie Dove in her latest starring production, "Country Love," which will be directed by Emile Chautard.

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The supporting cast for Viola Dana's latest Metro production, "Page Tim O'Brien," will include Cullen Landis, Arline Pretty, Bruce Guerin, Edward Connelly, Margaret Mann, John Harron and Charles West. The adaptation for the screen was made by J. Guy Hawkes.

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Harry Lustig, Western district exchange manager for Metro, and B. F. Rosenberg, manager of the Los Angeles exchange, have left for Salt Lake City to attend a gathering of Western Metro managers.

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Eugene O'Brien will again play opposite Norma Talmadge in "The Voice from the Minaret," which will be directed by Frank Lloyd at the United Studios. Edwin Stevens will also play one of the principal roles. Winter Hall will portray the role of Bishop Ellsworth. Norbert Brodin will turn the camera.

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The supporting cast for Harry Carey's latest R-C production, "Good Men and True," written by Eugene Manlove Rhodes, will include Tully Marshall and Spike Robinson.

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Announcement is made by the Joseph M. Schenck Productions that Norma Talmadge's next production following the completion of "The Voice from the Minaret" will be "The Garden of Allah," the great stage success.

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Jack Dougherty will play opposite Katherine MacDonald in her next production, "Money, Money." Tom Forman will direct.

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Goldwyn announces that R. A. Walsh's initial production for that organization, "Captain Blackbird," written by Carey Wilson, will be made in the Island of Tahiti, in the South Sea Island group. The company will sail from San Francisco July 7. The cast thus far selected includes, George Siegman, Antonio Moreno and William Mong. No selection has been made as yet of the feminine lead. A full equipment of studio paraphernalia will be taken by the production staff to fit up a temporary studio on the island if found necessary to do so.

Florence Roberts, stage star of many notable productions, and her husband, Frederick Vogeding, noted Dutch actor, have been added to the cast of "Gimme," by Mr. and Mrs. Rupert Hughes, which Mr. Hughes is now directing at the Goldwyn studio. On the stage Miss Roberts was starred in "A Doll's House," "Camille," "Carmen" and many other plays. Helene Chadwick is playing the leading role in "Gimme." The leading male role will be played by Gaston Glass.

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William A. Seiter will direct the first of the new series of Ray Carroll productions, which will be made at the R-C studios. The title of the first story is "Love's Coming of Age." Helen Jerome Eddy heads the cast of players. Joseph A. Dubray will have charge of the photographic department. Ray Leek is in charge of the production organization.

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Harold Lloyd has almost completed his current production, the temporary title of which is "Doctor's Orders." This production marks the beginning of a new series which Lloyd is making for Pathe.

Great Interest in Los Angeles Concerning Paramount's School

Naturally enough, the big announcement of the establishment of Paramount's Stock Company and School was received in Los Angeles, the center of the film industry, with the greatest interest. All of the Los Angeles newspapers gave the story big headlines on their front pages and many of them sought interviews with leading figures in civic and political life.

Mayor George E. Cryer said: "It's a big idea, and I congratulate Paramount upon putting it into action." Miss Charlotte Davis, general secretary of the Young Women's Christian Association of Los Angeles, is quoted as follows: "I am glad to endorse Paramount's up-to-date school idea, as I believe it will ultimately result in better pictures."

Frank Wiggins, secretary of the Los Angeles Chamber of Commerce, the largest local commercial body in the world, said: "I congratulate Paramount on the originality of this idea for a school within its studios."

Rev. Neal Dodd, rector of St. Mary's of the Angels Church and one of the industry's sincerest friends in Los Angeles, made the following statement: "The establishment of the Paramount Stock Company and School is a sign that the days of harum-scarum are over in motion pictures. This movement means that the motion picture is going to have an ethical basis, that it will set and conform to high standards."

"Grandma's Boy" Breaks World Record for Long Comedy Run

For the second time within five months, Associated Exhibitors says, Harold Lloyd has smashed the world's record for the continuous run of a comedy feature. The best previous figure—one which he himself had hung up—was surpassed Sunday, July 2, when the Harold Lloyd-Associated Exhibitors attraction, "Grandma's Boy," entered the eighth week of its premiere in Dr. Breckwedel's Symphony Theatre, Los Angeles.

The Lloyd comedy, "Never Weaken," played the Symphony last year and remained forty-four days, setting a new attendance record for that house. Beginning December 31 and continuing until 11 o'clock of the night of February 18 "A Sailor-Made Man" had a continuous run in the same theatre of fifty days, during which 367 performances were given. This run was terminated only because of a previous booking contract entered into by the symphony management before the start of this engagement.

Christie Starts Active Production on Series of Two-Reel Comedies

Al Christie has started active production on his new series of twenty two-reel comedies, which are to be issued by Educational from August, this year, to July, 1923. He arrived at Los Angeles from Europe June 28 and work started on his first comedy the following day with Dorothy Devore and George Stewart playing the leading roles.

Simultaneously with Christie's stop in London, Messrs. Gaumont announced through the British trade the acquisition of the Christie Comedies for the United Kingdom for another year. Gaumont's have handled the Christie pictures in the British Isles since their inception a number of years ago, with a result that the Christie Comedies are known at the best cinemas all through the United Kingdom.

At the Hal Roach studios, Bob McGowan has put the finishing touches on the fourth of Hal Roach's series of two-reel productions, "His Rascal" series. He will soon start on another comedy written by Tom McNamara, the well-known cartoonist.

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The new series of "Snub" Pollard comedies, produced by Hal Roach, is being directed by Charles Parrott, who also supervises all the Roach producing units with the exception of the Harold Lloyd productions.

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Announcement is made by the Marshall Neilan Productions that it will produce no more "Program" type of pictures, but in the future will devote its entire time to making big feature productions in conjunction with the Goldwyn organization.

Torrence Forms New Sort of Club

David Torrence, who is playing an important part in support of Mary Pickford in her forthcoming new production of "Tess of the Storm Country," now well under way for United Artists release this fall, has organized what he calls the "Don't-Quarrel Club," the sincere purpose of which is to promote domestic comity. All the charter members are photoplayers residing in the Hollywood film colony. Mr. Torrence's chief hobby is working for peace and harmony among his fellows in screenland.

Work Finished on "Silent Voice"

All photographic work on "The Silent Voice," the new George Arliss picture being produced by Distinctive Productions, Inc., for fall release, by United Artists Corporation, has been completed, and Henry M. Hobart is now busily at work assembling, cutting and titling this new Arliss starring vehicle in which Ann Forrest and Effie Shannon play the leading feminine roles.

Begins Acting

Laurette Taylor has begun the star role of "Peg o' My Heart" at the Metro studios in Hollywood, under the direction of King Vidor. The stage celebrity who already has been seen 1,127 times as Peg in J. Hartley Manners' play found arrangements for her film portrayal entirely completed upon her arrival in Los Angeles.

Chooses Title

Buster Keaton has decided to name his next comedy for First National release "Day Dreams." The scenario is by Keaton and Eddie Cline, who also directed it. Virginia Fox plays opposite Keaton, with Joe Roberts enacting the role of the "heavy."

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

Associated Exhibitors

HILLS OF MISSING MEN. A good Western, to fair business. Had this booked for the two day showing; missed out on it first day, they sent another picture, so only ran it one day. By so doing, lost money on it. But it's a good picture. You can't go wrong. Wm. Thacher, Royal Theatre, Salina, Kansas.

First National

ALL FOR A WOMAN. A magnificent production which is everything the producers claim it to be, but it must be seen by an intelligent, high-class audience in order to be appreciated. It is without a doubt the finest that I have had the pleasure to flash on the screen. Advertising; two ones, one three, slide. Patronage; small town. Attendance; very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

BLIND HEARTS. Very good picture. It pleases every one. The people all like a Northern story. Advertising; photos and three sheet. Patronage; mixed. Attendance; packed house. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

CHILD THOU GAVEST ME. Very very good, as all other exhibitors have said. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

HAIL THE WOMAN. Did not please my patrons, did not hold up to the advertised value. Advertising; billboards, extra newspaper, lobby. Patronage; family. Attendance fair. J. A. McNear, Jr., Hill Opera House, Petaluma, California.

LOVE NEVER DIES. A very pleasing production to those who saw it. Title has no drawing power. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

MARRIED LIFE. You can go strong on this one: it pleases 100%. I consider it the best five reeler Sennett has made. Advertising; regular. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

MASTER MIND. Audience interested all the way through. Well liked by the majority. Advertising; posters and press. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

MOLLY-O. Just fair picture. Advertising; 1000 special window cards, one-half page two newspapers, one thousand mailing list. Attendance; rotten. S. H. Blair, Majestic Theatre, Bellville, Kansas.

MY BOY. A very entertaining picture. Jackie Coogan's best. Drew well and pleased all. Advertising; billboard, lobby, extra paper ad. Patronage; family. Attendance; good. J. A. McNear, Jr., Hill Opera House, Petaluma, California.

MY BOY. Extra good picture to best business since last June. Advertising; half page newspaper, posters. Patronage; general. Attendance; good. S. H. Blair, Majestic Theatre, Belleville, Kansas.

THE OATH. Would have pleased better if cut from eight to five reels. Too much padding. None care to sit through an eight reel picture these hot days. Advertising; posters, photos, slide, newspapers. Patronage; mixed. Attendance; fair. Jno. W. Creamer, Strand Theatre, Chilicoothe, Missouri.

See What You've Done!

Mr. T. W. Cannon, the Majestic, Greenfield, Tennessee, says, "Allow me to say I have been a constant reader of the World *for the past seven and a half years and wouldn't know how to get along without it, but have been benefited more by Straight from the Shoulder Reports since they were started than by any other department. I say boost the good ones and knock the dickens out of the bad ones."*

The fine team-work of our reporting friends makes this department what it is, Mr. Cannon. They deserve a lot of credit: thank you for putting it in such good words.

POLLY OF THE FOLLIES. Big comedy week, little hurt by storms. Connie a big favorite with flappers in town, and this film is bright, original and full of laughs. Buddy Stuart, Hope Theatre, Dallas, Texas.

POLLY OF THE FOLLIES. Had this on Decoration Day with a full house so couldn't tell whether it was on account of the picture or the holiday urge. Seemed to please. Advertising; one sheet, photos and slide. Patronage; small town. Attendance; good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

POLLY OF THE FOLLIES. Ran this during the State Firemen's Association Convention to a big business. Good comedy; no complaints. Advertising; newspaper, lobby and street display. Patronage; general. Attendance; good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

RIVER'S END. This is my first First National and it will not be my last if they are all as good as this one. Book it and boost it. Advertising; threes, ones, slide. Patronage; usual. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ROSARY. A very fine picture. My patrons liked it and didn't fail to tell about it. It will add prestige to any house. Advertising; ones, three, six, slide, photos, newspaper. Patronage; high class. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

SCRAP IRON. One of the best Ray has done. The woman seemed to enjoy the fight as well as the men. Excellent care was given to details. You need not be afraid to show this. Advertising; regular. Patronage; small town. Attendance; fair. A LaValla, Community Theatre, Bethel, Connecticut.

SMILIN' THROUGH. You can jot this in your note book that "Smilin' Through" as interpreted by Norma Talmadge is one of the cleanest, sweetest and most tender love stories ever screened. It will linger with your patrons as a pleasant memory when far more sumptuous productions are forgotten. A great film to exploit the loveliness of Miss Talmadge. It contains dramatic strength and wonderful box office qualities. Patronage; small town. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

TOL'ABLE DAVID. Exhibitors couldn't want a better picture. Advertising; paper, billboard. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

TOL'ABLE DAVID. A really great dramatic picture in which Richard Barthelmess scores bigger than in "Way Down East." The best mountain drama we ever had. Kind of a picture you are proud to face your patrons after the show. Worthy of any house or run. Patronage; general. Attendance; fair. Temple Theatre, Bellaire, Ohio.

WEDDING BELLS. Extra good Constance Talmadge. This star gets money for me. She goes big in pictures of this type. Advertising; lobby and six sheets. Patronage; small town, all classes. Attendance; good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WIFE AGAINST WIFE. For me, a piece of cheese served without crackers. They walked out on this one. Very very poor indeed. Actors didn't know what they had to do, it seems. Advertising; sixes, threes and ones. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WOMAN'S PLACE. A very good picture, although patrons did not think it her best, it pleased however. Lots of pretty gowns, etc., put over with the ladies. Advertising; ones, threes, sixes, photos and newspaper. Patronage; high class. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

Fox

ARABIAN LOVE. Fair to good. Oriental atmosphere. Think it will go over well. Advertising; posters and newspapers. Patronage; country town. Attendance; fair. Arthur B. Smith, Ferwick Theatre, Salem, New Jersey.

Straight from the Shoulder Reports

OVER THE HILL. Very good show; but too long; would have made better seven reeler. Advertising, twenty-four, six, three, one sheet, photos and slides. Patronage; small town. Attendance; good. R. Marsden, Noble Theatre, Marshfield, Oregon.

PARDON MY NERVE. A fast moving Western drama which should please. Best Buck Jones yet. Advertising; regular. Patronage; small town. Attendance; fair. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

PRAIRIE TRAIL. Rather old, but a very good Mix picture; a little comedy mixed in that makes 'em good. Advertising; photos, one sheet. Patronage; small town. Attendance; good. E. A. Oestern, Oestern Theatre, Harper's Ferry, Iowa.

QUEEN OF SHEBA. Wonderful! Advertising; extensive. Patronage; best. Attendance, good. R. Jacobs, St. Denis Theatre, Sapulpa, Oklahoma.

ROOF TREE. A different kind of story; pleased the majority. Photography not up to standard. Advertising: programs, slide, one sheets. Patronage, small town. Attendance, good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

THUNDERCLAP. A darn fine picture 100% plus. Has everything that is claimed for it and then some more. The heralds supplied with this are splendid. They do the business. Advertising; twenty-four, one, six, one three, three ones, 11 x 14. Patronage; small town. Attendance; satisfactory. H. G. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

TO A FINISH. Very good picture but Jones not drawing the people for me. Advertising; regular. Patronage; mixed. Attendance; only fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

Goldwyn

DANGEROUS CURVE AHEAD. Picture was liked. It is hard to get business on any picture. Advertising; usual. Patronage; regular type. Attendance; poor. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

OLD NEST. One of the few pictures with a big reputation. They all knew what it was before it got here. Better see Goldwyn about this one. It's a crackerjack. Advertising; threes and singles. Patronage; industrials. Attendance; good. H. James, Union Theatre, Voluntown, Connecticut.

PENALTY. There ought to be a law to protect exhibitors from receiving such prints. You see about one third and guess the rest. Advertising; lobby, slides, one sheets. Patronage; mixed. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

WET GOLD. A picture that is different. Pleased our audience. Advertising; one sheet, threes, photo and newspaper. Patronage; better class. Attendance; poor. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

WHEN ROMANCE RIDES. Better than the average program picture. Children will like horse race in it. No big star; story by Zane Grey. Taken from book, "Wildfire." Patronage; neighborhood. Attendance; fair. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

Hodkinson

FRENCH HEELS. A very good picture. Star does not take very well here; will go over in the big houses. Advertising; sixes, three, one, slide. Patronage; usual. Attendance; fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MYSTERIOUS RIDER. This picture pleased here and drew pretty well. Advertising; usual, ones, threes and program. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RIDERS OF THE DAWN. If some of the big specials had as much story and good clean plot as this old picture they'd be knockouts. Advertising; ones, newspaper, program. Patronage; mixed. Attendance; good. Daniel Buss, Star Theatre, Tonawanda, New York.

Metro

FIGHTING MAD. Picture wonderful. Westerns well liked by my patrons regardless of poor conditions; coal strike. Advertising; newspapers, slide and posters. Patronage; mixed. Attendance; good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FOUR HORSEMEN. Another one of those 100 per cent pictures. Pleased all that saw it. Good business two days. Book it and advertise it like a circus. You can't go wrong. They have all kinds of advertising matter. Advertising; every possible means, billboards, sidewalk, automobile, newspaper, heralds. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

GLASS HOUSES. A picture very much liked by my patrons. Decidedly above the average program film. Viola Dana with her acting and versatility in dancing particularly appealed to this discriminating audience. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GLASS HOUSES. A good picture. Viola Dana well liked here. Advertising; lobby, newspaper. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

THE MAN WHO. If the parts that were missing were as good as the parts we saw, it must have been a real good feature in its day. A case of "you get just what you pay for—nothing more." Advertising; papers and posters. Patronage; small town. Attendance; poor. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

PEACOCK ALLEY. Mae Murray did fine and the picture was good, but did not make anything out of it, because the film company got it all for rental. When will they forget the war is over? Advertising; handbills, threes, lobby, slide and newspapers. Patronage; high class. Attendance; fair. Thomas Clark, Electric Theatre, Maryville, Missouri.

PEACOCK ALLEY. A picture that pleased everybody and that resulted in the best business I have done for months. An entirely satisfactory engagement and Mae Murray won a lot of friends. Advertising; house program, heralds, etc. Patronage; health seekers and tourists. Attendance; excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

AFFAIRS OF ANATOL. Very good. More than pleased the patrons. Advertising; lobby display, large frames, trails, photos. Patronage; mixed. Attendance; good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BEYOND THE ROCKS. Proved to be a big winner in spite of hot weather and stiff outdoor opposition. With assistance of Paramount Exploitation representative this picture went over big. Patronage; general. Attendance; good. Fred Tynes, Columbia Theatre, Portsmouth, Ohio.

BOUGHT AND PAID FOR. As good a picture as I wish to run. Sorry producers don't offer many like this one. Advertising; posters and papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

FOREVER. Not at all the picture they expected to see. Too slow for Reid. Advertising; papers, programs, window cards, throwaways. Patronage; small town. Attendance; fair. Daniel Buss, Star Theatre, Tonawanda, New York.

FOREVER. Good-bye. You will never more glimmer on my screen. You failed to please my picture show lovers. They abused me for showing you at an advanced admission. You are not worth what your people ask for you. Come down and get in your class. Boys you will probably have to play this picture, but be wise, buy it right. Advertising; like a circus. Patronage; first class. Attendance; poor, Walter Odom, Dixie Theatre, Durant, Mississippi.

HER HUSBAND'S FRIEND. Very good setting and an attractive picture. The plot is poor, but the good qualities make up for the weakness. Advertising; regular. Patronage; family. Attendance; fair. I. F. Cramer, Majestic Theatre, Willits, California.

JUST AROUND THE CORNER. Good feature, pleased all. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor Opera House Theatre, Belvidere, New Jersey.

THE LITTLE MINISTER. A good picture which pleased. Book it. Advertising; regular. Patronage; small town. Attendance; fair. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

THE LITTLE MINISTER. An excellent picture. Pleased everyone and ought to please any audience. Betty Compson is well liked here. Advertising; threes, ones, handbills. Patronage; rural. Attendance; fair. L. P. Frisbee, Community Theatre, Meredith, New York.

MID-SUMMER MADNESS. Six reels all star. A society picture which did not take well with my patrons, but it's very good for a picture of its type. Advertising; photos, bills and sheets. Patronage; town. Attendance; fair. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

MISS LULU BETT. A good little picture. Pleased 100 per cent. You will make no mistake in booking and boosting it. Advertising; lobby, newspaper, billboard, handbills. Patronage; mixed. Attendance; fair. G. E. Skilkett, St. Denis Theatre, Sapulpa, Oklahoma.

MORALS. A dandy picture, good story and star good, support good, also direction and photography good. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

THREE LIVE GHOSTS. A most interesting story well cast. All attendants were well pleased. Advertising; extra newspaper, window cards, small amount of billboard pictures. Patronage; family. Attendance, good. J. A. McNear, Jr., Hill Opera House, Petaluma, California.

Straight from the Shoulder Reports

A WISE FOOL. Picture pleased patrons. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall, Keyser, West Virginia.

Pathe

BEHOLD THE MAN. Excellent production of "The Life of Our Saviour," liked by all. All the religious folks crowded in and praised it highly. Made good. Fair rental. Some came that had never seen a movie. Advertising; threes, ones, heralds, photos. Patronage; small town mixed. Attendance; extra good. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

Selznick

CHIVALROUS CHARLEY. O'Brien does some fine acting in this picture and is up to the standard. Advertising; lobby and daily newspaper. Attendance; poor. H. R. Workman, Colisseum Theatre, Marseilles, Illinois.

Universal

ACROSS THE DEAD LINE. With Frank Mayo. Why does Universal make the pictures so dark? If you had a hundred and fifty amperes it would be impossible to see what was going on in the night scenes; and me with thirty amps! Come on, Universal, give us better lighting effects. Attendance; poor. G. K. Nenes, Liberty Theatre, Miami, Arizona.

DESPERATE YOUTH. Fine show. I've only had one lemon with this star and that wasn't as bad as some that I paid $25 per day for. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE TRAP. Only a fair picture. By no means a special as a Jewel. Acting is great. Patronage; all classes, small town. Attendance; fair. C. W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

WILD HONEY. I prefer a better title than that of "Wild Honey." One big scene, the bursting of a dam, is photographed with a slow motion camera. This will please some, but it is not one that will please the masses. Patronage; neighborhood. Attendance; fair. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

WONDERFUL WIFE. I believe this is the best thing Miss Du Pont has done yet. It is a wonderful picture and should go over well with all classes. It will stand all you want to give it. Book it and cash in. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

WONDERFUL WIFE. Miss Du Pont, in my opinion, never made a good picture. Maybe if they would give her good stories it would help. Patronage; small town. Attendance; poor. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

Vitagraph

BLACK BEAUTY. A picture of the better type; especially pleased the children. School tie-up brought a good house. Advertising; heralds, six, threes, ones, lobby, etc. Patronage; mixed. Attendance; good. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

PEGGY PUTS IT OVER. Good comedy that pleased 90 per cent. Alice Calhoun liked here. Advertising; photos, posters, newspaper and bills. Patronage; mixed. Attendance; good. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

PRODIGAL JUDGE. A good picture. Fast moving; thrills, pathos and humor. What more can you want? A lovable old reprobate, playing a part opposite a pessimist, neither of them with faces of a matinee idol, but they will go over and business will increase the second night. Advertising; two column, ten inch, two papers; regular lobby. Patronage; rural town. Attendance; fair. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

RECEIVED PAYMENT. Can't give it much; all right for a good program picture. Advertising; photos and one sheets. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Comedies

ALL ABOARD (Pathe). Here is a dandy two-reel Harold Lloyd reissue. Used in connection with vaudeville show, went over fine. Advertising; throwaways. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

HLIVVER WEDDING (Federated). Very ordinary, but got a few good laughs at old tricks. A. L. Middleton, Grand Theatre, De-Queen, Arkansas.

FOR LAND'S SAKE (Educational). A corking good comedy. Made them laugh, so the comedy accomplished its purpose. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GROCERY CLERK (Vitagraph). One of the best two-reel comedies we have played here for a long time. Simply something doing all the time. One continual roar. Contracted for a half dozen Semons from Exhibitors' reports, and if the balance are as good as this, will be perfectly satisfied even if we do pay a little more than we used to, for they're worth it. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

LOVE AND WAR (Fox). Sunshine comedy without a funny minute in it. Burlesque slapstick with no merit and little or no originality. Did not get even a smile out of it. Temple Theatre, Bellaire, Ohio.

MUTTS (Century-Universal). This is a novelty comedy; nothing but Dogs. If you run it, advertise as a dog novelty two-reeler. Did not think much of it, but it's something different. One reel of this would be enough. The kids like it. Wm. Thacher, Royal Theatre, Salina, Kansas.

SPECIAL DELIVERY (Fox). Poorest of Al St. John comedies. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Serials

JUNGLE GODDESS (Export and Import). This is a corking good serial. Luck is holding up hot weather business. Give us more like this one. Advertising; ballyhoo. Patronage; home crowd. Attendance; very very good. S. Baker, Park Theatre, South Ozone Park, L. I., New York.

State Rights

BURN 'EM UP BARNES (Affil. Distributors). Excellent comedy. Johnnie Hines very capable for role. Audience roared. Advertising; racing car on street; otherwise, usual allotment. Patronage; high class. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

MAN FROM NOWHERE (Arrow). I didn't see it myself but from what I hear it was very good. It drew fairly well and pleased ninety per cent. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). Mother love picture with excellent title. Average picture, however; not bad nor anything extra but title. Mother love theme overdone. Advertising; billboards. Patronage; small town. Attendance; good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). Good picture; title attracts. Worth about eighty-five per cent more rental than your average. Advertising; newspaper and billboard. Patronage; mixed. Attendance; good opening day but dropped (on account of carnival in town). J. Schwalin, Rialto Theatre, Hamilton, Ohio.

WHY GIRLS LEAVE HOME (Warner Bros.). Book it; with the advertising possibilities you can get them in. It's a little long, but a good show at that. Advertising; lobby, six, ones, heralds. Patronage; small town, all classes; 10c and 30c admission. Attendance; good.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....

Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

I Am the Law

(*Alice Lake—Affiliated Distributors*—6,800 *Feet*)

M. P. W.—An Arctic thriller with an unquestionable box-office appeal.

N.—There is no doubt of the entertaining values concerning "I Am the Law."

E. H.—An excellently produced James Oliver Curwood story.

F. D.—A splendid entertainment in this latest James Oliver Curwood story. Should really satisfy and you can tell them it's a hot weather number.

Mr. Barnes of New York

(*Tom Moore—Goldwyn*—4,804 *Feet*)

M. P. W.—Entertaining feature

E. H.—Well produced and excellently acted.

N.—He doesn't belong in a character and story of this nature. Then again folks may like the novelty. To say the least, it's a distinct departure from anything Tom has offered heretofore on the screen.

T. R.—The picture is skillfully directed, well acted and should make money for the exhibitor.

The Glory of Clementina

(*Pauline Frederick—R-C Pictures*—5,700 *Feet*)

M. P. W.—The name, coupled with that of the star, should furnish good box office possibilities.

T. R.—There is much about "The Glory of Clementina" that is admirable.

F. D.—Star's especially interesting characterization the attraction in this.

N.—An entertaining, well directed picture, delivered by a competent cast of worth-while players.

E. H.—A well told, well directed adaptation of William J. Locke's well-known novel.

The Black Bag

(*Herbert Rawlinson—Universal*—4,343 *Feet*)

M. P. W.—Entertaining detective story.

F. D.—Interesting vacation time story.

E. H.—For those to whom this type of picture appeals it has fair entertainment qualities.

T. R.—This bright and amusing crook comedy drama "gets across" with amazing zip and dash.

N.—This picture may be safely indexed as enjoyable entertainment of a mystery brand which, while a trifle obvious, carries the spectator along through its well sustained interest and a fair measure of suspense.

Sherlock Brown

(*Bert Lytell—Metro*—4,800 *Feet*)

M. P. W.—The thrills of being an amateur detective amusingly depicted by Bert Lytell.

F. D.—Comedy work and star certain to please.

N.—Here's a crackerjack. If you are looking for inoffensive, clean but thoroughly laughable farce, don't miss this

E. H.—Amusing though long drawn out and showing an apparent straining for comedy effect.

T. R.—A happy mixture of comedy and melodrama is offered in the lively plot of this picture.

The Ordeal

(*Agnes Ayres—Paramount*—4,592 *Feet*)

M. P. W.—Entertaining feature that will go well with patrons who like a number of punches interwoven with considerable sobbing.

T. R.—Affords fair entertainment.

F. D.—Short and holds the attention, but too unconvincing to be interesting.

N.—It is an excellent bit of screen material, possessing a plot that holds the interest from opening shot to the final fadeout.

E. H.—Only mildly satisfying.

The Men of Zanzibar

(*William Russell—Fox*—4,999 *Feet*)

M. P. W.—This is one of the best William Russell features that have been recently offered.

N.—Entertaining mystery drama.

E. H.—Quite interesting is this tale of the East Coast of Africa.

T. R.—It generally pleases as it goes along and at times creates a fine suspense. There are, however, no particularly big moments.

F. D.—Should prove entertaining for those who favor mystery stories.

Strange Idols

(*Dustin Farnum—Fox*—4,300 *Feet*)

M. P. W.—Picturesque settings and popular theme.

F. D.—Very poor story, fails to make entertaining picture.

N.—An orthodox story which has served the screen in various guises.

T. R.—"Strange Idols" is just about the average in motion pictures.

E. H.—Costly production given thin story . . . Star's work and name must be relied upon to attract.

Triangle Suits Against Winnik and Aitkens End with Reported Cash Settlement by the Former

AFTER months of litigation the suits brought by the Triangle Film Corporation have been brought to a settlement outside of court. This is disclosed by Arthur Butler Graham, Triangle's attorney, who said that Hyman Winnik, one of the defendants, had sought and effected a settlement. Much testimony has already been taken and 100 exhibits were offered.

About a year ago, Triangle brought suits against Harry E. and Roy E. Aitken and Hyman Winnik, who had been officials of Triangle, and against the Western Import Company and the Reserve Film Corporation, which two latter concerns, it was alleged, were formed and controlled by the Aitkens and Winnik.

The general allegation was that the defendants had been parties to a conspiracy to defraud Triangle, and used this controlling influence to arrange with the Western Import and the Reserve Film for the foreign rights to Triangle pictures that would be of great benefit to the defendants and great loss to Triangle—in fact, losses in excess of $1,000,000.

Last week, MOVING PICTURE WORLD announced a settlement by the Aitkens with Triangle, which is confirmed by Mr. Graham, who says they conveyed to Triangle $1,300,000 par value Triangle stock to have the suits discontinued. Edmund Mooney, counsel for Winnik, at that time said his client would not surrender.

Mr. Graham says the basis of the latest settlement is that Winnik is to pay Triangle $86,000 in cash and notes, the latter payable within six months, and turn over $14,000 in par value Triangle stock and that he further agrees to take certain Triangle pictures and distribute them on a percentage basis. The settlement with the Aitkens and Winnik automatically eliminated the Western Import and the Reserve Film as defendants.

Hays to Speak

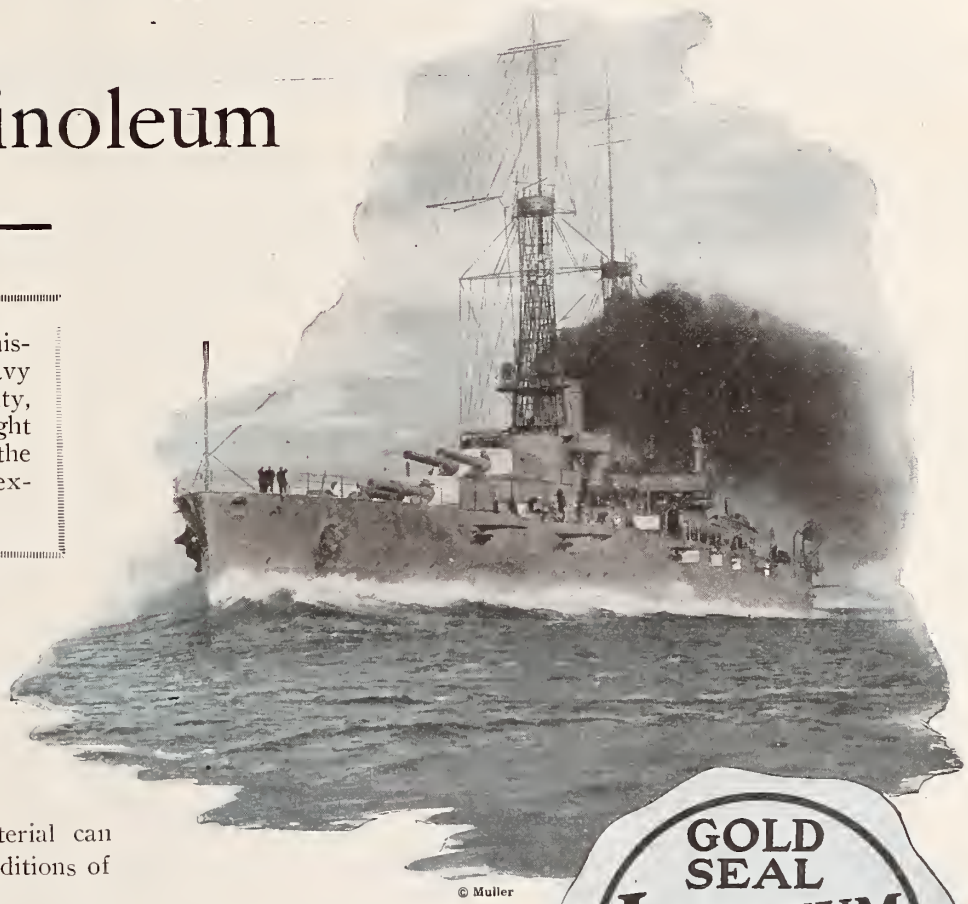
A telegram from Leo E. Dwyer advises that Will H. Hays will address the convention of the Motion Picture Equipment Men's Association on July 14 in Indianapolis.

Universal Dines Harry M. Berman

A farewell dinner was given to Harry M. Berman, retiring general sales manager, by Universal at the Biltmore, Friday, June 30. More than fifty employes and executives of the Home Office and nearby Universal exchanges were on hand to wish Mr. Berman the best of luck in his new position as general manager of Film Booking Offices of America at Robertson-Cole. Several tokens were presented to the guest of honor: a gold watch from Mr. Laemmle, a diamond and platinum ring from the employes, a hand-illuminated testimonial from the Universal exchange managers, and a parchment tribute signed by all Universal employes.

Battleship Linoleum Defined—

The term "Battleship" has been misapplied so widely to solid-color heavy linoleums, regardless of their quality, that its real meaning is often lost sight of, even among architects and in the floor-covering trade. Here is the explanation.



In the first place, the designation "battleship" linoleum is not now, and never has been, the trade name of any single manufacturer's product. Instead, it stands for a fixed and inflexible standard of quality—a standard so high that this material can withstand even the most severe conditions of battleship service.

"Made According to U. S. Navy Standard"

Genuine battleship linoleum—of U. S. Navy Standard—is made according to the exacting specifications of the Navy Department for linoleum to be used on the decks of naval vessels. It must prove up under various tests, some of which are: the bending test, indentation test, absorption test, and burlap test. Other requirements concern the necessity for highest grade materials, uniformity of color and finish, seasoning, etc.

Gold-Seal Battleship Linoleum is *genuine* battleship linoleum. It conforms in all respects to U. S. Navy Specifications and should not be confused with so-called battleship linoleums which do not conform to the Navy Standard.

Purchasers of *Gold-Seal* Battleship Linoleum are doubly protected—first, by the specifications prepared by the United States Navy Department, which insure the very highest quality; and, second, by our *Gold-Seal* Guarantee, which pledges "Satisfaction or Your Money Back."

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S.Navy Standard

Gold Seal Battleship Linoleum is made in the three weights and thicknesses prescribed by Navy Specifications (heavy, ¼ inch; medium, 3/16 inch; and light, ⅛ inch), in rich restful shades of green, brown and terra cotta.

When you want to be sure of getting genuine battleship linoleum let your order read: "*Gold-Seal* Battleship Linoleum, made in accordance with Navy Department Specifications, 29 L1c. Sept. 1, 1916."

We will gladly supply free reprints of the U. S. Navy Specifications and samples of *Gold-Seal* Battleship Linoleum. To get the highest possible return for your investment you have only to make these the measure of quality for your purchase of linoleum.

Our Gold-Seal Specifications for Laying Linoleum and Cork Carpet, and samples of these high quality floor-coverings, will gladly be sent upon request. Address our nearest office.

CONGOLEUM COMPANY
INCORPORATED
Philadelphia New York Chicago San Francisco
Boston Minneapolis Kansas City Dallas
Pittsburgh Atlanta Montreal

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Fast Mail"

Lincoln Carter's Well Known Melodrama Made Into Fast Action Picture.

Reviewed by Fritz Tidden.

Another famous old time melodrama reaches the screen in the Fox production of "The Fast Mail," which thrilled theatregoers of the last generation and toured the country, played by various companies for over twenty years. The most important scene in the original play by Lincoln Carter took place when the fast mail thundered across the stage. In the moving picture version the episode, of the hero's jump aboard the mile-a-minute train from an automobile, is only one of many scenes equally thrilling. In fact the producers have gathered together a score of thrills, many of which have been tried and never found wanting before, into a picture that is melodramatic action to the last letter.

Where the type of melodrama that is frequently seen in serials, but concentrated within five reels, is popular "The Fast Mail" will knock the spectators for the well-known goal. Also it has strong possibilities of severely vibrating any type of audience with its many thrills. There is not the slightest doubt of its entertainment value.

The picture being more of a succession of thrilling episodes than anything else, it naturally follows that the plot is rather thin. But it provides enough strength to carry the action, which is hyper-rapid. The continuity proceeds as smoothly as necessary in a film of this sort and the director has done his share in handling the scenes well and mounting them appropriately, not to say anything of the arrangements of the mechanics that permit of the hair raising episodes.

Charles Jones and Eileen Percy are featured in a capable cast. Jones' performance embraces more stunt work than it does acting in the accepted sense of the word. The way he does the former may be judged by the fact that there is constant doubt whether he will escape with his life to act in another picture. He has been given stunts to do that are for the most part familiar, but he seems to make them just a little more exciting by the desperate chances he takes.

The Cast

Stanley Carson.....Charles Jones
Virginia Martin.....Eileen Percy
Lee Martin.....James Mason
Pierre La Fitte.....William Steele
Cal Baldwin.....Adolph Menjou
Harry Joyce.....Harry Dunkinson

Adapted from Lincoln Carter's Play of the Same Name.
Scenario by Agnes Carson and Jacques Jaccard.
Directed by Bernard Durning.
Length, Six Reels.

The Story

Stanley Carson is double-crossed by a group of villains in a steeplechase. When he confronts them for retribution one of the dirty workers is shot in the back by a partner, who escapes, and in so doing decoys the heroine into accompanying him, while Carson starts in hot pursuit. One-half of the trip he makes in a boat, then swims ashore, and boards the fast mail train. Jumping from this into an auto he finally lands at the hotel where the villain holds the heroine captive. Here he delays long enough to rescue a family from the fire which starts and then proceeds to get his man and win the girl.

Exploitation Angles: Make a stronger appeal than usual to lovers of melodrama and tell the old timers that this has thrills the stage version only talked about. Get all you can out of the star, but do not make the star superior to the play. Sell it as a drama and make new friends for Jones.

IN THIS ISSUE

"Colleen of the Pines" (F. B. O.)
"The Fast Mail" (Fox)
"Smudge" (First National)
"The Dictator" (Paramount)
"God's Country and the Law" (Arrow)
"The Dust Flower" (Goldwyn)
"My Dad" (F. B. O.)

"High Life in New York"

The immense sky-scrapers of New York City are taken as a matter of course by the city dwellers, and few stop to consider the great risk taken by the workers who are employed in putting these buildings up. But when their risks are brought clearly before the eyes of the spectators in this Urban Popular Classic it is enough to cause audiences to feel all over the queer sensation of the well-known goose-flesh.

And not only is the worker in steel and the steeple-jack an unconcerned risker of his life, according to the film, but the humble window-washer is just as callous to danger. Thirty stories above the street they are seen at their work and as some New York buildings contain 5,000 windows there is plenty of work for them to do in a city where such edifices are not uncommon.—T. S. daP.

"Improving America's Sheep and Cattle"

The progeny of cross-bred cattle are shown in this interesting Urban Popular Classic which illustrates how American stock has been improved by the importation of fine European strains. The descendants of the mixed American and older sorts from Europe and Asia, bred scientifically, are finer animals in every way than their forebears, whether they are bred for their beef or for their wool.

Interesting views of sheep-shearing are shown as well as shots of branding and roping on western ranches. The film also shows how goats, trained for the purpose, lead sheep to the slaughter-pens in the great slaughter houses.—T. S. daP.

Urban Movie Chats No. 22

Feminine movie fans, particularly, will be interested in the way Nina Wilcox Putnam, popular novelist, reduced her weight. She tells about it, pictorially, in this "Chat."

There are also pictures of the beautiful Drayton estate in South Carolina, which has belonged to the Draytons for the last two centuries. The gardens are said to be the most beautiful in the Southern States.

A birdseye view of New York City is also given, as well as pictures of wild animals showing them disporting themselves in one of the country's large zoos during the rigors of winter.—T. S. daPonte.

"Colleen of The Pines"

Jane Novak's Start of Series For F. B. O. Is Northwestern Melodrama.

Reviewed by Fritz Tidden.

The first of a series of twelve productions, starring Jane Novak, to be released by the Film Booking Offices of America is a Canadian Northwoods melodrama built along justly familiar lines. And being familiar material it is also the sort of entertainment that seems to have an immortal life of popularity. It contains all the ingredients that have gone together to make many a successful melodrama of trappers—traders lives in the Northwoods of Canada, where the population is augmented by the celebrated Royal Mounted Northwest Police, who always get their man, dead or alive. A Red Coat figures prominently in the story, both in a man hunt and in the love interest.

However familiar the plot material may be, it is produced interestingly and there is a twist toward the end that gives the story a fresher appearance just before the climax. Dramatic values have received careful attention and the interest of the spectator is built up with good construction work.

The performances of the members of an especially able cast in support of the attractive star do much in increasing the entertainment value of the picture. Jane Novak, the chief player, is called upon for quite a lot of emotional acting which she executes with gratifying results, in addition to which she lends her ultra pleasing personality and especially personable appearance. Alfred Allen, as her dour father, plays well a difficult role.

The Cast

Joan Cameron.....Jane Novak
Barry O'Neill.....Edward Hearn
Duncan Cameron.....Alfred Allen
Paul Bisson.....J. Gordon Russell
Esther Cameron.....Charlotte Pierce
Jules Perrault.....Ernest Shields
Jerry-Jo ..... "Smoke" Turner

Story and Scenario by J. Grubb Alexander.
Directed by Chester Bennett.
Length, 4,738 Feet.

The Story

Duncan Cameron, a woodsman, rules his two daughters, Joan and Esther, with an iron discipline and a Scotch conscience that makes home unhappy for both of them. He wants to marry Joan off to Paul Bisson, an unprepossessing character, and promises that she will wed him, even against her will as soon as father and intended husband return from a trapping expedition. Esther is constantly threatened with punishment because she continued to accept the attentions of Jules Perrault, whom her father dislikes. When Duncan goes away Esther elopes with Jules.

In the meantime Barry O'Neill, of the Northwest Mounted, has fallen in love with Joan and promises to come for her as soon as he has delivered a prisoner. Joan waits for months and finally loses hope. Esther returns with her nameless baby and the news that she has shot Jules, just as Duncan and Bisson get back from camp. Joan assumes her sister's fault to save her from Duncan's fury. Then Barry appears with a warrant for Esther's arrest and as he has never known Joan's name he takes her to headquarters. There it is found that Jules did not die and that he means to marry Esther. So Joan and Barry are united.

Exploitation Angles: The snow lobby is a good bet for this time of year. Use that and pin interest to the starring venture, driving your appeal to Miss Novak's admirers and "the new star" idea for others.

Newest Reviews and Comments

"God's Country and the Law"

Attractive Curwood Story of the North Country Distributed On State Right Market by Arrow.

Reviewed by C. S. Sewell.

Unusually attractive photographic shots are a feature of "God's Country and the Law," a Pine Tree Pictures production, based on a James Oliver Curwood story and distributed on the State right market by Arrow Film Corporation. There are also an abundance of scenes of various kinds of animals, such as bears and foxes, and particularly pleasing, especially to the children, are those of some very small bear cubs.

The story takes considerable time in getting under way and in acquainting the spectator with the main theme to be developed. It never reaches any great dramatic heights and the director has not taken full advantage of some of the situations; nevertheless the production is pleasing with its atmosphere of the North, to which is added an excellent character portrayal by W. H. Tooker, which is one of the best things this veteran actor has ever done. Gladys Leslie, too, is pleasing and an excellent type selection in the role of the simple French-Canadian girl of the forest.

There is a good lesson also in the development of the theme showing how the leading character portrayed by W. H. Tooker, that of an evil-minded man who lets his fondness for women get the best of him, meets swift and stern retribution through the instrumentality of his own conscience. In fact, it is the development of the idea that it is the law of God's country that the great forest takes care of its children that gives the story its title. Taken altogether it should prove satisfactory to the average audience, especially during warm weather.

The Cast

Marie ..... Gladys Leslie
Andre.....Fred C. Jones
Dore.....Wm. H. Tooker
'Poleon ..... Cesare Gravina
Oachi ..... Hope Sutherland

Adapted from Story by James Oliver Curwood.
Directed by Sidney Alcott.
Length, 5,332 Feet.

The Story

The happy existence of 'Poleon and his daughter is disturbed by the appearance of Dore, who is trying to elude the Mounted Police because of whiskey-running. He is evil and degenerate and soon has to leave on account of trying to force his attentions on the daughter. Going further into the forest he seeks refuge in the cabin of Andre and his wife, Marie, and it is not long before he begins to try and use his wiles on Marie. Failing in this, he kidnaps her and to save herself she plunges into the river. This has the effect of arousing Dore's dormant conscience and driving him into a semi-demented state. He wanders through the woods seeing apparitions of his victims and finally in this state finds himself back in Andre's cabin. Marie has been rescued by 'Poleon and his daughter and when Dore sees them again in real life it is too much for his unbalanced mind and he falls dead, leaving Andre and Marie to a life of peace and happiness.

Program and Exploitation Catchlines:

How Conscience Doth Make Cowards of Us All is Shown in This Attractive Story of the North Country, Where it Brings Swift and Sudden Justice to an Evil-Doer.

Exploitation Angles: Here's another chance to exploit an ice-coated lobby of good financial results. Try getting some oil of pine and blowing the breeze from a fan through the cheesecloth saturated with the oil into the lobby to kill the baked smell and suggest the fragrant woods.

"Smudge"

Charles Ray Picture is Fast Moving and Interesting—Released by First National.

Reviewed by T. S. daPonte.

In "Smudge," Charles Ray has a story that is interestingly told, and a vehicle that is well acted throughout. There are no improbabilities that it is necessary to gloss over for the sake of keeping the theme intact, but on the contrary the spectator will find that his interest is kept keyed up following the snappy but logical sequence of events.

Ora Carew, in support of the star, is charming, and the film is brightened also by glimpses —too short—of other good looking girls that would go a long way toward lending attractiveness to any production.

There are speeding automobiles and motorcycles that play a part in the story's progress, and will please those who favor fast action, and the photography is one of the details that deserve special commendation.

The lighting of "smudge-pots" to protect the orange groves from frost in California will give Easterners an interesting insight into one of the episodes of life and work far removed from their own activities, but those of the West whose business lies among the orange groves, will find it no less interesting to see some of the details of their every day work portrayed upon the screen.

The Cast

Stephen Stanton.....Charles Ray
John Stanton.....Charles K. French
Mrs. Clement.....Florence Oberle
Marie Clement.....Ora Carew
Purdy.....J. P. Lockney
Mrs. Purdy.....Blanche Rose
McGuire.....Lloyd Bacon
Regan.....Ralph McCollough

Story and Scenario by Rob Wagner.
Directed by Charles Ray.
Length, 4,716 Feet.

The Story

A fight is on in a small California town between the orange growers of the outlying districts and the town's citizens over the use of "smudge" which the growers use to protect their groves from frost. Many of the townspeople, particularly the women, object to the heavy smoke from the "smudge-pots," claiming that it ruined their houses and their clothes. The town's rival newspapers, with Stephen Stanton as the editor of one, take different sides on the question. To prevent the election of the Ray forces the opposition "kidnaps" him and Marie Clement, a girl who is aiding his policies, and holds them in a deserted house. They make their escape, however, on the eve of the election in time to put out a bulletin edition of Ray's paper which turns the political tide, and they find happiness together after their strenuous experiences.

Exploitation Angles: Play up the star importantly, but get interest for the novel theme. Roughly smudge pots look like a cast iron milk can with a length of stove pipe thrust into the opening. You can make one with these materials, setting a fan into the can and blowing **black** chiffon through the top of the pipe.

"Beyond the Horizon"

An interesting view of the larger Australian cities is given in this Kineto Review. The activities and pleasures of the citizens show that they are not at all behind the cities of other hemispheres which are older civilizations and therefore are usually looked upon as centers which are further advanced.

There are shots of Sydney and Melbourne and the inhabitants are seen bustling around intent on their own affairs just as New Yorkers, for instance, scamper about the streets dodging trolleys, trucks and motor vehicles. There are also "shots' of the harbor at Sydney as a steamship glides in on its way to its dock. —S. S. daP.

"The Dust Flower"

Cinderella Story Has Helene Chadwick As Star—Goldwyn Picture.

Reviewed by Fritz Tidden.

This is one of those pictures about which it is absolutely necessary to say that if a spectator likes this certain kind of story he will like the picture. It is a modern Cinderella tale, making claims upon the onlooker to accept all sorts of improbabilities. The editor of the picture very cleverly attempts to disarm criticism by suggesting, in the main title, that all those who are skeptical whether the picture may be true to life are just plain cynics and don't believe in fairies. Some folks will brave the stigma. The same note is retained throughout, in that it is made to seem a modern fairy story, which really has much to do with obviating the illogical proceedings. You are forced to accept the premise.

And if you do and if you are among the countless who enjoy a Cinderella theme you have a large share of entertainment coming to you in watching "The Dust Flower," the story of which was written by Basil King. The heart interest is emphasized, of course, and there are moments of tense drama, especially in the scenes between the girl and her good-for-nothing, low-life stepfather. Humor has been scattered through the five and a half reels. Exquisite taste has been used in the settings and the direction has been exceptionally well handled. A gorgeous array of gowns, shown in a modist's and worn by the star, will appeal to the feminine spectators.

Claude Gillingwater, playing what might be called a comedy butler, with emphasized acting, gives the outstanding performance in the picture, by virtue of having a role which offers the most opportunities, all of which the actor grasps, utilizing the great talent that is his. Helene Chadwick is charming to look upon and whenever she is called upon for acting that is not easy she performs it with most excellent results. The others in the cast give notable performances.

The Cast

Letty ..... Helene Chadwick
Rashley Allerton.....James Rennie
Steptoe ..... Claude Gillingwater
Barbara Wallbrook.....Mona Kingsley
Judson Flack.....Edward Peil
Ott ..... George Periolat

Story by Basil King.
Scenario by Charles Kenyon.
Directed by Rowland V. Lee.
Length, 5,651 Feet.

The Story

Letty Gravely, a young tenement girl, attempting to jump into a park lake to end the cruelties to which she is subjected by her stepfather, is saved by Allerton, a millionaire, who has just been jilted by his fiancee, Barbara, and has threatened to marry the first girl he encounters. Letty, frightened and miserable, accepts the marriage offer almost gratefully.

Barbara, however, repents her broken engagement, and asks Allerton to dismiss Letty with money. He agrees to do this, but soon discovers that his wife cares only for his happiness and that money is her last desire.

Barbara then approaches Letty and urging that it would be to her husband's best interests, finally persuades her to leave him. Allerton, distraught with anxiety, and aware at last of his love for his wife, finally traces her to a slum cafe, where her stepfather had forced her to work as a cigarette girl, and takes her home with him again.

Exploitation Angles: Follow the "Do you believe in fairies?" style of selling and you will get the right crowd in the right frame of mind. Sell the cast as a secondary appeal, but sell chiefly the idea of the fantasie.

Newest Reviews and Comments

"The Dictator"

Spirited Comedy, Starring Wallace Reid, Made from Richard Harding Davis Play—Paramount Release

Reviewed by Fritz Tidden.

All the delightful comedy and entertainment power of the play written some years ago by the late Richard Harding Davis, "The Dictator," has been transferred to the screen in the latest starring vehicle for Wallace Reid. The picture is an adaptation with minor variations upon the original theme, but the essential material has been retained and those who visit a theatre to witness a screen translation of one of their favorite plays will not by any means be disappointed in the changes that have been made. And those who enter the theatre for any reason will go away pleased.

For close followers of moving pictures there is added interest in the fact that Walter Long, the famous villain and one of the heaviest heavies doing nefarious deeds, makes the hit of the picture in a comedy role! Long runs away with the works. The spectators' interest centers on him with more firmness than on Reid. And it is a proof of the star's bigness in that he would countenance such an unusual thing as hand over a picture to one of his supporting company. Reid is to be complimented for this.

The cast contains a number of players distinctly well known and popular, all of whom do excellent work, and by careful co-operation seem to give the comedy more spirit. Alan Hale is especially good in a fat part, and Lila Lee lends feminine charm.

Director James Cruze has handled a well written scenario with fine comedy-drama staging technique, bringing out the salient points of humor and injecting at the proper moments the necessary drama. The atmosphere is typical of a South American republic where a day is a long term of office for a president not annoyed by the inevitable revolution.

The Cast

Brook Travers.....Wallace Reid
Carlos Rivas.....Theodore Kosloff
Juanita.....Lila Lee
General Campos.....Kalla Pasha
Henry Bolton.....Sidney Bracey
Sam Travers.....Fred Butler
"Biff" Dooley.....Walter Long
Sabos.....Alan Hale

Adapted from Play of the Same Name by Richard Harding Davis
Scenario by Walter Woods
Directed by James Cruze.
Length, 5,221 Feet.

The Story

The story centers around a young American who is the romantic-minded, diligent, non-working son of a millionaire. He falls in love with the pretty daughter of a South American "liberator," follows her south and there becomes embroiled in a revolution of which her father is the instigator, not knowing that his own father, the banana king, is on the other side for business and political reasons. He wins the revolution, the girl and his father's profound respect after a series of exacting adventures.

Exploitation Angles: Spend a little extra money giving emphasis to the fact that this is Wallace Reid in a non-automobile story. Do this by playing up the success Collier made in the stage version. Sell it hard, for it will make friends for you.

"The Late Lamented"

A gruesome theme has been selected for this single reel Rolin comedy, featuring Paul Parrott, distributed by Pathe, as it deals with the various unsuccessful efforts of a man who attempts to commit suicide. In this he is assisted by the hero, whose death is necessary in order that the hero may win the girl. The various attempts are unsuccessful, however, and there is a comedy climax.—C. S. S.

"The Ghost of the Rancho"

Coincidences have been somewhat overworked in this three-reel Pathe Playlet, originally issued in five reels and in consequence the effect of the production is weakened; for instance, on three different occasions, two of them in widely different parts of the country, the hero arrives just in time to rescue the girl from the same villain. Bryant Washburn is cast in the leading role, assisted by Rhea Mitchell. As a whole the production is hardly up to the standard of the previous issues, though there are several moments of exciting action.—C. S. S.

"The Little Diplomat"

Baby Marie Osborne is the star of this three-reel re-issued playlet, originally released by Pathe in five reels. It shows the diminutive star in a role where she is instrumental in uncovering the work of a band of crooks. An interesting feature of this film is the appearance of the little negro comedian, Sunshine Sammy, who lends considerable humor to the production. At the time the picture was made he was quite a small tot. The picture is of only average interest as compared with the others in this series. Another player who is prominent today is Betty Compson, who does good work.—C. S. S.

"A Trip to Paramountown"

Jerome Beatty supervised the photographing of this two-reel special production, which will be distributed to exhibitors who book a number of forthcoming big pictures on the Paramount roster. It is more or less a sight-seeing tour of the Famous Players-Lasky studios in Long Island City and Hollywood, particularly the latter. All of the Paramount players appear at one time or another through the course of the two thousand feet, enacting amusing little scenes or photographed on the lot while making their new productions, notably "Manslaughter," "Blood and Sand," "Burning Sands," "To Have and to Hold" and "Nice People." The well-known directors making these productions are included in the shots, of course.

The film is in the nature of a teaser exploitation feature for exhibitors who have booked the pictures. Besides having excellent advertising advantages it is unusually interesting from an entertainment angle.—F. T.

"A Scandal in Bohemia"

Educational's latest in the Adventures of Sherlock Holmes series is "A Scandal in Bohemia." Like its predecessors, it has been well adapted from Conan Doyle's story and is cleverly acted, Eille Norwood, as the great detective, being especially convincing. The story deals with an escapade of the King of Bohemia during his youth. Now that he is to be married to a woman of his "level," he wishes to recover a photograph given an actress. How Holmes for once in his life is frustrated by a clever woman is interesting. The picture is in two reels.—S. S.

"Torchy's Nut Sunday"

While undoubtedly one of the craziest and far-fetched two-reel subjects in Educational's Torchy series, this presents a type of fun that will distinctly appeal to certain audiences. There is the usual love plot, with the chief comedy centered around a sanitarium where the invalids effect miraculous cures by drinking the milk of a cow fed on home brew mash. Their antics in the wheel chairs, with a traffic cop directing, are weird in the extreme. Johnny Hines gets his gags over well.—S. S.

"My Dad"

Johnnie Walker's First for Film Booking Offices Is Thrilling Story of the Snows

Reviewed by C. S. Sewell.

For his first picture released through Film Booking Offices of America Johnnie Walker has been provided in "My Dad" with a vigorous story of the far North which contains plenty of action and snow stuff and which should prove an attractive offering during the warm weather.

The role in which he has been cast is well suited to the star's wholesome personality, and as a son who bears great love for his parents he is provided with opportunities to demonstrate his affection for his mother, a type of work which brought him great praise in "Over the Hill." There is naturally a girl who also shares largely in his affections, though he stifles this temporarily to save his father from disgrace.

Arrayed against this pure and wholesome love are men actuated by baser passions led by a man who seeks to force his own stepdaughter into an unwilling marriage with him, and who has unjustly accused the hero's father of having committed murder many years ago.

A satisfactory cast headed by Ruth Clifford supports the star. Then there is also a wonderful Eskimo dog, Rin-tin-tin, that figures largely in the story, and is responsible for a thrilling scene where he jumps through a window, grapples with and overcomes one of the ruffians who have set upon the hero.

This is a "red-blooded" story and while certain features may be unpleasant to the super-sensitive, these are outweighed by the points of appeal, the thrills, human interest and love angles.

Cast

Tom O'Day.....Johnnie Walker
Barry O'Day.....Wilbur Higby
Mrs. O'Day.....Mary Redmond
Dawn.....Ruth Clifford
LaDue.....Les Bates
The Factor.....Harry Von Meter

Story by Walter Richard Hall.
Scenario and Direction by Cliff Smith.
Cameraman—John H. Thompson.
Length, 5,600 Feet.

Story

At a lonely trading post in the far North lives Barry O'Day, who lives in constant fear that the factor of the post will betray him to the Mounted Police for a murder committed many years before. O'Days son loves Dawn, the Factor's ward, but the Factor desires Dawn for himself and forbids young O'Day from having anything to do with her.

Overhearing a conversation, young Tom O'Day in an exciting ride over the trail in mid-winter finally gets proof that not his father but the Factor committed the murder. Thus justice triumphs and the lovers are reunited.

Exploitation Angles: You can play this up as the first of a new series of productions in which Johnnie Walker will be starred by Film Booking Offices of America. Play up his wholesome personality and capitalize on the reputation he gained by his excellent work in "Over the Hill." The far North and snow angles can, of course, be used in attracting patronage during the warm season.

"Crime in a Big City"

This is another of the short cartoon fables animated by Paul Terry and distributed by Pathe. In humor it is about on the same standard as the majority of other cartoons in this series, showing clever animation and considerable humor. The theme deals with a farmer who comes to town and through the help of his clever dog succeeds in getting the best of a gang of crooks and confidence men who are out to do him.—C. S. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for June, August, October, December, February and April.

AMERICAN RELEASING

Cardigan (R-85, March 5) (C-170, March 11) (Kendall Prod.).
Belle of Alaska (Bennett Prod.). (R-737, June 24).
The Cradle Buster (Tuttle-Waller), (R-498, June 3). (C-576, June 10.)
The Lying Truth (Marion Fairfax, 6 Reels) (R-968, April 29), (C-414, May 27).
Sisters (International). (R-763, April 15), (C-86, May 6).
The Hidden Woman (Nanuet Prod.).
My Old Kentucky Home (Pyramid Prod.). Seven Reels. (R-91, May 6.) (C-334, May 20).
Man's Law and God's (Finis Fox Prod.). Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.).
Destiny's Isle (Earle Prod.).
False Fronts (Herold Prod.). (R-652, June 17; C-734, June 24).
The Mohican's Daughter (S. E. V. Taylor).
His Wife's Husband (Betty Blythe). (R-341, May 20.) (C-576, June 10.)
The Great Alone (Monroe Salisbury). (R-735, June 24; C-July 1).
Me and My Gal (Welsh-Pearson).
Queen of the Moulin Rouge (Pyramid).
Moongold (Will Bradley) (2 Reels).
Shattered Idols (R-199, March 11; C-875, April 22).

ARROW

Features

Ten Nights in a Barroom (R-312, Jan. 31).
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).
Cupid's Brand (Jack Hoxie) (R-969, April 29).
Watching Eyes (R-343, May 20).
The Broken Silence (Curwood), (R-501, June 3).
The Price of Youth (Neva Gerber).
Impulse (Neva Gerber).
Sparks of Flint (Jack Hoxie).
Two-Fisted Jefferson (Jack Hoxie).
Desert's Crucible (Jack Hoxie).
A Desert Bridegroom (Jack Hoxie).
The Marshall of Moneymint (Jack Hoxie).

Comedies

Help, Help.
Vacation Time.
What Next?
Whose Husband Are You?
Fresh Paint.
Hands Up.

ASSO. EXHIBITORS

FEATURES

Woman Wake Up (Florence Vidor) (R-401, Mar. 25; C-195, May 13).
Don't Doubt Your Wife (Leah Baird (R-405, March 25; C-334, May 20).
Lady Godiva (R-87, May6; C-497, June 3).
Marry the Poor Girl (-334, May 20).
Tracks (R-654, June 17).
The Real Adventure (Florence Vidor), R-July 8).

PLAYGOERS' PICTURES

Hills of Missing Men (R-664, April 8; C-414, May 27).
Silas Marner (R-418, May 27; C-651, June 17).
The Unfoldment (Florence Lawrence) (R-July 1).
Tracks (Noble Johnson) (C-July 8).
Up in the Air About Mary (R-July 8).
When the Devil Drives (Leah Baird) (R-July 8)).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Christie Comedies

(Two Reels)

Cold Feet (R-762, April 15).
Any Old Port (R-876, April 22).
A Hickory Hick (R-344, May 20).
'Tis the Bull.
Fair Enough.
Bucking Broaway
Mile-a-Minute Mary.

Torchy Comedies

Torchy & Orange Blossoms (R-405, March 25).
Torchy's Ghost (R-70, April 15).
Torchy Steps Out (R-737, June 24).
Torchy's Hold Up.

Mermaid Comedies

The Rainmaker.
Spooks.
Danger.
Poor Boy.
Rapid Fire.

Miscellaneous

How to Get Thin (R-403, March 25).

Campbell Comedies

A Penny Reward (R-197, May 13).
A False Alarm (R-652, June 17).
Circus Days (R-July 1).

Toonerville Comedies

The Skipper's Policy (R-970, April 29).
Toonerville Blues (R-577, June 10).
Toonerville Trials.

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761, April 15).
My Country (R-969, April 29).
The One Man Reunion.

World Wanderings

People of Old Bruges (R-402), March 25).

Sherlock Holmes

A Case of Identity (Two Reels) (R-July 1).
The Devil's Foot.
The Dying Detective.
A Scandal in Bohemia.

FAMOUS PLAYERS-LASKY

April

The Green Temptation (Betty Compson) (R-548, April 1; C-656, April 8). 6,165 Ft.
Through a Glass Window (May McAvoy—Realart (R-971, April 29). 4,490 Ft.
Find the Woman (Cosmopolitan) (R-761, Apr. 15). 5,144 Ft.
The Cradle (Ethel Clayton) (R-404, March 25; C-656, April 8). 4,698 Ft.
The Sleep Walker (Constance Binney—Realart) (R-876, April 22; C-195, May 13). 4,530 Ft.
Bought and Paid For (DeMille Prod.) (R-400, March 25; C-544, April 1) 5,601 Ft.
The Devil's Pawn (Pola Negri), 4,712 Feet. R-735, June 24; C-July 1).
The Crimson Challenge (Dorothy Dalton) (R-877, April 22; C-195, May 13). 4,942 Ft.
The Truthful Liar (Wanda Hawley—Realart) (R-972, April 20; C-195, May 13). 5,243 Ft.
The Spanish Jade (J. S. Robertson Prod.) (R-416, May 27; C-734, June 24).
Is Matrimony a Failure (Cruze All Star) (R-972, April 29; C-334, May 20). 5,612 Ft.
The Good Provider (Cosmopolitan Prod.) (C-964, May19; R-879, April 22).
Through a Glass Window (May McAvoy) (R-171, April 29; C-334, May 20).

May

Beyond the Rocks (Gloria Swanson) (R-342, May 20; C-576, June 10). 6,740 Ft.
The Wife Trap (UFA Production) (R-200, May 13). 5,207 Ft.
The Beauty Shop (Cosmopolitan) (R-344, May 20). 6,536 Ft.
North of the Rio Grande (Jack Holt-Bebe Daniels) (R-416, May 27; C-576, June 10). 4,770 Ft.
The Man From Home (Fitzmaurice Prod.) (R-198, May 13; C-576, June 10). 6,985 Ft.
The Ordeal (Agnes Ayres) (R-579, June 10).
The Bachelor Daddy (Thomas Meighan) (R-89, May 6). 6,229 Ft.

June

Across the Continent (Wallace Reid) (R-92, May 6; C-497, June 3). 5,502 Ft.
Over the Border (Compson and Moore). 6,837 Ft. (R-653, June 17; C-734, June 24).
The Woman Who Walked Alone (Dorothy Dalton), 5,947 Ft. (R-655, June 17; C-734, June 24).
Our Leading Citizen (Thomas Meigham). (R-738, June 24; C-July 8).
The Eyes of the Mummy (Pola Negri). 3,805 Ft.
While Satan Sleeps (Jack Holt), R-July 8).
South of Suva (Mary Miles Minter), C-July 8; R-July 1).
The Top of New York (May McAvoy) (R-July 1).

July

The Man Unconquerable (Jack Holt).
For the Defense (Ethel Clayton), 4,905 Ft. R-May 6).
The Greatest Truth (Mia May), 5,257 Ft.
South of Suva (Mary Miles Minter), 4,639 Ft. (R-July 1; C-July 8).
Borderland (Agner Ayres).

FIRST NATIONAL

Her Mad Bargain (Anita Stewart) (R-July 1).
Woman's Side (Katherine MacDonald) (R-761, April 15; C-195, May 13).
Kindred of the Dust (Walsh Production) (R-661, Feb. 11; C-86, May 6).
The Rosary (Selig-Rork) (R-82, March 4; C-656, April 8).
The Barnstormer (Charles Ray) (R-551, April 1); C-334, May 20).
Penrod (Wesley Barry). (R-862, Feb. 25; C-170, March 11; C-399, March 25.) 8,037 Ft.
The Cave Girl (R-184, March 4).
Blind Hearts (Hobart Bosworth) (R-1076; C-159).
The Silent Call (R-549, Nov. 26; C-531, Dec. 3).
The Sea Lion (Bosworth). (R-317, Jan. 21; C-656, Feb. 11).
Cops (Two Reels—Buster Keaton) (R-198, March 11).
Smilin' Through (Norma Talmadge) (R-296, March 18; C-399, March 25).
A Question of Honor (Anita Stewart) (R-401, March 25; C-544, April 1).
The Seventh Day (Richard Barthelmess (R-400, March 25; C-875, April 22).
Not Guilty (R-552, April 1).
Fair Lady (Rex Beach Prod.) (R-554, April 1).
Gas, Oil, Water (Charles Ray) (C-964, April 29; R-878, April 22).
The Infidel (Katherine MacDonald) (R-971, April 29; C-195, May 13).
The Woman He Married (Anita Stewart) (R-877, April 22; C-195, May 13).
The Deuce of Spades (Charles Ray) (R-341, May 20; C-576, June 10).
The Girl in the Taxi (De Haen) (R-344, May 20; C-414, May 27).
The Primitive Lover (R-418, May 27; C-651, June 17).
Sonny (Richard Barthelmess) (R-499, June 3; C-651, June 17).
Crossroads of New York (Sennett) (R-500, June 3; C-651, June 17).
One Clear Call (R-579, June 10; C-July 8).
Fools First (Marshall Neilan Prod.) (R-July 8).
The Half Breed (Morosco Prod.), 5,484 Ft. (R-July 1).
Slippery McGee (Morosco).

COMEDIES

The Duck Hunter (Sennett—Two Reels).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels) (R-759, April 15; C-86, May 6).
Step Forward (Turpin).
His Wife's Relations (Buster Keaton—Two Reels) (R-89-May 6).
Domestic Relations (Katherine MacDonald). (R-655, June 17).

FOX FILM CORP.

SPECIAL

Monte Cristo (Eight Reels) (R-548, April 1).
Arabian Love (R-761, April 15; C-195, May 13).
Nero (R-498, June 3; C-734, June 24).
Silver Wings (Mary Carr). (R-499, June 3; C-651, June 17).

WILLIAM FARNUM

A Stage Romance (3-865, Feb25; C-75, March 4). 6,416 Ft.
Shackles of Gold (R-343, May 20; C-497, June 3).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

PEARL WHITE
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)
Without Fear. (R-970. April 29.)

TOM MIX
Up and Going. (R-662. April 8.) (C-755. April 15.)
The Fighting Streak. (R-89. May 6.) (C-497. June 3.)
For Big Stakes (C-July 8; R-July 1).

DUSTIN FARNUM
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)
Strange Idols (R-580. June 10.)

BUCK JONES
Western Speed. (C-119. May 13.)
To a Finish. (R-578. June 10.)
Rough Shod (R-654, June 17; C-734, June 24).

WILLIAM RUSSELL
The Strength of the Pines. (R-551. Feb. 4. (C-170. Mar. 11.)
Money to Burn. (R-877. April 22.) C-195. May 13.)
The Men of Zanzibar. (R-579. June 10.)

SHIRLEY MASON
The Ragged Heiress. (R-402. Mar. 25.) (C-544. April 1.)
Very Truly Yours (R-199, May 13; C-651, June 17).
Lights of the Desert (R-738, June 24; C-July 1).

TWENTIETH CENTURY BRAND
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must (Eileen Percy). (R-550. April 1.) (C-775. April 15.)
The Yellow Stain (R-415. May 27.) (C-497. June 3.)

CLYDE COOK
(Two Reels Each)
The Chauffeur. (R-115. Jan. 7.)
Hot Dog.

AL ST JOHN SERIES
(Two Reels Each)
Special Delivery. (R-91. May 6.)
The Village Sheik. (R-578. June 10.)

MUTT AND JEFF CARTOONS
(One Reel Each)
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
The Landlord. (R-580. June 10.)
Safe in the Safe (R-737, June 24).

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15.) (C-875. April 22.)
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
The Sin Flood (Special). (R-317. Jan. 21.)
Grand Larceny. (R-552. Feb. 4.) (C-292. Mar. 18.)
The Glorious Fool. 5,392 Ft. (R-193, Mar. 1; C-656, April 8).
Man with Two Mothers (R-549, April 1; C-334, May 20).
His Back Against the Wall. 4,680 Ft. (R-578, June 10).
Watch Your Step (R-972, April 29; C-576, June 10).
The Wallflower, 5,228 Feet. (R-196, May 13; C-651, June 17).
The Night Rose (R-660, Feb. 11).
Come On Over (Rupert Hughes Prod.) (R-401, Mar. 25; C-544, April 1).
All's Fair in Love. (R-764. April 15.)
Head Over Heels (R-89, May 6).
When Romance Rides. (R-878. April 22.) (C-344, May 20.)
Mr. Barnes of New York (Tom Moore) (R-342, May 20).
Yellow Men and Gold (R-577, June 10; C-July 1).
Golden Dreams (R-652, June 17; C-734, June 24).

SPORT REVIEW
Rex Beach Week-end.
Taking the Air.
By-Way Champions.

W·W·HODKINSON

HUGO BALLIN
Other Women's Clothes (R-405, Mar. 25).

TRIART PRODUCTIONS
The Young Painter (R-198, Mar. 11).
Hope (Mary Astor). (R-736, June 24).

HOL-TRE PRODUCTIONS
French Heels (Irene Castle) (R-554, Feb. 4; C-656, May 27).
No Trespassing (Irene Castle) (R-971, April 29; C-414, May 27).
Slim Shoulders (Irene Castle) (R-July 8).

M. M. STEARNS PRODUCTIONS
Free Air (All Star) (R-663, April 8; C-86, May 6).

B. B. HAMPTON PRODUCTIONS
Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim) (R-88, May 6; C-497, June 3).

H. J. REYNOLDS
The Veiled Woman (R-736, June 24).

KINETO COMPANY
The Four Seasons (Four Reels).
Great American Authors' Series (One Reel Each).
Official Urban Movie Chats (One Reel Each).

METRO

(Six Reels Each)
Glass Houses (Viola Dana) (R-864, Feb. 25; C-292, Mar. 18).
The Right That Failed (Bert Lytell) (R-854, Dec. 17; C-976, Dec. 24).
Kisses (Alice Lake) (R-402, Mar. 25).
Seeing's Believing (R-554, April 1; C-334, May 20).
Hate (Alice Lake (R-197, May 13; C-497, June 3).
Missing Husbands (R-416, May 27; C-651, June 17).
They Like 'Em Rough (Viola Dana) (R-581, June 10; C-734, June 24).
Sherlock Brown (Bert Lytell) (R-501, June 3).
The Five-Dollar Baby (Viola Dana) (R-581, June 10).
The Stroke of Midnight (R-652, June 17; C-July 1).

S-L PRODUCTIONS
I Can Explain (C-544, April 1).
Don't Write Letters (Gareth Hughes) (R-198, June 13; C-576, June 10).

REX INGRAM PRODUCTIONS
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda (R-87, May 6; C-497, June 3).

TIFFANY PRODUCTIONS
Fascination (Mae Murray) (R-968, April 29; C-334, May 20).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Isle of Zorda (C-86, May 6).

Releases for Week of May 21
Do Me a Favor (One Reel Pollard Comedy).
Love at First Sight (⅔ Reel Cartoon Fable).
Why Pick on Me? (One-Reel Lloyd Reissue).
Cry of the Weak (Two-Reel Playlet Reissue).

Releases for Week of May 28
The Movies (One-Reel Pollard Comedy).
Ask Father (One-Reel Lloyd Reissue).
A Daughter of the West (Three-Reel Playlet Reissue).
The Hunter and His Dog (2/3 Reel Cartoon Fable).
Cry of the Weak (Three-Reel Playlet Reissue).

Releases for Week of June 4
Punch the Clock (Pollard — One-Reel Comedy).
The Dog and the Wolves (⅔ Reel Cartoon Fable) (R-579, June 10).
Nothing But Trouble (One-Reel Lloyd Reissue).
Kidder & Ko (Three-Reel Pathe Playlet Reissue).
Screen Snapshots No. 1 (R-577, June 10).

Releases for Week of June 11
Nanook of the North (Six-Reel Special) (R-June 24; C-July 1).
Strictly Modern (One-Reel Pollard Comedy).
The Mand and the Millionaire (⅔-Reel Cartoon Fable).
Carolyn of the Corners (Three-Reel Playlet Reissue—Bessie Love).

Releases for Week of June 18
Hale and Hearty (One-Reel Pollard Comedy).
The Farmer and His Cat (⅔ Reel Cartoon Fable).
The Silver Girl (Frank Keenan—Three-Reel Reissue).

Releases for Week of June 25
Many Happy Returns (One-Reel Boland Comedy).
The Cat and the Pig (⅔ Reel Cartoon Fable).
Wanted 5,000 (One-Reel Lloyd Reissue).
A Japanese Nightingale (Fannie Ward—Three-Reel Reissue).
Some Baby (One-Reel Pollard Comedy).

Releases for Week of July 2
Friday the 13th (One-Reel Parrott Comedy).
The Country Mouse and the City Cat (⅔ Reel Cartoon Fable).
Just Neighbors (One-Reel Lloyd Reissue).
The Ghost of the Rancho (Bryant Washburn —Three-Reel Reissue).
Screen Snapshots No. 3.
The Man Haters (One-Reel Rolin Comedy).

R-C-PICTURES

Billy Jim (Fred Stone) (R-663, Feb. 11; C-858, Feb. 25).
Beyond the Rainbow (All-Star) (R-84, Mar. 4; C-170, Mar. 11).
Boy Crazy (Doris May) (R-199, Mar. 11; C-292, Mar. 18).
The Vermillion Pencil (Sessue Hayakawa) (R-299, Mar. 18; C-544, April 1).
The Bigamist (R-661, April 8; C-775, April 15).
Queen o' the Turf (R-969, April 29; C-576, June 10).
Hy Meyer Travelaughs (One-Reel Each) (R-968, April 29).
The Sheik of Araby (H. B. Warner) (R-196, May 13).
The First Woman (C-344, May 20).
Gay and Devlish (Doris May), R-417, May 27; C-651, June 17).
The Glory of Clementina (Pauline Frederick) (R-580, June 10).
The Son of the Wolf (R-737, June 24).
The Understudy (Doris May) (R-July 8).
The Fatal Marriage (Reissue of Enoch Arden) (R-July 1).

SELZNICK

Special Production
A Woman of No Importance (R-653, June 17; C-July 8).
Reported Missing (C-964, April 29; R-876, April 22).

ELAINE HAMMERSTEIN STAR SERIES
Reckless Youth (R-760, April 15; C-195, May 13).
Evidence (R-737, June 24; C-July 1).

EUGENE O'BRIEN STAR SERIES
The Prophet's Paradise (R-297, March 18; C-86, May 6).
Channing of the Northwest (R-655, June 17; C-734, June 24).
John Smith (R-580, June 10).

CONWAY TEARLE STAR SERIES
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town (R-297, Mar. 13); C-399, Mar. 25).
The Referee (R-415, May 27; C-734, June 24).

UNITED ARTISTS

The Three Musketeers (Douglas Fairbanks) (R-211; C-397).
Disareli George Arliss) (R-96; C-163).
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. (R-573; C-649).
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova). 5,500 Ft. (R-863, Feb. 25; C-75, Mar. 4).
Fair Lady (Rex Beach Prod.) (C-875, April 22).

Note—Refer to page 241 for explanation of reference marks.

CURRENT FILM RELEASE DATES

UNIVERSAL

JEWELS

The Leather Pushers (Series of Two-Reelers) (R-425, Jan. 28; C-546, Feb. 4).
Wild Honey (Priscilla Dean) (R-200, Mar. 11; C-292, Mar. 18).
The Trap (Lon Chaney) (R-196, May 13; C-497, June 3).
Going Straight (Mary Pickford).
The Storm (House Peters) C-July 8; R-July 1).

SPECIAL ATTRACTIONS

The Bear Cat (Hoot Gibson) (R-664, April 8; C-874, April 22).
The Man Under Cover (Herbert Rawlinson) (R-760, Apr. 15; C-195, May 13).
A Wonderful Wife (Miss DuPont) (R-879, April 22; C-334, May 20).
The Man Who Married His Own Wife (Frank Mayo) (R-91, May 6; C-576, June 10).
Second Hand Rose (Gladys Walton) (R-199, May 13; C-497, June 3).
Step on It (Hoot Gibson) (R-340, May 20; C-576, June 10).
Kissed (Marie Prevost) (R-417, May 27; C-576, June 10).
Black Boy (Herbert Rawlinson) (R-578, June 10).
Out of the Silent North (Frank Mayo). (R-653, June 17).
The Trooper (Gladys Walton).
Trimmed (Hoot Gibson) (R-July 8).
Her Night of Nights (Marie Prevost) (R-July 1).

SERIALS

The Adventures of Robinson Crusoe (Harry Myers) (R-552, Aprli 1; C-656, April 8).
Perils of the Yukon (William Desmond) (R-July 8).

WESTERN DRAMAS
(Two Reels Each)

Seeing Red (Tom Santschi).
Plain Grit (Reginald Denny).
Daring Dangers (Tom Santschi).
Go Get 'Em Gates (Art Acord).

CENTURY COMEDIES
(Two Reels Each)

Speed 'Em Up (Harry Sweet).
Ten Seconds.
Horse Tears (Queenie—the horse).
Live Wires (Queenie—the horse).

STAR COMEDIES
(One Reel Each)

Should Watchmen Sleep (Neely Edwards)?
Cured by Radio.
High Fliers (Neely Edwards).
Ain't Love Grand (Roy Atwell).

VITAGRAPH

SPECIAL PRODUCTIONS

The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife (R-296, Mar. 18; C-399, Mar. 25).
Too Much Business (C-660, April 8; C-334, May 20).
Gypsy Passion (French Prod.) (R-663, April 8; C-86, May 6.
My Wild Irish Rose (R-736, June 24; C-July 1).

CORRINE GRIFFITH

Island Wives (R-551, April 1; C-875, April 22).
A Virgin's Sacrifice (R-July 1).
Divorce Coupons (R-July 1).

EARLE WILLIAMS

Lucky Carson (R-318, Jan. 21; C-748, Feb. 18).
The Man from Downing Street (R-661, April 1; C-964, April 29).
Restless Souls (R-738, June 24).

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills (R-85, Mar. 4; R-544, April 1).
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONSS

The Rainbow (R-555, Feb. 4; C-195, May 13).
The Angel of Crooked Street (R-500, June 3; C-561, June 17).
The Girl in His Room (R-July 1).

WILLIAM DUNCAN

No Defense (R-425, Jan. 28; C-546, Feb. 4).
The Silent Vow (R-760, April 15; C-964, April 29).

LARRY SEMON COMEDIES

The Sawmill (R-297, Mar. 18).
A Pair of Kings (R-July 8).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

WID GUNNING, INC.

White Hands (Hobart Bosworth). 5,654 Ft. (R-663, Feb. 11; C-748, Feb. 18.)

Entertainment Series

The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children (R-343, May 20).
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Ride 'Em Cowboy.
The Fire Bride (C-July 1).

STATE RIGHT RELEASES

AFFILIATED DISTRIBUTORS

I Am the Law (R-415, May 27).

ARTCLASS PICTURES

After Six Days (R-553, April 1).

AYWON FILM CORP.

Across the Border (Big Boy Williams) (R-550, April 1; C-656, April 8).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage) (R-344, May 20).
They're Off (R-417, May 27).
White Hell (R-418, May 27).

CLARION PHOTOPLAYS, INC.

Expose of Sawing a Lady in Half. 1,475 Ft.

CLARK CORNELIUS

The Hate Trail (R-198, May 13).

EQUITY PICTURES

Where Is My Wandering Boy Tonight? R-550, Feb. 4; C-858, Feb. 25).
What No Man Knows (Clara Kimball Young) (R-1077, C-108, Jan. 7).
The Worldly Madonna (Clara K. Young) (R-763, April 15).

EXPORT AND IMPORT

The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. (R-427, Jan. 28).

GEORGE FEEKE

Annabel Lee (R-July 1).

C. B. C.

Star Ranch Westerns (Two reels, bi-monthly).
Life's Greatest Question.
Sunrise Comedies.
Cap'n Kidd (Serial) (R-553, April 1).

DI LORENZO, INC.

Blaze Away (Big Boy Williams) (R-406, Mar. 25; C-964, April 29).
The Trail of Hate (Big Boy Williams) (R-501, June 3; C-734, June 24).

GEOGRAPHIC FILM CO.

The Garden of Gethsemane (One Reel) (R-196, May 13).

PHIL GOLDSTONE

Taking Chances (Dick Talmadge) (R-756, Feb. 18).
Watch Him Step (R-200, May 13).
When East Comes West (Franklyn Farnum).
The Cub Reporter (Richard Talmadge).

G. H. HAMILTON

Give Me My Son (R-83, Mar. 4; C-170, Mar. 11).
In Self-Defense (R-92, May 6).
When Knights Were Bold.

HOUDINI

The Man from Beyond (Houdini) (R-759, April 15; C-334, May 20).

LEE-BRADFORD

Determination (R-319, Jan. 21; C-656, April 8).
Flesh and Spirit (R-762, April 15).
Squirrel Comedies.

BERT LUBIN

Partners of the Sunset (Allene Roy) (R-970, April 29).

MERIT FILM CO.

The White Mask (R-July 1).

O'CONOR PRODUCTIONS

No Brains (Billy Franey) (Two Reels).
Highly Polished (Billy Franey) (Two Reels).
Piece in Pieces (Billy Franey).

PACIFIC FILM COMPANY

The Able-Minded Lady (R-199, March 11).
The Forest King (R-406, Mar. 25).

PRODUCERS' SECURITY

The Man Who Paid (R-404, Mar. 25; C-755, April 15).
Welcome to Our City (Maclyn Arbuckle) (R-756, Feb. 18).
Squire Phin (Maclyn Arbuckle) (R-197, May 13).
Trail of the Law (Wilfred Lytell).

RIALTO PRODUCTIONS

False Brands (R-297, Mar. 18).
Wolf Pack (R-763, April 15).
Nine Seconds from Heaven (Foreign Film) (R-July 8).

RUSSELL CLARK

The Love Slave (Lucy Dorraine). 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

SECOND NATIONAL

David and Jonthan (R-661, Feb. 11).
Her Story (R-85, Mar 4).
The Night Riders (R-878, April 22).

W. M. SMITH

So This Is Arizona (R-878, April 22).

WESTERN PICTURES' EXPLOITATION

Hell Hounds of the West (Dick Hatton) (R1 549, April 1).
The Man from Hell's River (R-970, April 19).
Ridin' Wild (Roy Stewart) (R-90, May 6).
Four Hearts (Dick Hatton) (R-197, May 13).
According to Hoyle (David Butler). (R-736, June 24).

SACRED FILMS, INC.

Abraham and Sarah (R-198, Mar. 11)).

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison).
Tweedy Two-Reel Comedies.

WARNER BROS.

A Dangerous Adventure (Serial) (R-300, Mar. 18).
Your Best Friend (Vera Gordon) (R-552, April 1; C-734, June 24).
F. O. B. Africa (R-553, April 1).

ZERNER FILM CORP.

For His Sake (R-577, June 10).

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure (Lady Diana Manners). 7.730 Ft. (R-91, May 6; C-334, May 20).

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299, Mar. 18; C-875, April 22).

FEDERATED EXCHANGES

Screen Snapshots.

JOE ROCK COMEDIES

The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

From Soup to Nuts.
Beware of Blondes.

F. J. GODSOL

Sherlock Holmes (John Barrymore) (R-340, May 20; C-497, June 3).

HARRY LEVEY

Around the World with Burton Holmes (R-90, May 6).

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-752, Feb. 18).

PRIMEX PICTURES CORP.

Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

Away Dull Care.
Seeing the Unseen.
Nippon.

PIONEER FILM CORP.

Beyond the Crossroads (Ora Carew) (R-662, April 3).
The Crimson Cross (R-90, May 6).
501, June 3).
A Millionaire for a Day (Guy Empey) (R-July 1).

Note—Refer to page 241 for explanation of reference marks.

PROJECTION

By F. H. RICHARDSON

Prince Edward Island

H. C. Spencer Chief Projectionist either of the Prince Edward or the Strand Theatre, or of both, Charlottetown, Prince Edward Island, writes:

Inclosed find six dollars, for which, if I am not too late, please send an autographed handbook as soon as they are ready. I wouldn't be without the handbook for double the amount.

Noticed in one of the late issues that you advised Brother Yoe, of this island, to go to St. John, N. B., and see some up-to-date equipment.

From that I take it you do not know that we have the best projection equipment in all the Maritime Provinces right here in Charlottetown; more than that I am quite sure our equipment will equal any used under the same situation anywhere.

It consists of a twin set of Hallbergs' motor generators, with two sets of volt and ammeters, Power's projectors, with roller pin movement, Peerless arc controls, an automatic 2,000-feet-in-15-minutes rewind, automatic electrical change-over device, which I made out of two old multiple-series arc lamps.

The only cost was two push buttons. The rewinder was also constructed by Yours Truly. We project a twelve-foot picture at seventy-five feet, with seventy-five amperes D. C. Ventilation is forced in through an eighteen inch vent pipe with a fan and there is a gentle breeze created in front of each projector by a fan. The air is removed through a 24 inch exhaust vent pipe by a fan. We have a basin with running water, a Kleigl spot lamp.

We also have a management which is willing and ready to amelorate projection room conditions, within reason, of course.

Our manager and I go over the projection department just as soon as the Moving Picture World arrives. Our stenographer says that "Projectionist" takes up a lot of room in the reports, etc., but it certainly is a 100 per cent. more satisfactory title than "Operator" and we do everything possible to live up to it and be what the term implies —NOT merely the operator of a "machine," but a projectionist.

P. S. Have all the faults been done away with in the high intensity lamps? A firm here in Canada says they are not yet satisfactory. Just what is the trouble, Rich?

Is Here to Stay

No, all the faults in the high intensity lamp have NOT been overcome; also all the faults of Mazda and the ordinary projection arc light source have not yet been overcome—nor will they probably ever be overcome in your or my time. The high intensity lamp is new, but is a fixture. It is here to STAY.

It is being developed, and will still probably be being developed five, or even ten years from now—yes, and perhaps even a hundred years from now.

The high intensity lamp is now in very good shape. You would doubtless have considerable trouble with it but advancement is usually ONLY made through trouble. Hundreds of projectionists are using the lamps, and I have small doubt but that a man of your apparent ability will get along with them all right.

They are a big step ahead, BUT I doubt if you need them with a twelve-foot picture. With a good screen surface, suited to your auditorium, and seventy-five amperes on the ordinary arc, with the crater carried at a 55-degree angle to the optical axis, and a correct lens system you should have all the light you need.

There is such a thing as over-illuminating a screen, you know!

However, if you want to try out the high intensity, go to it: Get plenty of such spare parts as the manufacturer advises, KEEP THE CARBON CONTACTS AND THE ENTIRE LAMP SCRUPULOUSLY CLEAN and I think you will experience no serious trouble, except just at first, when you will naturally be more or less nervous and at sea with such a radically different light source.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Would Like to See Equipment

As to your equipment, well, I'd like to see it. If the equipment you have made operates well their construction is distinctly to your credit. It is also to the distinct credit of your management that they appreciate the importance to them of the projection room, the projectionist and what they mean to them. There are altogether too many theatre managements that seem to think that so long as they get the best, most expensive film service, it makes not the slightest difference whether it be reproduced before their audiences efficiently and artistically or be thrown before them with a shovel, as it were—and often a pretty dirty shovel too.

My compliments to you and to your manager, who seems to be a REAL manager.

DAY'S EXCUSE

For not writing oftener to the projection department

From An Old Friend

J. B. Day, who will be well remembered by Texas men and by the older department readers, is in Duluth, Minn., now. He writes at length and interestingly. Cannot print it all, though I would like to. Here are some excerpts from his letter:

Quite a while since I've written the department, though I read every word of it every week. I inclose photo of one good reason why I have little time to do much writing. * * * You were correct as to Shay being the man for President; also I've known Brother Shields for two years, and he is a progressive. Would make a good Vice President. He is always trying to build up instead of tear down. * * * We have a fine bunch of men here, and believe me, we have some hot arguments. Have Brother Ferguson, from Texas, and Brother Ketzman, from Denver.

I went from St. Paul, where you saw me last, back to Texas. Then to California, where I worked in San Diego for a while. Never met a finer bunch of men than the San Diego chaps.

Why don't they come forward and show themselves in the department? They're a live lot, all right. From there I jumped from sunshine and flowers into the largest snow drift you ever saw, and here I am in a real live burg, and among a live lot of real projectionists. Inclosed find check for new handbook.

Welcome back to our city, friend Day. Thought you'd climbed down into a deep hole and yanked the hole in on top of you. I agree with you as to the San Diego men. Also I've seen those snow drifts. Have been in both cities and each hath charms, though widely different.

As to the book, why don't the Duluth local do as others have done, viz.: all members subscribe for it, and thus get a discount which will lower its price to you considerably.

I am myself puzzled to know why some live locals have so very little to say.

He Disagrees with Me

J. M. Rosen, Projectionist, Boston, Mass., arises to remark:

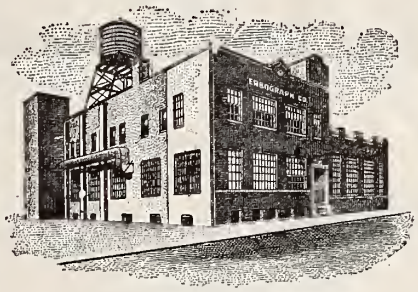
Just read "Why Is It," June 10 issue, in which a brother from the Middle West asks why projector manufacturers do not make an adjustable rotary shutter which can be made to fit any condition.

Seems to me you should "put the brake on" when it comes to panning an ambitious brother who only seeks information. You really answered his question in two lines, but used a column panning him. You title your reply "A Grouch." You will find, however, that quite few projectionists have the same grouch. There is a universal demand by projectionists for an adjustable shutter, and I disagree with your opinion and believe that if such shutters were sent out it would tend to weed out the "operator" and increase the demand for the projectionist.

You panned a fellow not long ago for calling himself an "operator," instead of a projectionist, but in the article I am discussing you yourself belittle the projectionist by saying that manufacturers can make an adjustable shutter blade, and will, too, when projectionists themselves learn to use such a device intelligently.

Ease up a bit on the roast, Brother Richardson, and encourage and enlighten the

LUDWIG G.B. ERB,
PRESIDENT



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earnest brother who seeks information, instead of conveying to him the idea that his opinion is not worth stating.

But though I may disagree with you on some things, I nevertheless am an ardent reader of the department, which I freely admit has helped me a lot in days gone by.

Honest Mistakes

Brother Rosen, I read your letter with deep interest. The editing of a department of this kind is no easy task. I make many mistakes, but they are honest mistakes—errors of judgment.

Maybe I have made one by too much straight-from-the-shoulder talk. But you are yourself in error as to my meaning in the article in question, though perhaps your mistake is or was perfectly natural.

I did NOT intend to roast, or "pan" the friend from the Middle West. What I was after was to tell ALL men in projection rooms that by failure to study and understand the fundamentals, or underlying principles involved in the use of such things as adjustable shutter blades they hold back sadly needed improvements in projection apparatus. I used his letter to make that point, but since you did not understand, I evidently did not do it well.

Take the adjustable shutter blade for example. Do you yourself understand the underlying principles FULLY? Because unless you do you MIGHT cause more trouble than you imagine, under some conditions, did you attempt to use it. Several things are involved. With a weak illuminant these problems amount to little, but when we tackle brilliant screen illumination, such as we are more and more tending to, we find it is not only the matter of getting more light, but getting it without increasing flicker tendency, and when this is coupled with a short focal length projection lens, or with a lens of which the beam diameter is wide at any point, then you have a very real problem.

PROJECTIONISTS

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Must Study

In order to understand the fundamentals involved the projectionist must study deeply. He must thoroughly understand, for instance, exactly why flicker tendency increases with increased brilliancy of the light why and to what extent flicker tendency is increased by certain kinds of unbalancing of the shutter blades, and why another kind of unbalancing does not increase it.

In other words he MUST make a real study of the human eye, insofar as it is affected by flicker. He must also understand thoroughly just what he can and cannot do with shutter blades, because when you alter the width of the master blade you may or may NOT find it advisable to also alter the width of the other blade, or blades.

You see, brother Rosen, what I am trying to do is get the men to realize the necessity for real STUDY. Perhaps I have believed too strongly in the efficacy of the "roast" or "panning" in securing that result.

I would be more than glad to hear from others on that point. I seek ONLY to secure the maximum amount of benefit for that which ought to be and some day will be a highly restricted profession. As to "grouch," well I think the printer man did that. Don't believe I used the word at all.

Wants Mazda Dope

W. R. Pears, Pears Theatre, Fleming, Sask., orders a handbook and remarks:

Have the Third Edition. If I knew all there is in that book I would be satisfied without taking the new one, though it lacks one thing, viz: instruction on Mazda, which I use. That seems to be the only thing lacking.

You Are Correct

If the six dollars is not enough advise me and I will forward any difference required. The lens charts also seem to not apply to Mazda. I show only twice a week in a small town, but am in love with the business.

You are correct. The lens charts are not for Mazda. The new book will deal pretty fully with Mazda and the matter therein contained has all been checked over and approved by Mazda manufacturers. In fact, the General Electric folks sent two men here once, one from West Lynn, Mass., and one from Cleveland, and one man twice afterward, to assist in its preparation. They were very fine, and their voluntarially given assistance should be deeply appreciated by the users of the book even as it is by myself.

It is the men who are "in love with the business" who are the real progressives, and who give to the business the very best there is in them. The small town theatre is doing a splendid work in supplying wholesome amusement to the people. It tends to keep the young folks on the farm and in the small towns, where they are needed.

Your town or county should assist in enabling you to get a really good program of good films. It would be money well expended and would be for the benefit of the whole community.

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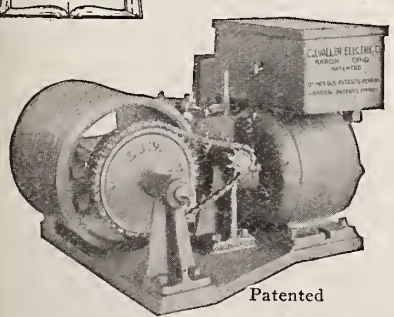

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Better Equipment

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It Will Cost $16,603,000 to Build One Half of These New Picture Houses

THE following list of new picture theatres now building, or for the erection of which arrangements have been made, contains ninety-seven houses.

Of these, the estimated cost of forty-nine is stated and these estimates, which, it will be noted, cover the contemplated cost of less than 50 per cent. of the list, amount to $16,603,000.

The highest individual cost is $2,000,000, at which two houses will be erected. The lowest is $8,000, one house being mentioned at that figure.

Between these two extremes, the cost ranges as follows:

One house at $1,500,000, one house at $1,250,000 and one at $1,000,000.

Then comes a drop to $750,000, which is the estimated cost of one of the theatres. There is one house at $600,000, while, at a cost of $500,000 each, five houses will be built.

One house will cost $350,000, three houses will cost $300,000 each, while four houses call for individual expenditures of $250,000.

One house will cost $200,000, one $180,000, one $175,000 and one at $165,000.

At $150,000 four houses will be erected, at $125,000 three will be built, while the most popular figure on this list is $100,000, at which cost six houses will be erected.

Getting down to lower figures, there will be one house which will cost $75,000, three at $50,000 each and two at $45,000 each.

Five houses will be built at a cost of $40,000, $35,000, $30,000, $20,000, $15,000 and $11,000, respectively.

Where Located

The geographical distribution of the new theatres is as follows:

California	8
Connecticut	3
District of Columbia	4
Florida	3
Georgia	1
Illinois	7
Indiana	3
Iowa	3
Kansas	1
Kentucky	1
Maine	1
Massachusetts	2
Maryland	1
Michigan	1
Minnesota	1
Missouri	4
Nebraska	3
New Jersey	3
New Mexico	1
New York	10
Ohio	6
Oklahoma	2
Oregon	1
Pennsylvania	9
South Carolina	1
South Dakota	1
Tennessee	1
Texas	5
Vermont	1
Virginia	1
West Virginia	3
Wisconsin	5

BAKERSFIELD, CAL.—Carl Withington will erect a theatre at 18th and K streets.

DINUBA, CALIF.—J. B. Williams plans new theatre, to cost $150,000.

LOS ANGELES, CALIF.—Henry C. Jensen plans to erect large theatre at Melrose avenue and Heliotrope drive, to cost $100,000.

OAKLAND, CALIF. — Work has been started on new Fox Theatre.

OAKLAND, CALIF.—Progressive Business Club is back of project to erect new theatre.

SAN DIEGO, CAL.—Richard T. Robinson, Jr., and Robert Blankenship have plans by B. Marcus Priteca, of Seattle, Wash., for theatre to be erected at Fifth and B streets, to cost $125,000.

SAN DIEGO, CALIF. — Alexander Pantages will erect seven-story theatre and office building, 150 by 200 feet, on site of old Strand Theatre. Building is to be completed in December and cost $1,250,000.

SAN FRANCISCO, CAL.—Nasser Brothers plan to erect New Castro Theatre, to cost about $300,000.

NEW BRITAIN, CONN.—Solomon Shurberg, 55 Franklin street, has plans by F. C. Walz, 407 Trumbull street, Hartford, for one-story brick theatre, 39 by 180 feet, to be erected on Main street.

WALLINGFORD, CONN.—C. F. Wooding Company has contract to erect theatre, 66 by 147 feet, on Central street, for George H. Wilkinson.

WINSTED, CONN.—New England Pin Company has plans by E. E. Benedict, 51 Leavenworth street, Waterbury, for an up-to-date theatre.

WASHINGTON, D. C.—New theatre will be erected to replace National Theatre at 1325 E street, N. W., to cost $500,000.

WASHINGTON, D. C.—S. J. Prescott Company, 814 Thirteenth street, N. W., has contract for six-story brick National Theatre and office building to be erected at 1325 E street, N. W., for an estate, care W. H. Randolph, 1325 E street, N. W., to cost $500,000.

WASHINGTON, D. C.—Meridan Amusement Company has plans by John J. Zink, 400 Homer Building, for one-story brick, concrete and terra-cotta Parkway Theatre, 150 by 80 feet, to be erected at Fourteenth and Kenyon streets, N. W., to cost $125,000.

WASHINGTON, D. C.—P. F. Cormley Company, Union Trust Building, has contract to erect two-story moving picture theatre and store building, 75 by 139 feet at 8612 Connecticut avenue, N. W., for Chevy Chase Amusement Company, to cost $100,000.

CLERMONT, FLA.—J. D. Jones plans to open new moving picture house.

SANFORD, FLA.—Old Star Theatre is to be rebuilt. Address O. P. Herndon, manager.

WEST PALM BEACH, FLA.—Reported Stanley Warrick interested in erection of new moving picture theatre, to cost $100,000.

OCILLA, GA.—H. E. Oxford will erect building to replace recently Recreator Theatre, 40 by 100 feet, of fireproof construction.

CHICAGO, ILL. — Barrett Construction Company, 155 North Clark street, has contract for five-story brick, reinforced concrete and stone-trim theatre, store and hotel building, 1520 by 210 feet, to be erected at Lawrence and Winthrop avenues for Plotke & Grosby, 2532 North Clark street, to cost $1, 500,000.

CHICAGO, ILL.—S. Milton Eichberg, 64 West Randolph street, is preparing plans for theatre and business to be erected at Drake and Central Park avenue, to cost $600,000.

CHICAGO, ILL.—Cohan & Harris have plans by A. N. Nebori, 332 South Michigan avenue, for one-story brick and reinforced concrete theatre, 100 and 123 feet, with seating capacity of 1,600, to be erected at 119 North Clark street, to cost $350,000.

DEKALB, ILL.—Skoglund and Wedburg have contract to erect two and three-story brick and reinforced concrete moving picture theatre and store building, 44 by 140 feet, for stock company, care Dale A. Leifert, general manager, 355 Augusta avenue, to cost $100,000.

EVANSTON, ILL.—Main Street Building Corporation has plans by John A. Nyden, 19 North State street, Chicago, for theatre, hotel and office building to be erected on Main street, between Chicago and Hinman avenues, to cost $2,000,000.

GIBSON CITY, ILL.—Alford Phillips will erect moving picture theatre, with seating capacity of 700.

LINCOLN, ILL.—Steve Bennis will erect three-story brick and concrete moving picture theatre, 80 by 150 feet, with seating capacity of 1,200, on Kickapoo street, to cost $150,000.

BLOOMINGTON, IND.—Harry P. Vonderschmitt, owner Liberty Theatre at Washington, will erect new moving picture theatre here, to cost $35,000.

INDIANA HARBOR, IND.—James Piwaronas, 3602 Devdar street, has plans by Archt. MacTurner, Ruff Building, Hammond, for theatre and office building, to cost $100,000.

SOUTH BEND, IND.—Louis Hasburg, of Chicago, will erect moving picture and vaudeville theatre at 108 East Mishawaka avenue, to cost $150,000.

CHARITON, IA.—W. D. Junkin will erect an up-to-date theatre and hotel building.

COUNCIL BLUFFS, IA.—A. H. Blank Enterprises has plans by J. C. Jensen for theatre to be erected on Bryant street, with seating capacity of 1,500, to cost $180,000.

OELWEIN, IA.—Brownell & Luthmer have plans by Edward N. Tourtellet for two-story brick and concrete moving picture and vaudeville theatre, 50 by 100 feet, to cost $50,000.

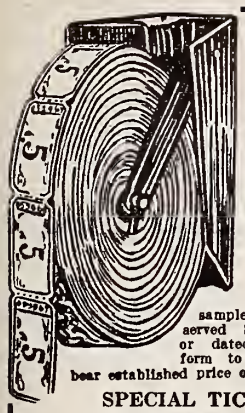
KANSAS CITY, KANS.—Swenson Construction Company, Shubert Theatre Building, has contract for one-story theatre, 80 by 125 feet, with balcony, to be erected at 628-34 Minnesota avenue for F. C. and E. J. Grubel, 546 Minnesota avenue, to cost $250,000.

HENDERSON, KY.—E. S. Trimble has contract to erect theatre for Henderson Theatre Company, to cost $250,000.

LEWISTON, ME.—Dr. W. H. Chaffers, E. P. Langley and others are interested in proposed new moving picture theatre to be erected on lower Lisbon street, to cost $100,000.

BALTIMORE, MD.—Rivoli Theatre Company has plans by E. G. Blanke, 532 North Calvert street, for theatre to be erected at Gay and Fayette streets.

WAKEFIELD, MASS.—Charles W. Hogdon, Greenwood, has plans by Funk & Wilcox,



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26 Pemberton square, Boston, for brick moving picture theatre to be erected at Main and Chestnut streets.

WEBSTER, MASS.—H. Wales Lines Company, 134 State street, Meriden, has contract for one-story moving picture theatre to be erected on Main street for Steinberg Theatre Company, to cost about $125,000.

GRAND RAPIDS, MICH.—Consolidated Theatre Company, Orpheum Theatre Building, has plans by C. H. Crane, 400 Huron Building, Detroit, for brick theatre and office building to be erected at Monroe and Division streets, to cost $500,000.

ST. PAUL, MINN.—J. M. Velat, 1129 East Seventh street, plans to erect theatre on East Seventh street, between Necombe and Duluth.

KANSAS CITY, MO.—Kansas City Art Institute announces that more than one thousand pledges have resulted thus far in the campaign to erect a community theatre.

KANSAS CITY, MO.—Wyandotte Amusement Company is promoting erection of an airdome to be located at Sixth street and State avenue, to cost $50,000.

LA PLATA, MO.—N. F. Ketchum will establish a moving picture theatre at Love Lake.

ST. LOUIS, MO.—C. N. Lund, 103 North Eighth street, has contract for theatre to be erected at Aubert street and Easton avenue for Aubert Photoplay Company, Title Guaranty Building, to cost $250,000. Theatre will have seating capacity of 400.

BEATRICE, NEB.—George Monroe, of Gilbert Theatre, will erect two-story theatre, with seating capacity of 1000, to cost $20,000.

IMPERIAL, NEB.—Frye and Shipley have opened new moving picture theatre in First National Bank Building.

PLATTSMOUTH, NEB.—J. E. Peterson plans to open Airdome Theatre with program of high-class pictures and vaudeville.

HOBOKEN, N. J.—Construction work has started on State-Capitol Twin Theatres, Union Hill, for Capitol Amusement Company. Expected to be completed and opened Labor Day.

JOHNSTOWN, N. J.—Schubert Theatre Company has plans by Herbert J. Krapp, 114 East Sixteenth street, New York, for two-story theatre, 82 by 136 feet, with balcony, to be erected at Franklin and Vine streets, to cost $500,000.

TRENTON, N. J.—George B. Ten Eyck, of Orpheum Theatre, will erect theatre, with seating capacity of 3,000, to cost $750,000.

ROY, NEW MEXICO—S. E. Paxton and M. Floersheim will convert Foster Building into moving picture theatre.

ALBANY, N. Y.—Cohoes Amusement Company has acquired site at southeast corner White and Remsen streets for erection of theatre next year, with seating capacity of 1,500, to play pictures, vaudeville and road shows.

ALBANY, N. Y.—Oscar J. Perrin will reopen Empire Theatre for a brief run of pictures.

HUDSON FALLS, N. Y.—Kingsbury Construction Company has contract to erect one-story moving picture theatre, 50 by 140 feet, on Main street, near Park Place, for Cohoes Amusement Company, Cohoes, to cost $45,000.

LIVINGSTON MANOR, N. Y.—J. B. Cummings has contract to erect two-story brick and stone-trim moving picture theatre, store and office building for Fontana & Son.

MALONE, N. Y.—New Plaza Theatre has opened.

NEW YORK, N. Y.—Stanold Company, 507 Fifth avenue, has contract to erect a two-story theatre and office building at Brown Place and Brook avenue, 137th and 138th streets, for Lawrence S. Bolognino, 623 Eighth avenue, to cost $500,000.

NEW YORK, N. Y.—Eugene De Rosa, 110 West 40th street, is preparing plans for theatre to be erected at Willis avenue and 138th street to cost $300,000.

NEW YORK, N. Y.—Eleto Realty Corporation has purchased site at Nagle avenue and Dyckman street for erection of moving picture theatre. Address A. C. Hall, president.

ONEONTA, N. Y.—Maxey Theatre Company has plans by J. C. Cummings, Norwich, for two-story brick theatre and store building, 76 by 80 feet, to be erected at Main street and Ford avenue, to cost $150,000.

UTICA, N. Y.—Nova Operating Company will erect new theatre.

CINCINNATI, O.—Robert L. Roser, care Denton Company, Seventh and Race streets, has plans by Henry Hooper, C. M. I. Building, for one-story brick theatre for colored people, 56 by 147 feet, to be erected on Central avenue, between Fourth and Fifth streets, to cost about $45,000.

CLEVELAND, O.—Joseph Laronge Company has plans by Frank W. Bail, Hanna Building, for theatre, with seating capacity of 1,500.

LANCASTER, O.—George W. Kauff will erect business block in vicinity of Main and Maple streets. Moving picture theatre will be located on ground floor.

MARION, O.—Marion Photoplay Company is erecting new theatre, with seating capacity of 450.

TIFFIN, O.—Charles Stafer plans to erect an out-door theatre.

TOLEDO, O.—New B. F. Keith theatre will be erected here, estimated to cost $1,000,000.

HEALDTON, OKLA.—New moving picture theatre has been opened by Glen and Ferris Thompson.

PICHER, OKLA.—South Main street business men plan to erect new theatre on Main street, between Third and Fourth streets. Address Julius Bookman, building committee.

PORTLAND, ORE.—David H. Ryan will erect moving picture theatre, with seating capacity of 750, at East Forty-seventh street and Sandy Boulevard.

BETHLEHEM, PA.—People's Theatres, Inc., plan to erect theatre here and one in Allentown.

BROWNSVILLE, PA. — Strand Theatre has opened.

CARBONDALE, PA.—Brieg Brothers, of Scranton, have contract to erect three-story brick and stone moving picture theatre, 76 by 150 feet, at 13 North Main street for M. E. Comerford Amusement Company, 303 Lackawanna avenue, Scranton.

CORRY, PA.—Corry Amusement Company will erect up-to-date Grand Theatre and store building. Theatre will have seating capacity of 650.

NORRISTOWN, PA.—Frank R. Heavner, Boyer Arcade Building, has contract to erect three-story theatre and arcade building, 50 by 150 feet, on Main street, for J. Frank Boyer and Joseph Curren, Boyer Arcade Building.

PHILADELPHIA, PA.—Diamond Amusement Company has plans by Neubauer & Supowitz, 929 Chestnut street, for two-story brick, stone and concrete moving picture theatre and office building to be erected at 1723 Germantown avenue.

PHILADELPHIA, PA.—K. C. Bader has contract to erect one-story moving picture theatre, 18 by 100 feet, at 1638 Point Breeze avenue, to cost $8,000.

UNIONTOWN, PA.—New State Theatre will soon open.

WILKINSBURG, PA.—Edgar E. Eaton, 735 Rose street, has plans by Victor R. Rigaumont, Vandergrift Building, Pittsburgh, for two-story fireproof theatre, store and office building to be erected at 712-14 Penn avenue, to cost $200,000.

GREENWOOD, S. C.—B. F. McKeller has plans by J. C. Hemphill for three-story opera house, with seating capacity of 1,200, to cost $40,000.

MARION, S. D.—Schumacher & Finkelhor are preparing plans for city auditorium, to cost $30,000.

McEWEN, TENN.—Waving Amusement Company has opened moving picture theatre.

DALLAS, TEXAS.—Allen F. Marshall will erect brick moving picture theatre at 1807 Greenville street, to cost $11,000.

TRINITY HEIGHTS (DALLAS) TEXAS.—Public park will be established at

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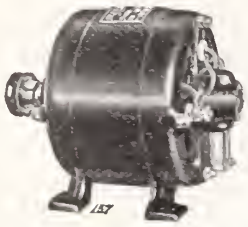

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HOUSTON, TEX.—New Rialto Theatre has opened.

ROBSTOWN, TEXAS—M. J. Parker has plans by M. L. Waller & Company, of San Antonio, for an up-to-date moving picture house.

SAN ANTONIO, TEXAS.—San Antonio Amusement Company plans to build handsome moving picture theatre on North Houston street, with seating capacity of 3,500, to cost $1,000,000. Address W. J. Lytle, president. Feature of new house will be thirty piece orchestra. Structure will be equipped to handle large stage productions when desired.

BENNINGTON, VT.—Plans are being considered for erection of large theatre and hotel building by Charles L. Hess and Uly S. Hill, to cost $165,000.

RICHMOND, VA.—John T. Wilson Company, Mutual Building, has contract to erect fireproof moving picture and store building on Broadway, having 138-foot frontage, for Frank Ferrandini and others, to cost $300,000. Theatre will have seating capacity of 3,000.

BRAMWELL, W. VA.—M. A. Abrahamson will open moving picture theatre.

FAIRMONT, W. VA.—Valley Engineering Corporation has contract to erect one-story and balcony moving picture theatre, 45 by 200 feet, on Main street, near Quinn, for West Virginia Amusement Company, to cost about $175,000.

WEST CHARLESTON, W. VA.—Elk Amusement Company will erect theatre, store and apartment building at triangle, Virginia, Central and Delaware streets, to cost $50,000.

JANESVILLE, WIS.—Saxe Amusement Enterprises, 160 Fifth street, Milwaukee, has plane by Martin Tullgrey & Sons, 425 East Water street, Milwaukee, for theatre to be erected on West Milwaukee avenue, to cost $250,000.

MANITOWOC, WIS.—Manitowoc Aeria of Eagles have plans by William Raeuber, Teitman Building, for three-story brick and concrete theatre store and lodge building, 100 by 115 feet and 50 by 115 feet to be erected on Washington street, between Ninth and Tenth, to cost $75,000.

MILWAUKEE, WIS.—New Garden Theatre has opened under management of Leo Landau.

PLATTEVILLE, WIS.—J. F. Getz will open moving picture theatre.

RACINE, WIS.—Cudahy Packing Company will erect new business building, to include moving picture theatre.

An Elaborate Film Storage Warehouse Is To Be Erected in Long Island City

A FILM storage warehouse, which it is claimed, will be among the most complete and best equipped in the world, is to be erected this summer in Long Island City by the Film Storage and Forwarding Corporation, a company recently organized by well-known motion picture men of New York.

The building, which will be of two floors and basement, constructed of brick and steel, will occupy a plot of ground 102 by 145 feet, at Harris and Van Alst avenues. The cost is estimated at $200,000. Construction work is about to begin and will be rushed to insure completion by September 1.

The plant will be of a thoroughly modern type, equipped with the most approved fire prevention materials and devices. The plans and specifications have been examined, approved and passed by the authorities of the New York Fire Department, the Bureau of Fire Prevention and the New York Board of Fire Underwriters. It is declared that promise has been given of a fire insurance rate on the contents of the warehouse, when the plant is opened for business, at least 50 per cent. below the prevailing rates on risks of a similar character.

U. S. S. MOJAVE

Which sailed from Seattle, June 20, carrying a distinguished party and a Simplex projector

12,000 *Cans Capacity*

The storage warehouse will have a capacity of 12,000 cans of film and 6,000,000 feet of raw stock. The greater part of the interior is to be divided into forty-one vaults for positives and negatives, two raw stock vaults, three projection rooms and two cutting rooms. A forwarding department is being organized to handle domestic and foreign shipments, both incoming and outgoing, and an up-to-date delivery service will be maintained. These are to be made important features of the business and every facility will be introduced to insure expeditious handling.

Arrangements have already been completed to rent a section of the building to Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago. This will be fitted out as a laboratory for specializing in first print work.

The Film Storage and Forwarding Corporation is organized with a capital stock of $150,000. Its officers are: Hugo H. Kempf, president; Arthur S. Kane, vice-president; John C. Ragland, treasurer, and Robert F. Noonan, secretary, these officers serving also as the board of directors.

The U. S. S. Mojave Carries a Simplex

The electrically driven U. S. S. Mojave left her dock in Seattle, June 20, carrying Government officials on their first lap of a round the world cruise, studying international market conditions.

The party was headed by Assistant Secretary of Commerce C. H. Huston, accompanied by Col. H. M. Evans, public health service; L. Stejnegen, U. S. National Museum; C. E. Lindquist, special assistant; Ward T. Bowers, U. S. Bureau of Fisheries; D. J. Davis, representing U. S. Department of Labor; Dr. A. H. Brooks, U. S. Geological Survey; Lieut. J. M. Creighton, U. S. Navy, and J. L. Baker, special assistant.

Before leaving the Mojave purchased a Simplex projector from B. F. Shearer, Inc., Northwest distributors for Simplex machines. The photograph shows some of the sailors re-

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ceiving instructions from M. L. Fagg, who made the installation.

The Mojave is carrying one hundred features for the entertainment of the passengers during the year's absence.

One Incorporation Per Day at Albany

Averaging one corporation a day, seven companies entered the motion picture industry in New York State during the week ending June 24, these companies totalling $440,000 in capitalization. The following give the amount of capitalization and the directors of each company incorporated:

Greenwich Productions, $100,000, William Kaufman, E. N. Bloomberg and Harry Bloomberg, New York City; Frontier Exhibition Company, $10,000, Benjamin T. deChalais, H. J. Miller, W. N. Cash, Buffalo; The Roman Colony, $500, H. C. Howells, Carlo Cattapani, Charles Fama, New York; Phenix Projector Corporation, $250,000, H. C. Gomprecht, Tycie Fullen, A. P. Wollheim, New York; Cartis Corporation, $75,000, Mineola, C. D. and G. D. Stamatis, Brooklyn; George Carnavos, Rockaway Beach; O. K. Film Corporation, $3,600, Moses Jacobs, P. H. J. Daly, New York; R. E. Fause, Brooklyn; Production Enterprises, Inc., $1,000, Milton Winn, Abraham Durst, S. D. Smoleff, New York City.

Gouverneur House Sold

The Gralyn Theatre of Gouverneur, N. Y., was sold at public auction last week to W. R. Perrin, a Gouverneur druggist, who paid the sum of $25,000 for the house. The theatre was opened in January, 1920, having been promoted by J. C. Carpenter. It is generally understood that the new owner will continue the house as a motion picture theatre.

Changes in Management

SYLACAUGA, ALA.—Building formerly occupied by Sylacauga Opera House recently purchased by F. W. Smith and R. St. John, has been remodeled and reopened as First National Theatre.

VAN BUREN, ARK.—Burton Langford has taken over Royal Theatre and will reopen it soon.

BURLINGAME, CALIF.—Ray R. Kelsall succeeds Maurice Lowery as manager of Garden Theatre.

CASEY, ILL.—C. M. Brown has sold New Lyric Theatre to E. S. Perkins, of Milwaukee, Wis.

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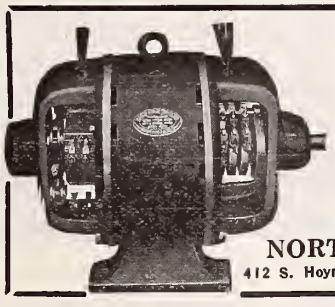

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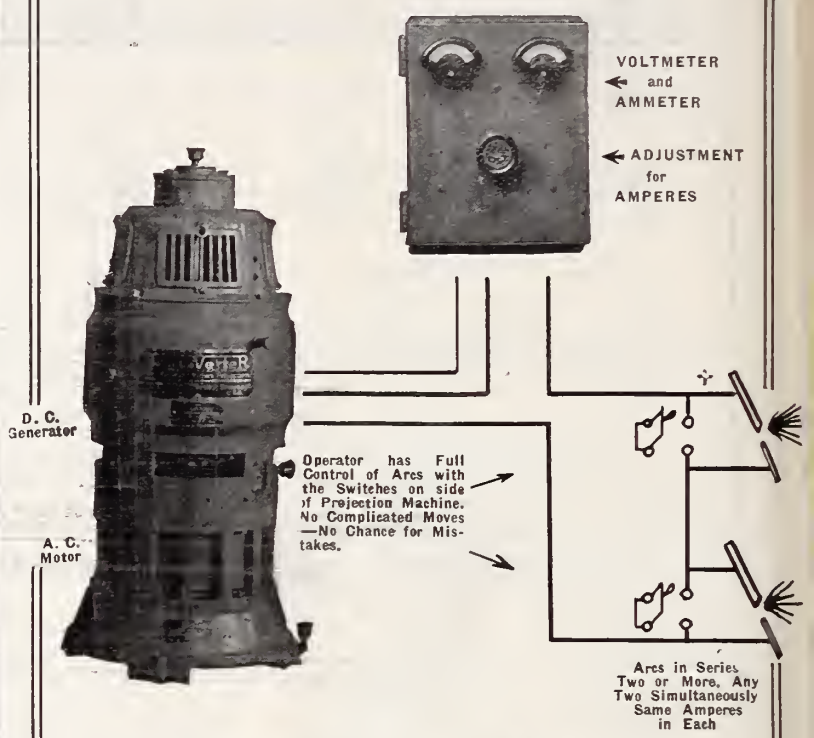
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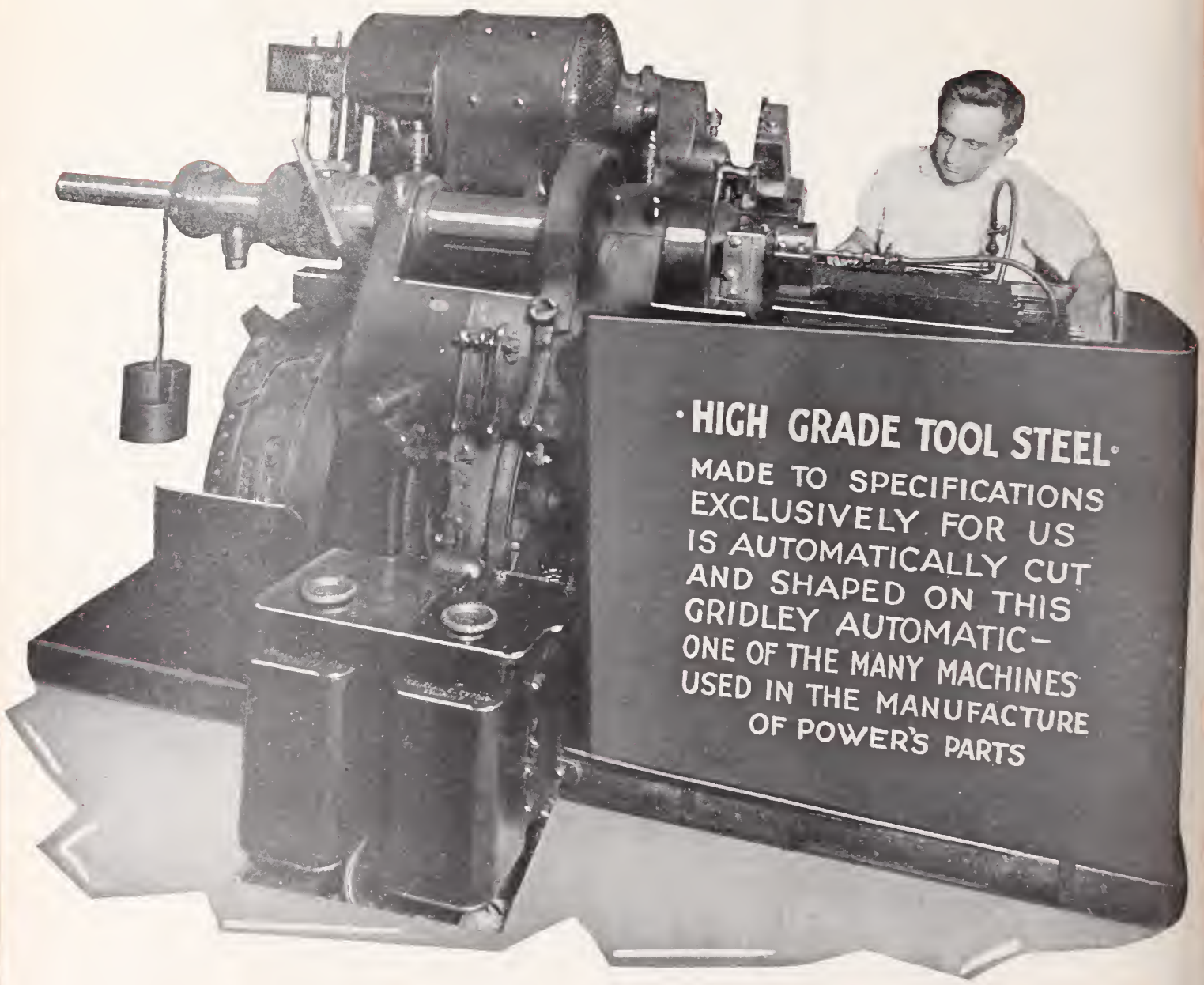

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THE masterpiece of the great author of "The Four Horsemen"—Vicente Blasco Ibanez.
Produced by Fred Niblo, who made "The Three Musketeers."
Scenario by June Mathis.

No 8

JESSE L. LASKY PRESENTS

RODOLPH VALENTINO in "Blood and Sand"

WITH LILA LEE AND NITA NALDI

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

SEPTEMBER RELEASES

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WILLIAM deMILLE'S "Nice People"
RODOLPH VALENTINO in "Blood and Sand"
"THE VALLEY OF SILENT MEN," Cosmopolitan
DOROTHY DALTON in "The Siren Call"
JACK HOLT in "While Satan Sleeps"
CECIL B. DEMILLE'S "Manslaughter"

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

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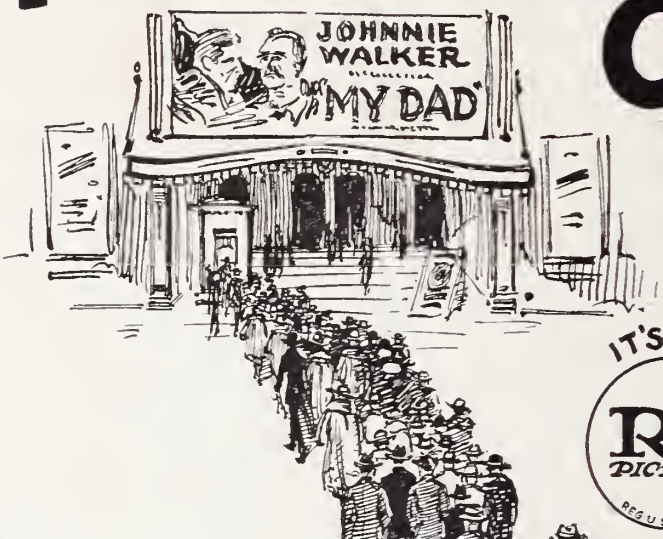
Book this timely smash and play to every parent and child in your community



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Don't be left at the post—be on your Toes when the barrier goes up, July 23rd. Our exploitation will send them in expectant, the picture will send them out satisfied.

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JOHNNIE WALKER

IN A DRAMA OF TOWERING EMOTIONS

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Why I Show Paramount Pictures

By
Andres L. Hainline
Illinois Theatre
Macomb, Ill.

Here are some of the Great Paramount Pictures You can Show Too

AUGUST
WALLACE REID in
"The Dictator"

MARION DAVIES in
"The Young Diana"

THOMAS MEIGHAN in
"If You Believe It, It's So"

BETTY COMPSON in
"The Bonded Woman"

MAY McAVOY in
"The Top of New York"

LUBITSCH production
"The Loves of Pharaoh"

SEPTEMBER
GLORIA SWANSON in
"Her Gilded Cage"

WILLIAM deMILLE'S
"Nice People"
with Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye

RODOLPH VALENTINO in
"Blood and Sand"

"THE VALLEY OF SILENT MEN"
with Alma Rubens

"THE SIREN CALL"
with Dorothy Dalton

JACK HOLT in
"While Satan Sleeps"

CECIL B. DE MILLE'S
"Manslaughter"
with Thomas Meighan, Leatrice Joy and Lois Wilson

THE undersigned is one of the "backbones" of the industry, one of those small town exhibitors, in a village of 7000 located in the "Territory of Chicago." His one claim to "Movie Fame" is that he took over the old "Opera House" (and an up-stairs one at that), called it a Theatre, put on Paramount Pictures practically exclusively and disproved the claim that "people won't go up-stairs to movies." They will go up-stairs to see Paramount Pictures. But it is not the wonderful entertainment value of the productions nor the great national advertising campaigns conducted by Paramount that has made him a user of Paramount Pictures.

He decided that the claim that "honesty was the best policy" could be made use of in the Motion Picture "profession" as well as any other endeavor if applied to the exhibitor as well as the producer. He therefore took his problems to his Paramount Exchange, put all his cards on the table and secured from that organization a spirit of co-operation that he had been told was unknown in motion pictures.

He has found that the Paramount organization is a big institution and wants to do things in a big way. That it is ready at all times to meet the exhibitors more than half way. That Paramount realizes that your problems are its problems, and thoroughly appreciates that the "small town exhibitor is the back bone of the industry."

And so I would say that the principal reason (of the many others I might name) that causes me to run Paramount Pictures, is the kind, conscientious and considerate treatment (the true spirit of co-operation) I have always received from the Paramount organization.

Yours very truly,

(Signed) ANDRES L. HAINLINE.

SEPTEMBER 3 4 5 6 7 8 9 1922
5th Annual Paramount Week

Paramount Pictures

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NEW YORK CITY

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Spectacular!
A Desert Romance Of Great Beauty
by Perley Poore Sheehan
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with Colleen Moore
Written and directed by Rupert Hughes
A Wistful And Compelling Photoplay
Directed by Arthur Rosson
Personally Produced by Betty Compson
Zane Grey's WHEN ROMANCE RIDES
A Benjamin B Hampton Production
with Claire Adams, Carl Gantvoort and Jean Hersholt.
Adapted from the novel "Wildfire" by Zane Grey
A Great Romance of Outdoors
with An All Star Cast
MABEL NORMAND in Head Over Heels
with Raymond Hatton
A Rollicking, Frollicking, Frivolous, Humorous Photoplay
by Edgar Allan Woolf
directed by Victor Schertzinger

Basil King's
IE DUST
LOWER
with
ne Chadwick,
Claude
lingwater,
and
es Rennie
e Story of
Modern
iderella
by
sil
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and
e

Zane Grey's
GOLDEN DREAMS
A Benjamin B. Hampton Production
with
Claire Adams
and
Carl Gantvoort
by
Zane Grey
Personally directed by Irvin V Willat
by special arrangement

Gouverneur Morris'
YELLOW MEN AND GOLD
with
Helene Chadwick
and
Richard Dix
Adapted from the famous tale of adventure by Gouverneur Morris
A Story of A Vendetta
directed by Victor Schertzinger

TOM MOORE
in
Mr. Barnes of New York
A Fine Picture From The Famous Play
by
Archibald Clavering Gunter

The fan that makes the summer days seem cool -

GOLDWYN PICTURES

for current showing

Christie Comedies

WE PROMISED YOU IDEAL AND THESE MEN SAY

A. C. RALEIGH, of
Jensen and Von Herberg's Columbia,
Portland, Ore.

When "Cold Feet" came along I realized that I had never played a real comedy before. I have never heard SUCH RIOTOUS GALES OF LAUGHTER—SUCH SPONTANEOUS AND LONG—CONTINUED HILARITY as has been rattling the roof tree of the Columbia the last two weeks. I suggest that Mr. Christie and Educational be requested to stand up and be showered with congratulations for making the CLEANEST, MOST CLEVER, AND FUNNIEST COMEDY OF THE SEASON.

BRUCE FOWLER, of the
Elmwood Theatre Company,
Buffalo, N. Y.

Film Follies, just received, served as a reminder to forward congratulations to you and your associates for creating "Cold Feet"—THE FINEST COMEDY CREATION OF AN ENTIRE SEASON. Our exclusive neighborhood clientele, pronounced "Cold Feet" 100% entertainment. IT PROVED A PLEASURE TO PRESENT THIS RARE ACHIEVEMENT IN COMEDIES.

Christie Comedies

WATCH FOR THESE

"Bucking Broadway"

Christie Comedies

Make Great Records

SUMMER ENTERTAINMENT WE FILLED THE BILL

SID GRAUMAN,
Los Angeles.

Said that the Christie Comedy "Cold Feet" was a riot at Grauman's Million Dollar Theatre. It was the best comedy which had played at that theatre in a coon's age. (During the week of this showing the Los Angeles Examiner listed "Cold Feet" as the best comedy attraction in the city.)

A. G. STOLTE, Manager of A. H. Blank's "The Des Moines Theatre,"
Des Moines, Iowa.

said that Christie's "Cold Feet" was the best comedy which had played at that theatre, the newest and finest motion picture house in Des Moines.

Consistently Good!

NEW RELEASES

"Mile-A-Minute Mary"

Educational Pictures

"THE SPICE OF THE PROGRAM"

LOOK AND BOOK

"IN THE NAME OF THE LAW"

Presented by
P. A. POWERS

An Emory Johnson Production

Prints Now in Exchanges

Write for a Press Book and Sell Yourself

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SELECT SP PICTURES
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Oscar Wilde's

Noted Drama

"A Woman of No Importance"

A Superb Screen Entertainment—Rich in Sentiment, Heart Interest and Pathos—A Powerful Wilde Story, Faultlessly Told.

A Clean Picture with a Punch

In May and June, 1,000 theatres bought this fast-moving, powerful production and this fine combination of skilled director, great cast and resultant good entertainment is drawing heavy patronage into theatres everywhere.

With such a title as your audience-magnet there are instant values for you in

The Marion Fairfax Production

The LYING TRUTH

With an all-star cast including

NOAH BEERY - MARJORIE DAW - PAT O'MALLEY
TULLY MARSHALL

Written and directed by MARION FAIRFAX

Johnston's Motion Picture News praised it for box-office power and human interest. Moving Picture World rated it as sure-fire entertainment. Harrison says it has good audience values and that all kinds of audiences will like it.

Film Daily says, "You will certainly do business with this one;" Exhibitors Trade Review says, "Nobody can fail to like it" and Exhibitors Herald says, "Marion Fairfax left out nothing that audiences like on the screen."

American RELEASING CORPORATION

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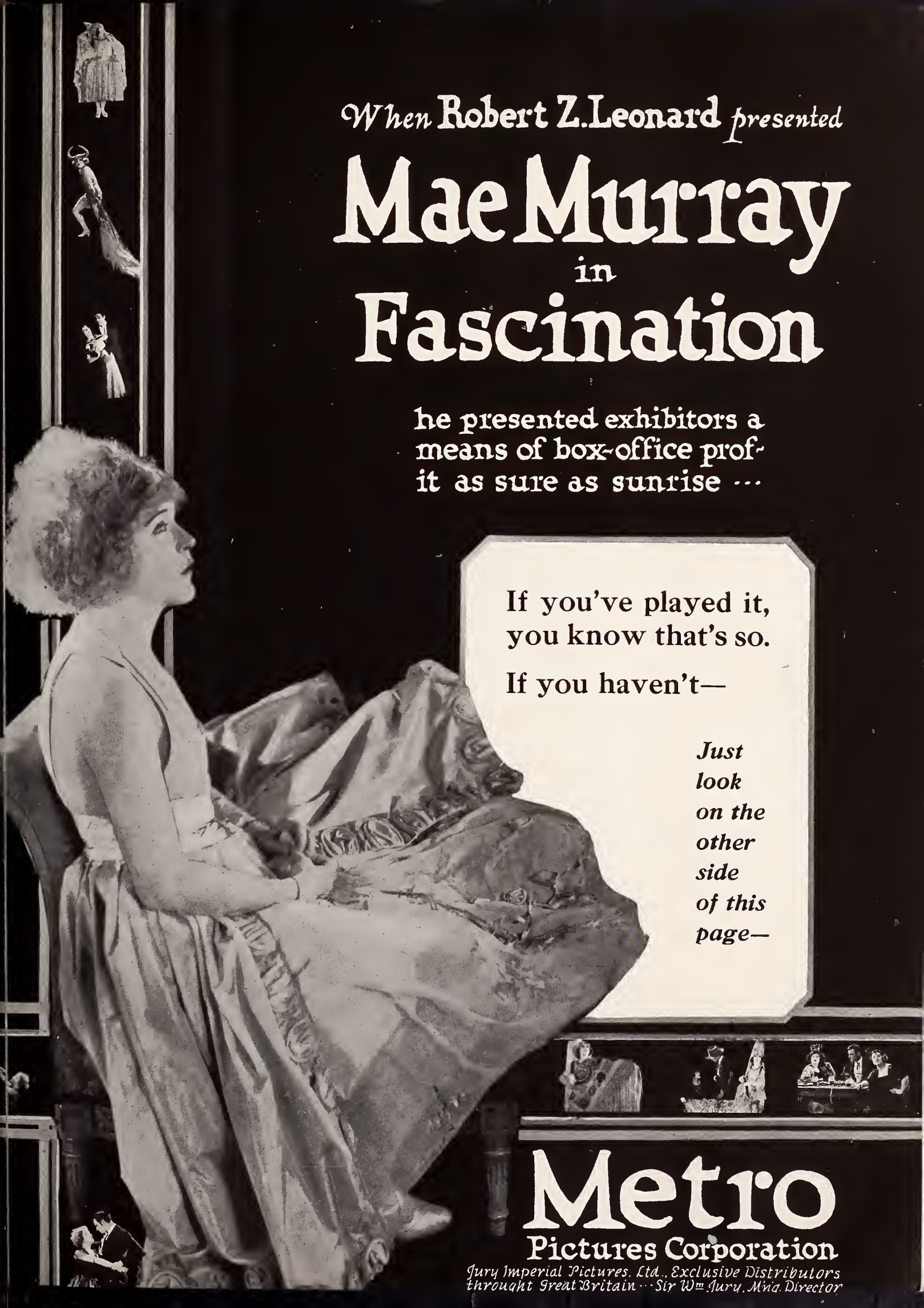

When Robert Z. Leonard presented
Mae Murray
in
Fascination
he presented exhibitors a means of box-office profit as sure as sunrise ···
If you've played it, you know that's so.
If you haven't—
Just look on the other side of this page—
Metro
Pictures Corporation
Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain ··· Sir Wm. Jury, Mng. Director

Proof~ that Robert Z. Leonard's Presentation of

Mae Murray in Fascination

surpasses as a return~ reaper even the as~ tounding record of PEACOCK ALLEY

is found in these unsolicited reports from more-than-satisfied showmen:

Dear brothers, play them both . . . Play "Peacock Alley" and then "Fascination" I never had a picture in my theatre that got me more compliments than this one did...
Ed. L. Wegener, Lyric Theatre, Valley Junction, Ia.

Too much cannot be said about this picture . . . A real knockout for me. Good in every respect. Stars are wonderful; support equal . . .
J. Carbonell, Monroe Theatre, Key West, Fla.

and in these shrewd trade-paper appraisals:

Brilliant box-office winner.—*Weekly Film Review.*

Outshines "Peacock Alley."—*Exhibitor's Herald.*

A good box-office buy.—*Variety.*

Best picture Mae Murray has ever made.—*M. P. World.*

Sure-fire hit.—*M. P. News.*

Enjoyable for patrons and box-office.—*Reeland Review.*

Box-office values are tip-top.—*Screen Opinions.*

and in these newspaper criticisms:

Better than any in which she has appeared for some time.—*Evening Mail, N. Y.*

Mae Murray has story worthy of the elaborate settings.—*N. Y. Herald.*

Her best picture to date.—*The Sun, N. Y.*

Most interesting cinema-play that has come out of a studio this year.—*World, N. Y.*

Exciting as well as entertaining.—*N. Y. Journal.*

Best thing Mae Murray ever has done.—*N. Y. Tribune.*

Gripping and well acted.—*Evening Post, N. Y.*

It will appeal to all.—*New Haven Journal.*

"Fascination" is markedly superior to that picture ("Peacock Alley").—*Los Angeles Express.*

As elaborately staged as "Peacock Alley," and more vividly dramatic.—*Los Angeles Times.*

Written by
EDMUND GOULDING

A TIFFANY PRODUCTION

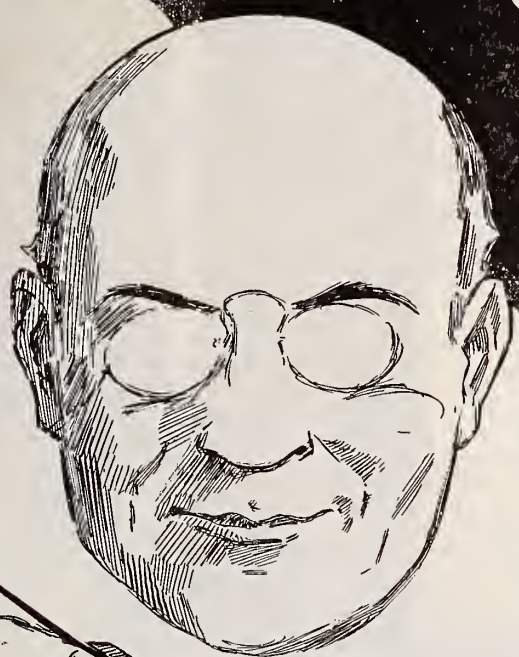
M. H. Hoffman ·· Vice-President and General Manager

Distributed by

Metro Pictures Corporation

"Stands head and shoulders above ordinary films"

Read This



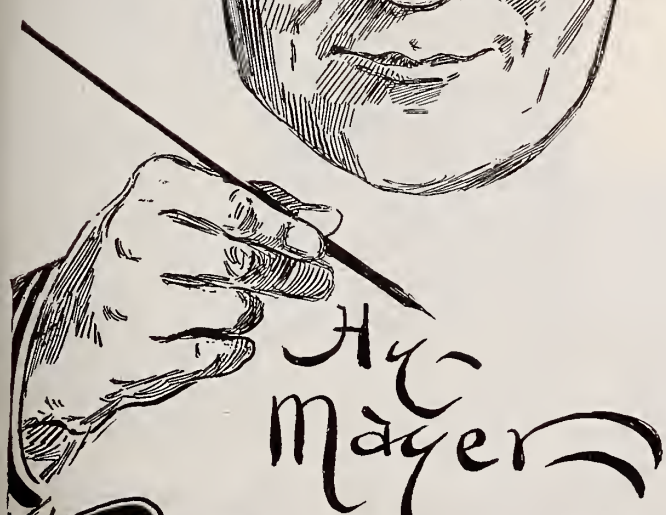
Washington.

Another short feature that stands head and shoulders above the ordinary run of films, is "Such is Life in Munich," Hy Mayers' newest travelaugh, combining photographic accuracy with the keen and humorous observations of the artist.

HEAD and shoulders above the average short feature! They all acclaim them. They all book and boost them. They all see in them the ABSOLUTE CLASS of novelty reels. They all see in them PATRONAGE BUILDERS that never fail to add a touch of de luxe to a show.

Summertime is the time of tours and tourists—The thoughts of millions turn to foreign climes—The strange places of the world that Hy Mayer pictures so skilfully and so entertainingly in the greatest novelty reel ever created. Give your show that atmosphere of class and learn as thousands of exhibitors are now learning that

"Travelaughs" Bring the Cash to All Box Offices



TRAVELAUGHS

IT'S AN RC PICTURE

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FILM BOOKING OFFICES OF AMERICA

No.7 OF THIS REMARKABLE SERIES
"SUCH IS LIFE" IN MUNICH

MAIN OFFICES 723 7TH AVENUE, NEW YORK—EXCHANGES EVERYWHERE

Open Market

BETTY BLYTHE

IN

"HOW WOMEN LOVE"

Your New Star in Your First Big Hit of the New Season—

If you move fast enough!

B. B. PRODUCTIONS, Inc.
JAMES A. GAUSMAN, *Sales Manager*
15 West 44th Street, New York City

Claire Windsor, the girl
Claude Gillingwater, the jester
Raymond Griffith, the crook
Richard Dix, the fool
Helen Lynch, the lure
"I have seen wicked men and fools, many of both, and I believe that both get paid in the end---but the FOOLS FIRST!" Robert Louis Stevenson

Exhibitor Says It'll Go Over With a Bang

Read what Charles W. Picquit, manager of the Pinehurst Theatre, Pinehurst, N. C., says:

"I have just had the pleasure of screening Marshall Neilan's new production, 'Fools First,' and I mean pleasure in the broadest sense of the word. Here is a play in a class by itself and, without exception, the best crook play I ever have seen.

"I have screened hundreds of pictures and I suppose I am hard boiled, but I am frank to admit that this picture had me going from the first hundred feet to the last, and held my attention as no other picture has this year.

"Neilan picked a good story and he has done wonders with it. It doesn't seem like a picture, but like real life. It carries you along so that you seem like one of the crowd, living right with them all the time. You are deeply interested in every character, and believe me they are some characters. Every member of the cast is perfect.

"This is a great audience picture and I cannot imagine a locality where it will not go over with a bang. It's a story with a human touch as well as action, drama and surprise, a story whose finish they will never guess. A cast that lives all the time, with never a fault, never a let-down. A locale that sweeps from turgid underworld to upper crust. A master director who can mirror people in weakness as well as in strength.

"I predict a big success for 'Fools First' and lucky is the exhibitor who includes it in his bookings."

Marshall Neilan's "FOOLS FIRST"

MARSHALL NEILAN PRODUCTIONS

Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post, with a powerful cast headed by Claire Windsor, Richard Dix and Claude Gillingwater.

Photographed by David Kesson and Karl Strauss

A First National Attraction

FIRST NATIONAL PICTURES

"Will Pile Up Shekels in the Box Office"

—Exhibitor's Trade Review

All the Tradepaper experts agree on this one. It will pay you to read what they say.

A DE LUXE CLASS OF PHOTOPLAY

"The most significant fact about this picture is that it stretches over seven reels and yet—there isn't a superfluous inch of film in it. The feature which can hold an audience after the five-reel limit is passed must be composed of pretty good stuff—the one that can run ninety minutes without the least slackening of tension or loss of atmospheric appeal certainly belongs in the de luxe class of photoplays, and it is thus that 'One Clear Call' registers.

"The picture is a veritable surge of emotionalism from beginning to end, a sort of symphony in minor chords played with unerring delicacy of touch on the spectators' heart strings with never a false note to mar its harmony. Yet its intense pathos does not degenerate into bathos at any stage, the story is nothing if not human in its naturalness.

"The production is a credit to all concerned in its making, Director John M. Stahl has excelled himself in point of fine technique, the work of the star cast is delightful, the photography superb, and it will be strange if 'One Clear Call' does not win golden opinions from the most critical patrons, besides piling up shekels in many box-offices."—*Exhibitor's Trade Review.*

EXCELLENT; FULL OF THRILLING MOMENTS

"Excellent entertainment. A well selected cast and a story that is out of the ordinary. Thrilling moments. Both Henry Walthall and Milton Sills do splendid work."—*New York Morning Telegraph.*

A POWERFUL AND FINISHED DRAMA

"You can promise your audience a splendidly acted and finished drama that is powerful in its effect and unusual It is interesting all the way through and will make them think and give them something to talk about. It is sure to please and will hold the attention of all. Fine acting and direction."—*The Film Daily.*

ONE OF THE BEST CASTS EVER ASSEMBLED

"Few pictures have ever been produced that could be recommended to please everybody. Nevertheless, a 90% film depending upon its story, cast and direction rather than spectacular appeal is 'One Clear Call.'

"There is a marked 'human-interest' vein, combining humor and pathos in this colorful society drama. It is a decidedly well directed picture, one that account of smoothness in continuity leaves the spectator refreshed, rather than tired trying to figure it out.

"As an example of improved modern photography, 'One Clear Call,' might hold its own in a contest, standing a good chance to win. The sets are lavish and designed to carry atmospheric detail, exteriors exceedingly well selected, delivering in the last analysis what is always welcome, a good picture.

"It is only fair to mention that the cast is one of the best ever assembled and may be truthfully described as 'all star.' Milton B. Sills, Henry B. Walthall, Claire Windsor and little Stanley Goethals stand out in that they have leading roles, but the admirable quality of their respective characterizations, is ably supported by a splendid company.

"There is sufficient melodrama to gratify those looking for thrill and suspense. It is thoroughly clean, carries moral lesson and is relieved with just the right amount of humor at the psychological moment to offset threatening tears."—*Motion Picture News.*

GETS A GRIP ON THE EMOTIONS

"It gets a grip on the emotions. There is a laugh, a tear or a mystery in every foot. The plot is a real story—a story of human frailties and love—whose interest never lags and with an unusually strong climax. The cast is well chosen. Henry Walthall is at his best. Claire Windsor is a winsome heroine. Irene Rich reveals an unsuspected dramatic talent."—*Moving Picture World.*

AN EXCEPTIONALLY PLEASING DRAMA

"Large audiences at the Chicago theatre found 'One Clear Call' exceptionally pleasing entertainment. It is marked by excellent direction, much beautiful photography and good acting, the work of the principals—Henry Walthall, Milton Sills and Claire Windsor—being on a high level. Undoubtedly much of the credit for the fine balance given the film is due John M. Stahl, the director, who has shown good judgment in working up to the climax, and by introducing a mystery element succeeds in sustaining the interest in the main characters."—*Exhibitor's Herald.*

Louis B. Mayer presents

The John M. Stahl Production "ONE CLEAR CALL"

From the book by Frances Nimmo Greene; scenario by Bess Meredith; directed by John M. Stahl.

A First National Attraction

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

JULY 22
1922

The Time to Talk

THE competitive rush for the printing of news in the moving picture field is quite understandable to any one who has for a long time been associated with the publication business. It is a rule, born of custom among newspapers, that events should be told about so soon as they transpire, and that notice of the likelihood of events coming to pass should also be put into print at the earliest possible time.

This is a custom or a practice which is a development in the news field and is based upon experience. In the moving picture trade press it is sometimes wise for the good and solely for the good of the entire industry that premature publication be avoided.

A striking case in point occurred last week in Jefferson City, Mo., where the constitutional convention, which is drawing up a new constitution for the State, was in session. A matter of the utmost importance to the moving picture industry was the urging upon the convention a clause which guarantees, constitutionally, the freedom of the screen and places it where it rightly belongs, on a parity with the freedom of the press, the freedom of the pulpit and the public platform.

The interests of Missouri invited Mr. Charles C. Pettijohn to address the committee which had the matter in charge, and along with Martin J. Quigley he attended and addressed the gathering. As a result there is every likelihood of this clause being included in the new constitution proposed for the State of Missouri, and an example will thus be set for the entire country, which is a valuable precedent for the entire Nation.

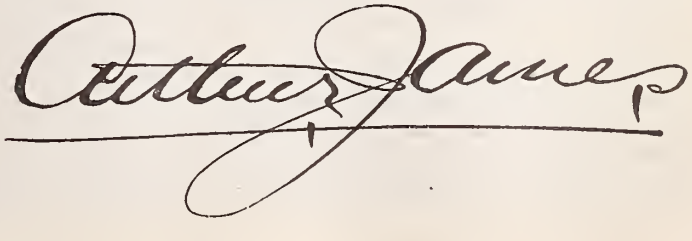
Mr. Pettijohn met all the objectors in frank and open discussion and under circumstances which a preliminary ballyhoo would have made difficult.

The trade press were advised of this situation and they withheld their comments until after the work had been done.

We indicate this case as one tending to serve as an example for all in the industry not to openly discuss matters affecting our business until the appropriate time has arrived. In this way we can be of material assistance to our business and make the work of our representatives, both of exhibitor organizations and of producer-distributor organizations, more certain of success. It is not a question of maintaining an improper silence but rather of not speaking out of turn and thereby handicapping important efforts that are going forward for the benefit of all.

We congratulate the prime movers on the apparent success of the presentation of the screen's side of the argument, and in so doing felicitate also the trade publications on their clear understanding of the needs of the case.

This is added evidence of the working out of the spirit of real co-operation.



Pettijohn and Quigley Are Convincing in Plea for Free Screen in Missouri

JEFFERSON CITY, MO.—Led by Charles C. Pettijohn, of New York, personal representative of Will H. Hays, the moving picture interests of Missouri on July 7 pleaded with the preamble committee of the Missouri Constitutional Convention to extend to the screen the same protection that is afforded a free press in the state.

Pettijohn's earnest appeal for this American principle was ably backed up by a strong plea from Martin J. Quigley, editor of the Exhibitors Herald, Chicago, who attended at the special invitation of the state exhibitor organization.

The days of the vampire and low moral tone film have passed, Pettijohn told the committee, and the industry is solving that problem and is better able to meet the situation than any outside influence. He pointed out that censorship could but fail because it would be impossible to produce films and meet the eccentricities of the members of many different boards of censors.

Asks Specific Statement

He asked that censorship be removed so far as it is within the power of the Missouri Constitutional Convention to remove it. Several members of the committee expressed the belief that the present constitution was ample to protect the freedom of the screen and that the same safeguards prevailed as save the press from intolerance. But Pettijohn said he thought it should be specifically set forth in the new constitution.

Quigley declared that the industry is one of the three agencies of thought transmission—speech, the press and the screen—and that all of them should be placed on the same footing before the law. He pointed out that there is ample recourse in law to punish any man who might abuse the privilege extended, as there are libel and similar laws to punish those who abuse the freedom of the press and of free speech.

The Change Sought

The change in the law sought is as follows:

"That no law shall be passed impairing the freedom of speech; that every person shall be free to say, write or publish either by written or printed word, or by pictures, in motion or otherwise, on any subject whatsoever, being responsible for all abuse of that liberty; and that in all suits and prosecutions for libel the truth thereof may be given in evidence, and the jury under the direction of the court, shall determine the law and the facts."

Missouri is the first state in which the moving picture interests have made this determined stand for the freedom that should belong to them. Pettijohn explained this to the committee, saying that Missouri is the first state to hold a constitutional convention since the moving picture industry organized.

The International Reform Bureau, the Lord's Day Alliance and similar Blue Law organizations have been bitterly opposed to the bill, which was introduced by A. A. Spear of Jefferson City, a delegate to the convention. Great pressure is being brought to bear by the reformers to prevent a favorable report on the measure.

The attendance at Friday's hearing was so great the committee had to transfer it to the State Public Service Chambers. Many members of the committee indicated they favor the amendment.

They're Still Working

The signing of the standard contract by Will H. Hays and the various exhibitor groups co-operating with him in its development is still awaited. It was thought that this would be announced this week, but latest reports show the men still working to make it the most equitable document ever drawn up in the industry. Perfect harmony marks the discussion, both producers and exhibitors maintain.

Mr. Hays has had an extremely busy week. In addition to the conferences on the contract he has discussed many other matters of vital importance to the industry. One conference was with the representatives of the civic organizations whose co-operation has been obtained, over the appointment of a permanent committee of between nineteen to twenty-two members.

The General is reported to sympathize with the woman supposed to have said: "Man's work is from sun to sun, but woman's work is never done."

Fine Opportunity for American Pictures in the Karachi District

Inquiries from American producers and distributors have resulted in an investigation by the Department of Commerce into the extent of the market for American films in the Karachi Consular District, comprising the provinces of Sind, Rajputana, Punjab, North West Frontier Province and the Baluchistan Agency, with a combined population of approximately 50,000,000.

American pictures are generally exhibited in the district and enjoy a peerless popularity. In the better theatres of the larger cities the types and character of pictures preferred by the European and educated classes of the native population are dramas, pictorial translations of well-known fiction and plays, educational films, especially scenics, and artistic comedies. Serial and detective productions are generally popular with the uneducated classes in the smaller theatres.

An indication of the critical appreciation of Indian audiences for American pictures is shown by the fact that American stars most popular in the United States are also popular there, the consul reports.

There are only twenty picture theatres in these cities at present, an indication of the huge potentiality of the market. The capacities of these theatres range from 800 for the larger to 550 for the smaller houses.

Petition Persuades Crandall to Rebuild on Site of Collapse

A new theatre will be erected by Harry M. Crandall on the site of the Knickerbocker Theatre, Washington, D. C., the roof of which collapsed on January 28 last, causing the death of approximately 100 persons. Announcement has been made that the new house will be named the Ambassador and will be opened not later than Thanksgiving.

Construction of the theatre is undertaken as a result of a petition signed by 1,500 persons living in the vicinity of the Knickerbocker asking that the house be rebuilt. Mr. Crandall made no move toward rebuilding until he was assured of favorable sentiment in the neighborhood.

A petition bearing 253 names, and thirty-one letters from persons opposed to another picture theatre on the Knickerbocker site have been received by Mr. Crandall, but there have also come in, he states, 400 letters in favor of rebuilding, and the petition with 1,500 names.

Plans for the new theatre are being drawn by Thomas E. Lamb, of New York, and the work of clearing away the old structure will begin immediately.

Goldman and Skouras to Confer with Musicians

William Goldman, managing director of the Missouri Theatre, St. Louis, and Spyros Skouras, president of Skouras Brothers' Enterprises, have been appointed a special committee to confer with Business Manager Gecks of the Musicians' Mutual Benefit Association relative to a new wage scale and working agreement for musicians in the local picture houses.

The theatres have been without music since April 30, when the old contract expired. Previously the theatres had asked that wages be reduced approximately 30 per cent. and that a more liberal working code be submitted by the musicians.

Text of Decision Against News Reels; Justices See Difference from Papers

Hinman's Document Indicts "Show Business" by Saying its Members "Are None too Likely to Confine their Productions to the Things that Are Just, Pure and of Good Report"

WITH all judges concurring, the Appellate Division of the Supreme Court of New York State, third department, has handed down a decision which sustains the New York State Motion Picture Commission in its demand that all motion picture news weeklies be submitted the commission for censorship before release and that the commission was within its legal rights in demanding a license fee. The decision was handed down in Albany and briefly announced last week.

The decision came as the result of a test case instituted by Pathe Exchange, Inc., of New York City, and which was finally argued before the Appellate Division at Albany last May. At that time Frederic Coudert, representing Pathe, Inc., declared that in demanding a censorship of news weeklies and subjecting the company to incidental delays the commission was overstepping its authority and, in fact, violating constitutional privileges which should be enjoyed by the company in the conduct of its business.

Accompanying the decision by the Appellate Division was an opinion written by Justice Harold J. Hinman, in which the legal viewpoint of the higher court was clearly shown in distinguishing between the ordinary newspaper and the news reel as the purveyor of news to the general public.

In his opinion, Judge Hinman further declared that there was more need of censorship in the motion picture than in the newspaper because of the fact that children could more easily comprehend evil when depicted upon the screen than through the medium of the newspaper.

Aaron V. S. Cochrane was the presiding justice; Henry T. Kellogg, Michael H. Kiley, Charles C. Van Kirk, Harold J. Hinman, the associate judges. The decision, in part, follows:

The Decision

Section 5 of chapter 715 of the laws of 1921 contains the limits of the power and authority of such commission so far as material here and reads as follows. "The commission shall cause to be promptly examined every motion picture film submitted to it as herein required, and, unless such film or a part thereof, is obscene, indecent, immoral, inhuman, sacrilegious or is of such a character that its exhibition would tend to corrupt morals or incite to crime, shall issue a license therefor."

The pictures to which the provisions of section 5 are applicable are those which come under the provisions of section 12 of said act, which reads as follows: "It shall be unlawful to exhibit, or to sell, lease or lend for exhibition at any public place of amusement for pay, or in connection with any business in the State of New York, any motion picture film or reel unless there is at the time in full force and effect a valid license or permit therefor of the Motion Picture Commission of the State of New York."

The plaintiff claims that chapter 715 of the laws of 1921 violates the constitutional guarantee of freedom of the press in that it lays a previous restraint upon the publishing of "Current Events" films and that the statute denies the plaintiff the equal protection of the laws, and deprives plaintiff of property without due process of law in violation of the Constitution of the United States.

Plaintiff's Argument

The argument of the plaintiff as summarized in the brief of its counsel is as follows:

"1—There is no doubt that a motion picture news reel containing photographs of actual events of public interest with explanatory reading matter is in principle the same as an ordinary newspaper. No logical or reasonable distinction can be made between the two media of expression. The fact that in the one case paper and ink are employed and in the other case that the celluloid ribbon is utilized, should not afford any basis for distinguishing between the two methods of conveying facts or ideas.

"2—It would be inadmissible to hold that freedom of speech and of the press is confined exclusively to the spoken and written word, for this would give no meaning to the word 'Publish' which is found in section 8, article 1, in the Constitution of the State of New York. The circumstance that matters of news interest are conveyed to the public through the instrumentality of writing and pictures is immaterial. It is the news that is privileged, not the method of its publication.

"3—It is a well known historical fact that the use of writings is nothing more nor less than the development of the old picture writing which is described and illustrated in practically all elementary textbooks on ancient history. It would be as logical to exclude motor driven vehicles and steamships from the operation of the 'Commerce' clause in the federal constitution simply because the fathers of this country were accustomed to transport their merchandise by means of horse drawn wagons and sailing vessels.

As to Newspapers

"4—It is indisputable that the publishers of newspapers can not lawfully be compelled to submit their news items to censorship before releasing said news items to the public.

"5—If the publishers of newspapers or news reels present matter which is unfit for public consumption, the Legislature has the power to, and should punish the offending newspapers or news reels as the case may be.

"6—The State of New York cannot lawfully discriminate between different classes of newspapers or between different physical methods of publishing sentiments or news. To subject certain types of newspapers or certain methods of publication to restrictions, from which other kinds are exempt, violates the fourteenth amendment to the Constitution of the United States by denying the equal protection of the laws. There is no difference so far as constitutional law is concerned between a current event film and a newspaper and chapter 715 of the laws of 1921, as applied to news films accordingly violates the fourteenth amendment.

"7—The motion picture censorship law forbids the plaintiff to publish its news items without first obtaining a license and paying a license fee therefor. The law thus deprives the plaintiff of the right to sell its news items while they still retain their element of freshness, which constitutes their commercial value, and, therefore takes the property of the plaintiff without due process of law in violation of the federal constitution as well as the constitution of the state."

"Section 8 of article 1 of the New York Constitution, reads, in part, as follows: "Every citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press."

Hinman's Construction

If this act constitutes a valid exercise of the police power for the preservation of the morals or welfare of the community, it does not operate to deprive the plaintiff of property without due process of law. Unless the bi-weekly motion picture news reel is in the same legal category as a newspaper, and the liberty of the press would protect newspapers from such restraint as is here sought to be exercised, there would be no denial of the equal protection of the laws. The main question before us, therefore, is whether the bi-weekly motion picture news reel is in the same legal category as a newspaper, and whether the restraint caused by this act is of such a character as to be a violation of that provision of our State constitution relating to the liberty of the press

To determine whether these two are in the same legal category, we must inquire whether they are in the same practical category; whether there is a proper and justifiable distinction between them, considering the character, extent and purpose of the law; whether there is such a difference in the situation and circumstances of the two as suggest the necessity or propriety of the distinction made; whether the character of business of the one lies at the root of the evil aimed at, as distinguished from the business of the other, in short whether this moving picture business in that phase of it which is sought to be restrained by this legislation is a part of the press of the country or an organ of public opinion within the meaning of section 8 of article 1 of our state constitution.

Any substantial difference between particular businesses may serve as a reasonable basis for a classification. Children are peculiarly entitled to legislative protection as a class and legislation aimed at their protection does not fall under the constitutional

(*Continued on following page*)

Levenson Is Guest at Luncheon of A. M. P. A.

Joseph Levenson, of the New York State Censorship Board, appeared before the Associated Motion Picture Advertisers at their weekly luncheon (Thursday, July 6) to explain just what the Censorship Board expected in the way of handling motion picture advertising. At the conclusion of his talk he said he would be glad to answer questions, and a regular old-time "heckling" resulted. The discussion veered around to censorship in general which, Mr. Levenson maintained, was bound to continue "for scientific reasons." He did not explain what he meant by the latter expression.

"I want you advertising men to understand that I come here as your friend," said Mr. Levenson. "A section of the censorship law provides that the censors shall have the right to pass on motion picture advertising. Now, if you will bring your drawings to me before they are turned over to the lithographer you will greatly simplify matters."

Mr. Levenson repeated the statement he made before the Buffalo Rotary Club, that more than half the population of America is below normal intelligence and said he has statistics to back it up. He concluded by telling the A. M. P. A. that he wanted co-operation, not antagonism.

Paul Gulick introduced Malcolm S. Boylan, of the Western A. M. P. A., who extended greetings from that organization and outlined a plan for co-operation between the two associations.

Gold Watch Is Presented to Willard C. Patterson

Willard C. Patterson of Atlanta, representing the Sig Samuels' interests, received a pleasant surprise on a recent business trip to New York. He was one of the prize winners in the exploitation contest of First National and entitled to a trip to Los Angeles with the other "$1-a-Week-Men," but as imperative business kept him at home he suggested that another exhibitor be sent in his place.

Deciding that such a spirit should not go unrewarded, officials of First National presented Mr. Patterson with a gold watch, suitably inscribed. Those who took part in the presentation were Robert Leiber, H. O. Schwalbe, Tom Boland, William Morgan, C. L. Yeardsley, Floyd Brockwell and Earl Hudson. A luncheon at the Hotel Chatham followed the presentation.

Decision Against Pathe

(*Continued from preceding page*)

prohibition of unfair discrimination. Consideration may also be had of the matter of sex in determining a question of the public morals or welfare.

We cannot say that the moving picture is not a medium of thought, but it is clearly something more than a newspaper, periodical or book and clearly distinguishable in character. It is a spectacle or a show rather than a medium of opinion and the latter quality is a mere incident to the former quality. It creates and purveys a mental atmosphere which is absorbed by the viewer without conscious mental effort. It requires neither literacy nor interpreter to understand it. Those who witness the spectacle are taken out of bondage to the letter and the spoken word. The author and the speaker are replaced by the actor of the show and of the spectacle.

Our public libraries are filled with books not commonly read because the author has not caught the attention of the public, without which the book becomes a dead letter. Our public libraries are filled with books which without the necessary literacy stand uninterpreted and equally dead in the field of thought as an organ of opinion. The newspaper offers no particular attraction to the child, and much that is contained in it that might be harmful to the child is not understood by it for lack of literacy or imagination.

But the moving picture attracts the attention so lacking with books, or even newspapers, particularly so far as children and the illiterate are concerned, and carries its own interpretation. It needs no other illumination than the bright light behind the film, which moves so rapidly that it reproduces the life of the world as it in fact exists, and as it is portrayed in fiction, the evil as well as the good. Its value as an educator for good is only equalled by its danger as an instructor in evil.

"He who runs may read" the thought purveyance of the moving picture. The child soon becomes sophisticated as he attends the school of experience where current events may be revealed in all their nakedness, where the pictorial drama may illustrate the experiences of mankind, the good and the bad, where character may be shaped most readily the one way or the other, according to the sentiment conveyed. The actors in the picture become in fact the associates of the child as effectually as though they were their living and breathing companions, so realistic is the picture, so perfectly photographic of real life. Nothing is left to the imagination as with the printed page. The picture creates its own atmosphere so vividly, so attractively that even the child and the illiterate adult may see and learn.

All of this argues, of course, for the proposition that the motion picture is a medium of thought, but it argues for more. All such argument has been presented to the United States Supreme Court in relation to the motion picture performance generally, but that court said that freedom of speech and of the press was not violated.

"The judicial sense supporting the common sense of the country is against the contention." (Mutual Film Corporation v. Ohio Industrial Comm., 236 U. S. 230). Expression of thought does not characterize its essential quality. Its characteristic feature is that it is a "spectacle" and it is because it is a spectacle or a show that spectators are attracted to see with their eyes the thing already published in the press. The purveyance of thought and instruction is just as incidental to the "show," in principle, as it is with the circus or any theatrical performance.

It is the fact that it is in each case the performance of an actor which characterizes the thing done, and that "acting" is the essential quality of the business. Moreover, it is not the news that is the essential thing privileged by the Constitution. It is freedom of expression of thought, involving conscious mental effort, not mere action. It is the right to "publish" one's "sentiments" on all subjects to which the Constitution expressly refers.

"Sentiments," according to Webster, mean "a decision of the mind formed by deliberation or reason; thought; opinion; notion; judgment; as, to express one's sentiments on a subject." If the motion picture business generally is not a part of the press of the country, as the Supreme Court has concededly said, it seems to be a reversal of proper emphasis to lay particular stress upon the news feature of the press, which seems to us to be at most an incident to the thing privileged by the Constitution.

The "show" business is clearly different from the newspaper business and those who engage in the show business are none too likely to confine their productions to the things that are just, pure and of good report, but in order to continue to attract patrons, many would cast discretion and self control to the winds, without restraint, social or moral. There are those who would give unrestrained rein to passion.

If a thing be true and real they would reveal it in its utter nakedness. They appreciate the business advantage of depicting the evil and voluptuous thing with the poisonous charm. Certainly there are some things which are happening in actual life today which should not have pictorial representation in such places of public amusement as are regulated by this legislation, places where the audiences are not confined to men alone, or to women alone, and where children are particularly attracted.

This state and other states have considered it necessary in the interest of public morals and welfare to supervise the moving pictures which are displayed in such places of business. The effect of the act which we have under consideration is to simply prohibit the use of any uncensored films "in any public place of amusement for pay or in connection with any business in the State of New York," and this is done by providing a penalty against those who engage in that particular business, either by exhibiting such uncensored films or by selling, leasing or lending for such exhibition.

The statute does not prohibit the making or selling of films, but regulates only the use of the thing in a certain way. The state simply says that if a person desires to make a particular use in business of such films, it must be subjected to censorship first, in a manner and for a purpose justified under the police power. The state does not say that the films cannot be produced and sold. The act of the state simply results in justifiably destroying one of the markets for their sale unless the act is complied with. It is the show or spectacle which is aimed at by the statute and such a show or spectacle is certainly not an essential incident to the conduct of the press.

We do not think that the bi-weekly motion picture news reel, so far as it becomes a part of such show or spectacle in such a public place of amusement is a part of the press of the country. It is therefore subject to the regulation of the act in question. (See People ex rel Doyle v. Atwell, 232, N. Y. 96).

A similar statute in Ohio under a state constitutional provision, identical with that of our state, has been approved by the United States Supreme Court in Mutual Film Corporation v. Ohio Industrial Comm. 236 U. S. 230. (Also Mutual Film Co. v. Industrial Comm. of Ohio. 236 U. S. 247; Mutual Film Corporation of Missouri v. Hodges, 236 U. S. 248). Counsel for the plaintiff urges that these decisions are not decisive of this case, in view of the fact the Supreme Court was dealing with the moving picture business as a whole without particular regard to "Current Events" films.

We think that the opinions of that court as expressed in those cases indicate a more comprehensive determination, reaching the question raised here. If, however, the question has not been decided under such authority, we think that upon principle, the plaintiff cannot succeed and that judgment should be entered herein in favor the defendant without costs.

POLICY ANNOUNCEMENT SEASON 1922-1923

FOX FILM CORPORATION

FOX NEWS

THE ALL-AMERICAN PICTORIAL RECORD

Flight over Mt. Vesuvius

Morvich wins the Kentucky Derby

It is with great pride that Fox Film Corporation calls attention to

FOX NEWS

recognized, and justly so, as

"MIGHTIEST OF ALL"

WE advise every first-class motion picture showman to insure the best news reel service by signing a contract for the season 1922-23, thereby securing a bona-fide franchise.

FOX NEWS, which gave the public the thrilling and death-defying flight over Mt. Vesuvius, the election and coronation of Pope Pius XI. at Rome, the beat on the wedding of Princess Mary in London, and which thoroughly covered every event of international and national importance during the season just ended, is better equipped to render superior service next year. We will present only live news events. Propaganda advertising will be thrown in the scrap heap.

Having a larger staff of cameramen stationed all over the world than all the other news reels put together, FOX NEWS is prepared to give unprecedented service to the exhibitor and to the public it serves. The staff of editors, title writers and cutters is the largest engaged in news reel production and the mammoth Fox laboratory can turn out the finished product more quickly than any other.

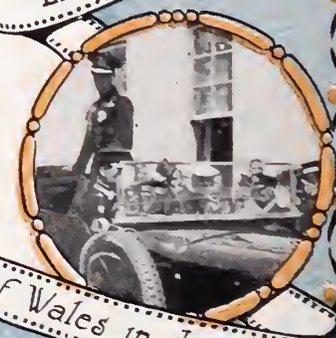
President Harding

Pope Pius XI

Mt. Popocatepetl from the Air

Lincoln Memorial

John D. Rockefeller



Prince of Wales in Japan

Destined to be more famous on the screen than it has been on the stage.

Monte Cristo

This is a superb presentation by
WILLIAM FOX
of Alexandre Dumas' world renowned novel and drama of the same name.

Directed by EMMETT J. FLYNN

Acclaimed as a supreme screen achievement by leading critics during its

11 weeks run at Tremont Temple, Boston

5 weeks at Mission Theatre, Los Angeles

"A mighty avalanche of dramatic action".
— *Boston American*

"A gigantic spectacle with thrilling events and episodes". — *Boston Globe*

"Dumas himself would have been delighted".
—*Los Angeles Times*

"Convincing realism, and in all its beauty and dramatic force".
—*Los Angeles Examiner*

There is magic in its very name. A title with a tradition for box-office success.

A FOOL THERE WAS

Based on Porter Emerson Browne's stage success of the same name
Inspired by RUDYARD KIPLING'S poem "The Vampire"
Staged by EMMETT J. FLYNN
Scenario by Bernard McConville

A modern down-to-the-minute screen drama produced at the Fox Studios in California in 1922.

The last word in drama. A cast of power and distinction — Estelle Taylor as the Vampire; Lewis Stone as the Fool; Irene Rich as the Wife; Marjorie Daw as the young Sister; Mahlon Hamilton as the Friend; Wallace MacDonald as the "young Fool"; William V. Mong as the Butler; Harry Lonsdale as the Secretary; Muriel Dana as the Fool's little Girl.

A fool there was and he made his prayer
(Even as you and I)
To a rag and a bone and a hank of hair;
We called her the woman who did not care,
But the fool he called her his lady fair
(Even as you and I)

MARY CARR SCORES AGAIN!

Silver Wings

Pronounced a success from every angle during a season's run on Broadway at the
APOLLO THEATRE, NEW YORK

Replete with
Thrills, Laughter, Entertainment

"Hats off to William Fox! The cleanest, finest picture ever seen."—*Philadelphia Public Ledger*

"The kind of picture you want to write home about."—*New York World*

"Mary Carr is charming!"
—*New York Tribune*

"An eloquent film. Never failing in interest."
—*New York Telegram*

Directed by JACK FORD
and EDWIN CAREWE

In every man's heart is a question mark.

MY FRIEND THE DEVIL

Based on George Ohnet's novel, "Doctor Rameau"

By arrangement with the Societe des Arteurs et Compositeurs Dramatique of France

Directed by HARRY MILLARDE, who made "Over the Hill"

Staged at the Fox Studios, New York

Audiences sit spellbound through the unfolding of this story of a man who did not Believe!

My Friend the Devil is a big picture. It will prove sensational in popularity, big in box-office-takings, tremendous in demand.

An entertainment that will live long in the picture theatres of America.

The FAST MAIL

Based on LINCOLN J. CARTER'S famous stage play of the same name

Directed by BERNARD J. DURNING

THE greatest thriller the screen has ever known. This is a heavy claim, but this screen version of Lincoln J. Carter's famous old stage melodrama has been pronounced by eminent showmen as "perfect—nothing lacking, nothing overdone".

The Fast Mail is a melodrama, unblushing and unashamed. It is action, action, action from the moment the sensational Dixieland Steeplechase begins until the last scene flickers from the screen.

Race horse spills, steamboat explosion, desperate races by car, in train and on horse, life and death struggles in the water, fights, fire rescues by the human chain, leaps into the fire net, desperate chances and deeds of daring —but never the cheap, tawdry action of the serial – "nothing overdrawn".

A high class American melodrama for every first class motion picture theatre.

Destined to linger forever in the minds and hearts of those who see it.

A LITTLE CHILD SHALL LEAD THEM

Directed by J. SEARLE DAWLEY

This is not only a play which tugs at the human heart, it is a play of human hearts.

Perhaps the finest screen drama yet presented by the house of Fox. A LITTLE CHILD SHALL LEAD THEM is certain to win the plaudits and golden opinions and the popular attendance of theatregoers the country over.

Do you love children? Do you love pleasure?
Do you love dogs? Do you love luxury?

This play is a dramatic masterpiece

An international masterpiece—an international success.

NERO

Story by Charles Sarver and Virginia Tracy
Staged in Rome, Italy, by J. GORDON EDWARDS

WILLIAM FOX sent an American producing company headed by J. Gordon Edwards and a corps of assistants to Italy to create Nero. At the end of a year the director sent back the greatest spectacle-drama the screen has ever known. Acclaimed upon its presentation at the Lyric Theatre, New York City (now in its eighth week, and still going strong), as no picture or play has ever before been acclaimed by press and public.

"Acme of the spectacular in motion pictures. Be sure to see 'Nero' ".
—*New York Evening World*

"The superlative in spectacles".
—*New York Telegraph*

"Breath-taking beauty. The climax of motion picture progress".
—*New York Sun*

"The biggest and most spectacular picture for the coming season".
—*Film Daily*

"A spectacle such as has not been previously seen on the silvered mirror".
—*N.Y. Evening Telegram*

"Mammoth, colossal, big, tremendous, huge, enormous and any other synonym you can think of. Then multiply by two".—
New York American

Directed by CHARLES J. BRABIN

ONCE again we are privileged to peek from behind the curtain that veils the mystery of the world's greatest city and peep behind the closed doors, through the barred windows and under the outspread mile upon mile of roofs.

We meet life in New York face to face, stark, undisguised.

The lure that is New York will speak again from your theatre lobby and report again at your box-office.

The successor to
"While New York Sleeps"

IN addition to the eight productions announced in the foregoing pages, Fox Film Corporation will release during the season 1922-1923, Six more special super attractions now made or in process of completion. Included will be ~

THE SHEPHERD KING

by Wright Lorimer
Staged by J. GORDON EDWARDS
in Egypt and Palestine

THE TOWN THAT FORGOT GOD

Written by the anonymous Mr. X.
whose identity remains unrevealed
Directed by HARRY MILLARDE
who staged "Over the Hill"

IF WINTER COMES

The William Fox Screen Presentation
of the A.S.M. Hutchinson story of the same name
The biggest-selling novel since the printing press was invented
Produced in England
with a cast of players of recognized excellence
Directed by HARRY MILLARDE

and

THREE OTHER PRODUCTIONS
Titles to be announced

Fox Film Corporation will duly inform the trade of the dates on which these attractions will be available

For the season 1922-1923 WILLIAM FOX will present stories of proven drawing power in photoplay attractions of highest order

William Farnum

will be seen in those roles of out door and Western character which have established his great popularity on screen and stage. His first picture in the new season is Moonshine Valley by Mary Murillo, directed by Herbert Brenon.

John Gilbert

Firmly established by his performances in Shame, Monte Cristo, and Arabian Love, John Gilbert's popularity is increasing with each new production. Honor First, the screen version of George Gibbs' romantic success, The Splendid Outcast, directed by Jerome Storm, is his first picture in the new season; following this comes In Calvert's Valley by Margaret Prescott Montague, directed by Jack Dillon.

Shirley Mason

The clean, wholesome style of this star's stories, the dainty, charming type of her personality have won friends everywhere. Better equipped than ever before, she appears, during the new season, in a series of stories beginning with The New Teacher, scenario by Dorothy Yost, directed by Joseph Franz.

Charles Jones

No star has more quickly forged to the front than the nationally popular Charles Jones—always to be depended upon for satisfying performance in pictures of appealing type. Next season we see him first in West of Chicago by Charles Selzer, directed by Reeves Eason.

William Russell

The first of a series of attractive stories in which this popular star will appear during the new season is The Crusader by Alan Sullivan, directed by Howard Mitchell. This will be followed by Mixed Faces, by Roy Norton, directed by Rowland V. Lee.

Tom Mix

The number of Tom Mix admirers increases day by day. His first story in the new season is Romance Land, by Kenneth Perkins, directed by Edward Sedgwick; followed by Just Tony, the story of a horse, based on Max Brand's popular novel Alcatraz.

Dustin Farnum

Years of brilliant acting on the stage and screen have brought "Dusty" Farnum a following of his own. This well-liked star appears first next season, in Edward J. LeSaint's story Oathbound, directed by Bernard J. Durning; and following this in a number of Richard Harding Davis' popular stories.

LUPINO LANE

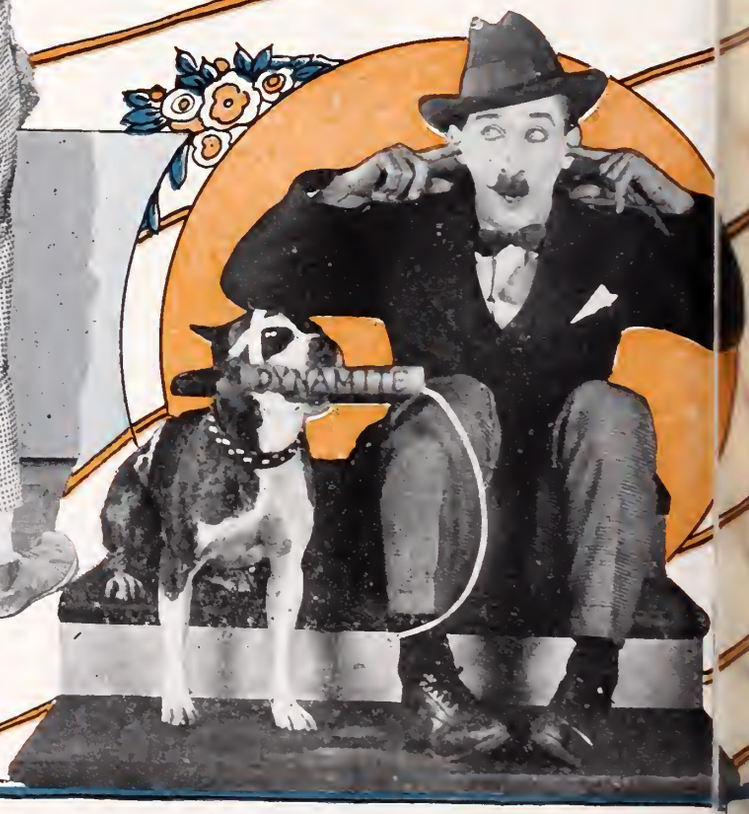
COMEDIES

A new star in the comedy firmament is this favorite comedian of Great Britain and the continent. Lupino Lane will come as a revelation to motion picture audiences. The first of his splendid comedies is THE REPORTER, directed by Jack Blystone.

AL ST. JOHN

COMEDIES

This funny fellow has a place in the hearts of millions of fans because of his unfailing drollery. Al St. John Comedies are greatly in demand and therefore a new series, better than ever, has been planned. The first of these is ALL WET.



CLYDE COOK

COMEDIES

Picture theatres the world over resound to laughter created by this eccentric comedian. Clyde Cook's antics give the world a stitch in its side. His new pictures will add to the general merriment. The first is a laugh in two reels entitled THE ESKIMO, directed by Slim Summerville.

FOX

THE HOUSE of SHORT SUBJECTS

Never has short entertainment for the program been given greater consideration than in the Fox output for the season 1922-1923

Never has such an array of excellence been presented in shorter subjects.

WILLIAM FOX

SUNSHINE COMEDIES

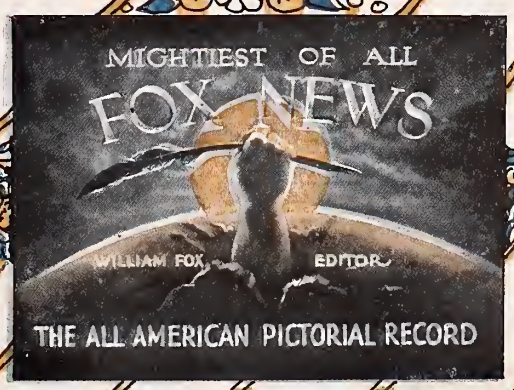
Released every other week

JANE & KATHERINE LEE COMEDIES

Here are the two "Baby Grands" back in a series of two-reel comedies that will endear them more than ever in the hearts of their followers. A Pair of Aces, and Kids and Skids are the first of their laughable comedies.

MUTT & JEFF

The finest Mutt & Jeff Cartoons ever seen, for the new season! These inimitable funmakers have enjoyed a vacation during the Summer and are now full of pep. Mutt & Jeff pictures will be released every other week.



(See Page 2)

RECAPITULATION

FOX FILM CORPORATION *BRANCHES* UNITED STATES & CANADA

William Fox will present in the season 1922-1923 for exhibition throughout the world the following productions:

14 SPECIAL SUPER-FEATURES

Dramas

WILLIAM FARNUM Series
TOM MIX Series
JOHN GILBERT Series
CHARLES JONES Series
DUSTIN FARNUM Series
SHIRLEY MASON Series
WILLIAM RUSSELL Series

Short Subjects

LUPINO LANE Comedies
CLYDE COOK Comedies
AL ST. JOHN Comedies
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FOX NEWS, Twice Weekly
MUTT & JEFF Cartoons

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Mack Sennett's Short Comedy
with Billy Bevan and Mildred June
First National

Shirley Mason
in
"LIGHTS OF THE DESERT"
a William Fox Picture

Owen Moore and Marjorie Daw in
"LOVE IS AN AWFUL THING"

Selznick Picture

Viola Dana
in
"THE $5 BABY"
a Metro Picture

World Markets for American Pictures Show Definitely Strong Improvement

WITH its so-called faults, the American motion picture continues to rule the world and its dominance is growing steadily firmer. This and other interesting facts are revealed in a world survey made by Associated First National Pictures, Inc.

Through its special agents in England, Continental countries, the Orient, Near East, Australia and Latin-America, First National conducted one of the most searching inquiries into the film market affairs abroad that has been made since the war. Among the highlights of its findings are:

The demand for American-made screen subjects is increasing.

Payment for these is more prompt, indicating a very general improvement in the health of the world's finances insofar as the entertainment field is concerned.

Mexico has declared war on film firms handling photoplays which hold its people up to ridicule or tend to brand them as a nation of outlaws. This applies not only to the offending films themselves, but to all films handled by the distributor through whose agency they reach the public. Two large American organizations already have been boycotted under this new Obregon bid for respect of his country.

Mexican Situation Better

This Mexican ultimatum comes at a time when film conditions are improving throughout that country. Heretofore, distribution of pictures in the land of the Montezumas was more or less of a gamble, because once a film was turned over to an exhibitor, the distributor had no assurance as to when it would be returned. This particular evil is being remedied by the installation of exchanges in Mexico as part of the American exchange system, and First National will be the first, it is declared, to be so represented.

Another phase of the film business in Mexico has been that of piracy. Pictures stolen in this country, or even in Mexico itself, could be "duped" and run in competition with the original bonafide films and nothing could be done about it. Henceforth, films will get copyright protection in Mexico, but it will be necessary for the exhibitors to copyright them in the Republic.

What is true of Mexico is virtually true of all Latin America. Conditions are becoming more regular and businesslike in Cuba and South American countries and the only place where there is any real difficulty is Jamaica, because films have to be shipped from New York and it is sometimes months before the shipper, or owner, gets them back from that island.

Cause for Optimism

As to Europe, the best reports come from England and Italy. In England, there obtains what is known as the "block booking" system, whereby pictures are booked by exhibitor organizations after a "trade" showing, but probably are not presented to the public under eighteen months. This means a long delay in realization of money collections by the American sellers of the picture. The information revealed in the survey indicates that these showings will soon be made possible in about nine or ten months, which will be a very important factor from the financial standpoint. Further, owing to increased demand for good American pictures, prices in England are improving.

The investigation in Italy shows that business dealings are becoming easier, collections much better and that more theatres are being turned over to the films; many theatres heretofore devoted to the spoken drama are being transformed into picture houses.

Germans Can't Pay

Germany, which was held to make the most threatening gesture toward the American film industry, is eager for American product. But the American distributor is not very keen about such business, owing to the fact that Germany is unable to pay for the product.

Owing to unfavorable financial conditions, Spain, which was supposed to have enriched herself during the war, is almost as bad a risk for the picture salesmen as is Germany.

France, through a determination to advance her own film industry, also joins these two as a poor business field, not that she has no money, but because France wants her people to see home-made pictures at least equal in number with importations. Thus, an American exchange booking pictures to French theatres must also handle French pictures in order to get its own product on the French screens.

Belgium Only "Fair"

Belgium, which has shown such vigorous recuperative power, ranks only fair as a field for American-made screen entertainment.

In the Scandinavian area the demand for American product is growing in Norway and Sweden; Denmark remains about at a standstill. Russia and the Balkans are impossible as immediate film markets.

India is showing probably the most encouraging signs of all the countries outside of England, in its desire for American pictures.

Australia reports business for American pictures as growing constantly better; many theatres heretofore devoted to drama and vaudeville are being turned into picture houses.

China, which is a film market only along its coast, is reported as having a fair demand for U. S. A. pictures, but even so is better than her most vigorous neighbor, Japan.

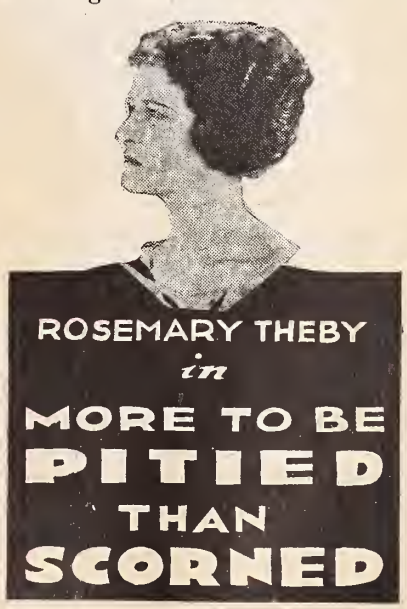
These, in general, are the conditions as they exist abroad and are regarded by film men as indicating a rising market. In some of the specific instances in the above, financial returns at the moment are much greater than at any time since 1920, which was a big year for American pictures abroad.

The astonishing thing to the layman and the exhibitor will be the knowledge that Germany, which was supposed to constitute positive menace to the Amerian industry, is actually yearning for our pictures and is only prevented from gobbling all in sight, by the fact that she cannot meet the bills of lading.

Murphy Retires As Laboratory Head

A farewell dinner was given to Edwin F. Murphy, retiring superintendent of Universal's laboratory at West Fort Lee, N. J., at Sauter's, Fairview, N. J. More than two hundred employes and executives of the plant, as well as several department heads from the home office, were on hand to wish Mr. Murphy a speedy return to health. Norman Sprowl, business manager of the laboratory, served as master-of-ceremonies and introduced the speakers.

Cleving Stolzer, Mr. Murphy's successor, has been with Universal since the inception of that company, and was formerly chief timer at the Fort Lee laboratory. He recently was chosen as one of the most popular and efficient workers at the plant who were selected to make a personal holiday trip to Universal City, Cal. His promotion is in keeping with Universal's policy of advancing to responsible positions men from its own ranks rather than seeking its personnel in competitive organizations.



Crandall Adds Educational and Public Service Department to Organization

THE progressiveness that has made the Crandall theatres in Washington, D. C., and vicinity one of the most successful exhibitor's units in the United States reasserted itself last week in the announcement by Harry M. Crandall, owner of the chain and First National regional franchise, of the expansion of his executive organization to include a Public Service and Educational Department, under the directorship of Mrs. J. J. Locher, prominent Washington club woman and for six years chairman of the Motion Picture Committee of the District of Columbia Federated Women's Clubs. The permanent establishment of the new department comes only after a year of experimentation during which Mrs. Locher has served the Crandall organization in an advisory capacity and has demonstrated the great good that can be made to result from closer contact with the public.

Mr. Crandall has always been of the belief that an exhibitor's most valuable asset are public confidence and the possession of some means of intimate personal contact with the citizenship that constitutes the theatre's patronage.

The Crandall department of Public Service and Education establishes the point of contact and the means of discussion and co-operation between the Crandall interests and the public just as Will H. Hays serves as liaison officer establishing contact among producers, exhibitors and public on a national instead of local basis.

Among the duties which will devolve upon the Public Service and Educational Department of the Crandall theatres will be the arrangement of special matinee performances for children.

An even more important undertaking will be to establish an authentic and reliable Bureau of Information for the enlightenment of the general public, churches, civic organizations and individuals seeking knowledge of some specialized branch of the industry. Pictures will be obtained for their various needs, whether for their own private exhibition or to be shown at special performances at some one of the Crandall Theatres. There will be also be a line of activity directed to the more complete Americanization of the patrons of the Crandall theatres.

Announce Appointments to Eastman's Theatre

Rochester, N. Y., is eagerly awaiting the opening of George Eastman's beautiful and costly theatre dedicated to motion pictures, and at the same time possibly the world's most unique amusement institution. The latter distinction is accorded the theatre because it is part of the University of Rochester and will be operated by that venerable seat of learning.

Mr. Eastman's gift to his home city is rapidly nearing completion after two years of structural work. The opening is scheduled for early September and Charles H. Goulding, manager, is now selecting his staff. He has named Joel D. Barker, New York architectural artist, art director. Arthur Alexander, a member of the teaching staff of the university, is musical director. Victor Wagner, former Criterion Theatre conductor in New York, is conductor. Ben H. Atwell, former director of publicity for the Shuberts, and who has functioned in that capacity in opening each of Broadway's picture palaces except the Strand, is acting in an advisory capacity. Fred T. Harris, a Rochester newspaperman, is publicity director.

Virginia Motion Picture Men Strike Keynote of Optimism at Convention

(By Special Correspondent of MOVING PICTURE WORLD)

OCEAN VIEW, VA.—The annual convention of the Motion Picture Theatre Owners of Virginia developed into one of the best conducted and busiest exhibitor gatherings held in this section. Prominent exhibitor leaders from the larger cities of the country were on hand and took an active part in the deliberations which resulted in the passage of resolutions endorsing the national organization and the national president, Sydney S. Cohen. That the Virginia exhibitors are strongly organized in one effective body was emphasized here by the manner in which the delegates conducted themselves at the busy business session.

Business in this State has been anything but what theatre owners had hoped it would be, a vast majority of the houses having been closed since early in the Spring. However, the keynote of the convention was optimism and the feeling was general that with the advent of the coming season conditions theatrically in Virginia would change for the better. The convention opened on Tuesday afternoon and was to continue through until Friday when the annual election of officers was scheduled to be held.

Among the resolutions adopted at the convention were those protesting against the music tax, urging exhibitors of the country in general to cooperate with each, endorsement of the "confidence" policy of Will Hays, expression of confidence in the policies of the M. P. T. O. A. and Sydney S. Cohen, endorsement of the Public Service Bureau of the national association, presided over by M. J. O'Toole, and opposition to the Hoy system. In view of the conference now being held in New York between the M. P. T. O. A. officials and Will Hays and others of the M. P. D. A., Inc., no action was taken on the rentals proposition. The belief here is that some sort of mutually beneficial working plan will result from this conference.

That all conventions of the Virginia exhibitor will in the future be held at some resort such as Ocean View, was accepted generally as a fact, for more business was transacted at this convention than any other two held in the past. The delegates were prompt in their attendance at the business session. A better understanding, too, was created among exhibitors, who were addressed by prominent theatre owners, state and national officials, who attended both the opening session and banquet.

The outstanding social feature of the convention was the moving picture ball at which an aggregation of popular screen and stage stars personally appeared. In charge of this army of beauty and talent was Nils Grantlund, publicity and exploitation director of Loew, Inc. Mr. Grantland, together with Marcus Loew, arrived in Norfolk on Bord an Old Dominion liner from New York on Tuesday afternoon, making connections at that city with a train that brought them here.

The stars were given a royal reception. Mr. Loew, who personally solicited the stars for the convention, was given the thanks of the organization. This act of appreciation was also accorded Mr. Grantlund and the stars, who not only added merriment to the occasion, but performed their best. A feature of the movie ball was the presentation of "The M. P. T. O. of Virginia Follies" in which the stars were the principal actors and actresses. The piece was an ad. lib. affair conceived by Mr. Grantlund, with every star doing his or her bit to the great amusement of the hundreds of colonists and exhibitors who literally packed the hall to have a peep at those who contribute so materially toward fattening their box office receipts.

Messrs. Loew and Grantlund and the stars were to leave Friday afternoon by special train to New York.

Laemmle Promotes Blofsom

Albert B. Blofsom has been called to Europe by Carl Laemmle, president of Universal to take the position of head sales manager for France and Belgium, officials of that company announce. Although Blofsom has been connected with Universal for but two years, his work as feature sales manager of the Philadelphia exchange has been of such excellence as to merit his promotion.

French Import Tax Proves a Boomerang; Mountan Discusses Foreign Conditions

By ROGER FERRI

THE 20 per cent. ad valorem tax imposed by the French Government on foreign pictures has worked such a detriment to the film industry in that country that the laboratory men there have organized a concerted movement to bring about its repeal. This interesting statement was made this week by David J. Mountan, in charge of the foreign department of Arrow Film Corporation, in the course of a chat with the writer this week.

This statement Mr. Mountan, who is one of the best informed men in the business on the export and import end of the international film market, made following interviews he has had with representatives from the various foreign countries who frequently congregate in his offices on their regular trips to this country. Mr. Mountan's survey and observations on the international market are so interesting that rather than attempt to present in summary fashion, we will embody them in the following statement coming direct from him:

Need Foreign Films

"I think we should have more foreign productions shown in this country. We furnish virtually 90 per cent. of the world's output of pictures and are receiving but less than 2 per cent. from the other side. However, the situation that has developed during the past few years probably will answer many of the questions before American film men today. There is no doubt that with the cessation of hostilities the distribution of American pictures abroad has decreased owing to increased production activity there. In going over the situation I find that the countries rank in the following order insofar as production is concerned: Germany, England, Scandinavia, France, Italy and Czecko-Slovakia.

"England, our nearest and best foreign market, had refused to show German pictures. Shortly we will see the exploitation of German pictures in the United Kingdom. They probably will take only the big and unusual German pictures and not the mediocre films. The British film industry, after a cessation of buying between October, 1921, and March, 1922, due to the uncertainty of Lord Beaverbrook's plan for the elimination of block booking, cancelling all pictures older than six years, the time based on their American premier, is again buying American pictures.

Great Britain Receptive

"However, buyers now evince great interest in our pictures and there is no difficulty in disposing of productions in the United Kingdom under a slightly lower price than the high prices received between 1915 and 1918, when there was no producing going on in Europe except propaganda films in Germany. During the war European countries took all we could give them regardless of quality and paid us abnormal prices. With production now going on in England, European buyers are now discriminating and refuse to buy anything but the best.

"Conditions in France are better than we could expect despite the fact that France is supposedly bankrupt. They are naturally an amusement-seeking people, insisting on being entertained even if at a sacrifice of the more necessary things in life. What more natural than that they turn to the cheaper form of entertainment—moving pictures? As a result of this love, theatres in France are continually crowded and the demand very heavy for American pictures.

"An aftermath of the war resulted in a decided call for pictures of action, such as our westerns and melodramas, and the slapstick comedies. Much the same demand prevails in Belgium, Switzerland and Holland.

"Production in France is progressing very well. They are beginning to make pictures of superlative merit, overcoming many faults prevalent there in 1919, 1920 and 1921. The French Government in order to protect its home industry issued an order to protect French producers. This seemed a direct slap at American productions, for in 1921 a duty of 20 per cent. ad valorem on negatives (amounting to about three francs per metre) was imposed.

"This had an entirely different effect than that intended by the French Government inasmuch as sales on American pictures seemed to increase and the negatives instead of being sent to Paris, as was the custom prior to the imposition of the tariff, were despatched to Berlin. This incurred a loss to the government on duty, but the biggest losers were the French laboratories, which found themselves abruptly shut off from work on American negatives.

"This duty was definitely imposed in October, 1921. It was more or less a development from the effect to impose a 30 per cent. ad valorem tax provided for in the Fordney tariff bill, which ultimately was killed. Laboratory men are now seeking to have this French duty killed and it is more than likely that this will be done within a short time.

Scandinavia Ambitious

"In Scandinavia rapid headway has been made. It was said by a prominent English film man, on his return from a trip to America, that the biggest competitor for foreign trade would be Scandinavia. They are and seem to be nearer the American standard of pictures than any others made outside of America. Take, for instance, 'Our Mutual Friend.' That was made in Scandinavia.

"However, in spite of the development, in interviews with buyers from abroad I discover that the leading buyers in Scandinavia still maintain that the star is nine-tenths of the box office attraction and the story a secondary consideration.

"Censorship in Scandinavia seems the big bugaboo of American producers, but a careful analysis proves that their censors are not as severe as ours. The only objectionable scenes are those showing cruelty to humans or animals. In England they have just established a censorship system comprised of voluntary censors headed by T. P. O'Connor. These are appointed by the film trade. They are broad-minded and the arrangement seems to be a satisfactory one.

Italian Situation

"America never had a really big market in Italy except during the war and for a short time after it. Italian producing companies are very active abroad. In 1919 to 1921 very few pictures were sent there. However, it was only recently that an improvement was noticed in the Italian situation. Several companies have been formed there to exploit American pictures there and all signs point to a successful termination of this venture.

"In Italy you have two distinct classes: the higher, or aristocracy, and the lower class. There is no middle class. A picture suitable for the higher class is usually not accepted or shown to the lower class audiences. Production in Italy is now at its height, not only insofar as Italians are concerned, but Americans as well. There are several American companies producing there now.

"Italian directors while master in handling crowds and in the matter of making big sets, do not compare with our American producers. They are still behind in photography and continuity. We must expect this situation to change shortly, however. Then watch out for the Italian producer.

Germans Waste Footage

"According to an article by Bill Brady, Germany is now supporting 100 producing companies, making many brave but ineffective attempts to break into the world market. While Germany has produced few excellent pictures, a majority of the features have been ground out with every effort seemingly centered on footage rather than merit. Until recently they concentrated all efforts on serving the wants and likes of their own people rather than studying the inclinations of the world market.

(*Continued on page* 274)

Paramount Stock Company Pledges Co-operation; and Hays Plans Big Meeting with Players and Directors

THAT Will H. Hays plans at an early date for a frank and full discussion with as many players and directors as possible to work out together the most effective plan of co-operation was brought out recently in a telegram to the Players' Board of Control of the Paramount Stock Company in Hollywood in reply to one from them pledging co-operation in attaining and maintaining a high standard of wholesomeness and artistic worth and requesting advice as to his plans by which this might be brought about.

The telegram from the Paramount stock company's recently formed Players Board of Control was the outcome of the first meeting of this organization and was signed by Thomas Meighan, Conrad Nagel, Theodore Roberts, Lois Wilson and Sylvia Ashton. It announces the fact that the members of Paramount stock company are desirous of fostering the ideals and purposes set forth by Mr. Hays and pledges the members to do all in their power to further the success of the program which he has laid out "to attain and maintain the highest plane of achievement for the motion picture." It also pledged co-operation in keeping the screen to a "standard of wholesomeness and high artistic endeavor in keeping with American traditions," also that both in their work and personal conduct they would follow the code of ethics laid down for the Paramount stock company and strive unceasingly to protect the good name of the profession. Attention was also called to the fact that such effort had hitherto been individual but that with the formation of the stock company it has become collective.

The telegram concluded as follows: "As a body of men and women working wholeheartedly toward the ideal which you have set we ask you to give your assurance of protection against scurrilous attacks. For our encouragement and satisfaction might we have a statement from you getting forth your plan of co-operation with the people who are engaged in the actual work of producing motion pictures, namely, the actresses, actors and directors."

To this, Mr. Hays replied: "I have your telegram and appreciate it thoroughly. Complete success in this effort is only attainable with the enthusiastic co-operation of authors, actors, directors, producers, distributors, exhibitors and everyone engaged in the industry, and also with the sympathetic co-operation of the public. I have an abiding faith that this necessary co-operation and generous help will come from all thinking people who must recognize that our association's purpose 'to establish and maintain the highest possible moral and artistic standards in motion picture production' is an effort for the good of all. I am especially grateful for this collective action on the part of the players and directors, and very soon want to arrange for a frank and full discussion with as many players as possible to work out together the most effective plan of co-operation."

His Pet Plan Beaten in Council, Mayor Shank Blames Picture Men and Threatens Dire Retaliation

LEW SHANK, mayor of Indianapolis, is blaming the picture theatre interests of the city for the opposition to the two new municipal theatres which are being operated in the public parks, and has announced that he will try to close the picture theatres on Sunday in retaliation.

"They had better not fight these theatres of ours because they are violating the law every Sunday," said the mayor. "If they continue to fight me, I'll fight them. This Sunday business of theirs is their bread and butter."

If the theatre men of the city have had anything to do with the opposition to the two municipal theatres, the public certainly has not heard of it. The first intimation to that effect came through the mayor's statement, which is regarded in theatre circles merely as a bluff.

The City Council at its last meeting passed an ordinance making it a violation of the law to give professional performances in the parks. The ordinance, which was originally drafted to prohibit dancing in the parks, was amended to apply to theatricals and was passed by a vote of 7 to 2, making it impossible for the mayor to use his veto to any advantage.

The municipal theatre movement, which has been one of the pet hobbies of Mayor Shank, was termed by Lloyd D. Claycombe, Councilman, as "nothing but a scuttling of the city recreation department's funds for the purpose of giving a man and his wife a job running cheap stock company shows in the parks."

School of Presentation

S. L. Rothafel has established a school of motion picture presentation at the Capitol Theatre. The school will be conducted for the purpose of teaching the attaches and members of the staff the fundamental principles of motion picture entertainment. All of the Capitol ushers, attendants, attaches and members of the staff are eligible to membership. Mr. Rothafel will devote one morning a week to the school. The work of the first course is estimated to be completed within a year.

Tom Boland Serves on First National's Rotating Committee

Tom H. Boland of the Empress Theatre, Oklahoma City, and original First National franchise holder, has succeeded John J. McGuirk as a member of the First National Rotating Committee and will serve for two weeks in that capacity. The Rotating Committee is part of a plan of having original First National franchise holders visit the New York offices of First National and take part in its management. This plan has been conducive to many constructive results.

Tax Proves Boomerang

(*Continued from page 273*)

"One market that Germany is watching for and in which she may be successful, unless American film men wake up, is Russia. Here is one of the largest fields that has been closed to all the film world since the end of 1915. However, there are signs of activity there now. Germany, being a neighbor of Russia, is in the very enviable position, despite her apparent lack of funds, to grab this prize unless stopped.

German Market Bad

"The German market for American films is still at low ebb because of the exchange, and for this reason only the German people, as those of other countries, are prevented from seeing as many good American pictures as they would like to see. The American producer is not in a position to supply films to Germany because of this exchange difference. The general economic condition of Germany is improving and we may look for an influx of American pictures into Germany soon—or as soon as the international situation changes.

"I always have had an optimistic view of the foreign market, despite the fact that everybody is seemingly panic-stricken. We have proven that the Arrow policy of dealing with foreign buyers is proper and invites business. At a time when there was seemingly nothing doing in the international market, Arrow did a record business. We have had no trouble selling in the forign market. Our program is varied and this has been to our advantage. Why only now 'Ten Nights in a Barroom,' which had such a wonderful showing here, is playing on the Strand in England, having opened there last June, with indications that it will break all long-run records."

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Trimmed

(*Hoot Gibson—Universal—4,583 feet.*)

M. P. W.—A satisfactory picture which will provide good entertainment for general consumption.

N.—This is an episodic western which is mighty slender in plot material, but manages to entertain after a fashion.

E. H.—Very pleasing little Western romance with Gibson in a somewhat different role.

F. D.—Another good western with enough action and pleasing star.

T. R.—Another pronounced Hoot Gibson success! There is something doing all the time in "Trimmed."

While Satan Sleeps

(*Jack Holt—Paramount—6,675 feet*)

M. P. W.—A production that has distinct elements of popular appeal.

N.—The parties responsible for this story (we are speaking of the author and the scenarioist) have refurbished an old idea and a familiar characterization, and by seeking for originality have lifted the picture into acceptable entertainment.

T. R.—A lively melodrama with timely snatches of comedy here and there.

F. D.—Jack Holt pleasing and story is entertaining.

E. H.—First-class melodrama with good story interest.

The Fast Mail

(*Charles Jones—Fox—6 reels*)

M. P. W.—Where the type of melodrama that is frequently seen in serials, but concentrated within five reels, is popular "The Fast Mail" will knock the spectators for the well-known goal.

N.—"The Fast Mail" is certain to make the blood tingle even in the veins of an anaemic spectator. The gallery gods will stand right up on their hind legs and shout for joy.

T. R.—The lovers of screen action for its own sake will find a brimming and delectable cup in "The Fast Mail."

E. H.—It is real old-fashioned melodrama dressed up for 1922, a picture that abounds in interest, thrills, and action. A picture that should have a wide appeal and one that will warrant extra exploitation.

F. D.—Great action and thrills in typical old fashioned "meller."

The Top of New York

(*May McAvoy—Paramount—5,148 Feet*)

M. P. W.—Relates a sob story in such a way that what might have been made maudlin is deflected into direct sympathy, human appeal and supreme sentiment.

F. D.—A satisfying entertainment for those who like pathos and heart interest.

T. R.—Is likely to win favor with that large class of film-patrons who are keen on sentiment.

N.—It is an old-fashioned picture in every department and only the sentimentalists will appreciate it.

E. H.—This is a smooth running melodrama of the familiar type with plenty of pathos intermingled with a lot of good clean comedy.

His Back Against the Wall

(*Raymond Hatton—Goldwyn—4,690 Feet*)

M. P. W.—Raymond Hatton achieves a characterization that will stand as unique. A conspicuous picture.

T. R.—As a thoroughly delightful picture "His Back Against the Wall" is hard to beat.

F. D.—Splendid comedy-western filled with amusing situations.

E. H.—A distinct novelty in a Western story.

N.—A distinctive novelty.

Her Night of Nights

(*Marie Prevost—Universal—5 Reels*)

M. P. W.—Abundant opportunity is afforded Marie Prevost to display her personal charm.

F. D.—Attractive star makes picture satisfying when story does not.

N.—The star is rapidly assuming the position of being the best dressed woman on the screen.

E. H.—An acceptable light comedy-drama with the coquettish Miss Prevost carrying off the honors and helping in no small measure to make the picture bright and likeable.

T. R.—A romantic drama that will reach a fairly general appeal in almost any class of patronage.

Out of the Silent North

(*Frank Mayo—Universal—4,211 Feet*)

M. P. W.—A pleasing story which for the most part moves along at an even pace except during the chase in dog sleds to file title to the gold claim and constitutes an average program offering.

T. R.—Although offering no strikingly original situations, the story gives good and satisfactory entertainment.

N.—Will please best during summer months.

E. H.—Story is quite consistent and has its dramatic moments, although same plot has served as photoplay material before.

F. D.—Mayo's latest a very appropriate hot weather offering.

Restless Souls

(*Earle Williams—Vitagraph—5 reels*)

M. P. W.—From an entertainment standpoint, it is a production which cannot be considered as one of this star's best

T. R.—It possesses only an average appeal.

N.—It has the value of being timely in these days of psycho-analysis, spiritualistic phenomena and Sir Arthur Conan Doyle. This is just an average program picture. There is nothing in it that takes it off the beaten path.

E. H.—This excellent little comedy furnishes Mr. Williams with an ideal vehicle.

The Girl in His Room

(*Alice Calhoun—Vitagraph—4,523 feet*)

M. P. W.—Alice Calhoun can shoulder the responsibility of making a fair feature out of frail story material as well as any actress we know.

E. H.—Should serve as fair entertainment.

N.—Alice Calhoun deserves a better story than this. This newest vehicle does not call for much more than sitting around looking pretty. This is easy for Alice, but hard on summer seekers of real entertainment.

T. R.—A story that has some entertainment value, although of limited appeal.

John Smith

(*Eugene O'Brien—Selznick—6,000 feet*)

M. P. W.—Original and pleasing.

E. H.—Very good entertainment.

T. R.—One of the most pleasant bits of entertainment that one could wish for.

N.—This is an improvement on previous O'Brien releases.

Merits of Censorship Not Considered in News Reel Decision, Says the Press

THE Albany, N. Y., Knickerbocker Press, a Republican newspaper in the home of the State Capitol, where the New York State Motion Picture Commission maintains its headquarters, has the following to say editorially of the decision just handed down by the Appellate Division of the New York State Supreme Court in the test case brought by Pathe against the commission:

"The unanimous opinion of the Appellate Division, third department, as handed down by Justice Hinman, that the censoring of news reels in moving pictures, by the State Motion Picture Commission, is constitutional, does not go at all into the merits of censorship as such. What the court holds is merely that the act of saying what shall or shall not be shown upon the screen is not an interference with the liberty of the press. And the application of the law, at that, is limited to films which are to be shown in places of amusement where admission is charged.

"On general principles a great many persons are opposed to any censorship at all. The notion that one man, or a board or commission, should have the right to tell others what they ought or not to say, see or do, is repugnant to American ideas. If such a plan may fittingly be applied to books or pictures, it might as reasonably be turned to sermons, reform activities, thoughts, dreams or wishes. No one alive is good or wise enough to have any such power. We are not an unclean people. Our public opinion is censorship enough."

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

AN important expression on censorship has been made by the Knickerbocker Press of Albany, a Republican newspaper of high standing, in its comment on the decision of the Appellate Division in the test suit brought by Pathe against the New York State Motion Picture Commission. This expression is so important that it is worth remembering and worth quoting, especially the following:

"The unanimous opinion of the Appellate Division, third department, as handed down by Justice Hinman, that the censoring of news reels in moving pictures by the State Motion Picture Commission, is constitutional, does not go at all into the merits of censorship as such. What the courts hold is merely that the act of saying what shall or shall not be shown upon the screen is not an interference with the liberty of the press. And the application of the law, at that, is limited to films which are to be shown in places of amusement where admission is charged.

"On general principles a great many persons are opposed to any censorship at all. The notion that one man, or a board or commission, should have the right to tell others what they ought or ought not to say, see or do, is repugnant to American ideas. If such a plan may fittingly be applied to books or pictures, it might as reasonably be turned to sermons, reform activities, thoughts, dreams or wishes. No one alive is good or wise enough to have any such power. We are not an unclean people. Our public opinion is censorship enough."

The sentiment of the United States is drifting surely and certainly against censorship because the more it is understood that censorship does not cure the malady which it is supposed to cure, the more certain will it be sent into the discard where it belongs, as un-American and absolutely against the spirit of American institutions.

And the World Laughs with You

A BRAND new idea that has the virtue of being also a big idea is worth talking about. Therefore, we commend to your attention a letter received from Arthur S. Kane, president of Associated Exhibitors, Inc., in which a NATIONAL LAUGH DAY is suggested. We believe the idea is splendid and would recommend that it be enlarged into a LAUGH WEEK. It seems to us to have possibilities that are nation saving. But let Mr. Kane tell about his own idea:

"In these days of high-powered endeavor and reconstruction, why is it that no one has given a thought to some plan for making practical use of our one superb spiritual gift—our national sense of humor?

"Foreigners concede it to us as a dominating trait. We are overblessed with a disposition to look on the 'funny side' of things. Why not develop it to a science? We are commercializing everything from roaring Niagara to the horns and hoofs of cattle, then why not bring our commercial sense to bear on this wonderful national asset?

"Let us have a NATIONAL LAUGH DAY. Such a celebration might be better for us than all our annual holidays rolled into one. Nothing else could more quickly cause faltering souls to forget the blues of discouragement and failure.

"Economists declare the world is ill and needs a doctor. Let other nations go 'bust' if they must, but with our antitoxin sense of humor there is no excuse for America not coming quickly out of the doldrums.

"Let us not undervalue the power of the fun-loving instinct. As a thinking motion picture man, I believe our industry has had its amazing growth by reason of the wizard working influence of this sense of humor. Instinctively we have invented the comic motion picture. Other people never thought of it. We have our troubles and 'hard times' but our business has never been downhearted. There is no gloom in a motion picture audience, nor in the business. Unconsciously we have been commercializing this wondrous asset of our people. No other nation competes with our comedy films. There must be a reason.

"That we are the most resilient nation on earth may be entirely due to our inborn sense of humor. It conduces to buoyancy and hopefulness. It is a stabilizer for the nerves. Perhaps it enables us to run without stumbling in our dizzy pursuit of power, pre-eminence and pleasure. We almost worship it. Our comic writers, artists and players become national favorites. It makes for health and happiness. Does it not come first among our national traits? Then why not a NATIONAL LAUGH DAY?

"Why not a movement to bring this about? The mere mention of the proposition makes for continued smiling.

"Isn't it something worth talking about in print? Laughter is more efficacious than pills. Why not uncork the panacea and dose the nation with an annual LAUGH DAY? Our national industries soon may need to be operated on if they do not send a medicine man. Why not follow the lead of the motion picture business and employ a doctor in the shape of a commission of brainy men to prescribe a NATIONAL LAUGH DAY? Won't you please give this a moment's thought and tell me what you think of it."

Shaking the nation out of its gloom with healthful laughter is a task that does not seem to be out of the impossible. Especially is it proper for the moving picture business to father and further this plan.

All the organizations of the industry should get together on it, and we suggest that Mr. Kane call a meeting at an early date to determine upon ways and means.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Avalanche of Big Bookings Made for Lloyd Five-Reeler "Grandma's Boy"

With the time set for the release of the Harold Lloyd-Associated Exhibitors feature, produced by Hal Roach, "Grandma's Boy," still nearly two months away, leading exhibitors throughout the country are rapidly booking this picture at the earliest dates possible. Arthur S. Kane, president of Associated, announced a long list of engagements entered into for well known theatres, and these are declared to represent only a comparatively small part of the demand.

Several cities on the Pacific Coast and a few in the Rocky mountain district will have their first view of "Grandma's Boy" in the next few weeks. July 9 saw the start of a run of indefinite length in San Francisco. M. Naify of the T. & D., Jr., Enterprises has procured the picture for the Goddard Theatre, Sacramento, for week of July 16.

Another interesting summer booking is that made by Calvin Heilig, owner of the Heilig, Portland, Ore., where "Grandma's Boy" will open July 30, for a run of two weeks or longer. The Heilig is a legitimate house, but has this summer adopted a picture policy.

Turner & Dahnken have fixed the week of July 16 for the picture's run in the T. & D. Theatre, Oakland, and they have booked it for a week's run at the T. & D. in Berkeley a little later on. H. E. Ellison has contracted for engagements in four of his Colorado theatres.

Max Spiegel selected "Grandma's Boy" as the attraction with which to open his fine new Schenectady Theatre, in September. Balaban & Katz have contracted to show the Lloyd feature first in Chicago, and this will be at the Roosevelt, followed by showing in the big business district and residence section.

"Grandma's Boy" is to make its first New York bow at the Strand either September 3 or 10, and the national release will be at approximately the same time. The week of September 3 will see it playing, either the Regent or the Piccadilly, Rochester, N. Y. and the Bellevue, at Niagara Falls.

The week of September 10 will see "Grandma's Boy" in five of A. F. Brentlinger's Indiana houses, also for two weeks or longer at the Apollo, Indianapolis and the Avon, Majestic and De Luxe Theatres, Utica, N. Y. Some of the other September bookings are those of N. F. Thurston's Temple, Lockport, N. Y.; C. C. Young's Regent, Geneva, N. Y., and Guy D. Haselton's Rialto, Missoula, Mont.

Early October bookings include those of Samuel Harding, for his Liberty, Kansas City, for two weeks or more, and Billy Conners for his Luna Lite, Marion, Ind., a week, starting the 8th. The officials of the Southern Enterprise Association booked the Lloyd feature for runs throughout the entire S. A. Lynch Circuit, which covers a territory in which Lloyd is immensely popular.

Prize-Winning Showmen Praise Next Norma Talmadge Film

Norma Talmadge has scored another dramatic and artistic triumph. Such was the consensus of opinion from the eight prize-winning Associated First National exhibitors, during their visit to Los Angeles when they saw her latest super-production, "The Eternal Flame," as the guests of Producer Joseph M. Schenck. The private showing for the exhibitors, was held at the United studios.

The direction of Frank Lloyd came in for unstinted praise at the hands of these exhibitors, while the photography of Tony Gaudio was considered far superior to anything in that line that has ever been seen. The magnificent sets, designed by Stephen Goosson, the costumes, conceived by Walter Israel, amazed the exhibitors.

"Miss Talmadge runs the gamut of emotions and reaches the pinnacle in her chosen work," said A. G. Stolte, of the Blank Enterprises, Des Moines, Iowa.

"'The Eternal Flame' is screen literature," said A. G. Stolte, after witnessing the preview. "I predict that in my locality it will have a long run and will do the screen an immeasurable good. It is a gem and there is not a slow spot in the 7,400 feet."

"The film has a heart appeal that grips and holds one and I predict it will be a tremendous success," was the expression of Ben Davis, of the Shine Theatre Company, Gloversville, New York.

To Do Continuity

E. Lloyd Sheldon has been engaged by Metro to prepare the continuity for his new story, "East of Suez," which will be enacted by a distinguished cast, headed by Billie Dove.

Selznick Home Office Awaits First Pictures from the West

The home office executives of the Selznick Pictures Corporation are awaiting with interest the arrival of the first two productions made at the West Coast studios of the company. These are "Love is an Awful Thing," starring Owen Moore, and "Under Oath," Elaine Hammerstein's latest. Having had production so close to them for so long a period, there is some anxiety to ascertain the extent of the truth regarding California's advantage as a production centre. Both of these productions have been made in their entirety in California—that is produced, edited and titled there.

Advance information is that "Love is an Awful Thing" is another hilarious Owen Moore picture. It was directed by Victor Heerman, whose efforts at laugh producing are ably assisted by Douglas Carter, the long, lean, lanky gentleman of color who was prominent in "The Poor Simp." Moreover it is decorated by beautiful Marjorie Daw and Kathryn Perry.

In "Under Oath" the boys think Elaine Hammerstein has a picture which even exceeds in dramatic qualities the highly successful "Evidence." Eddie Montague wrote this story.

Five Educationals Listed Among Season's Twelve Best "Shorts"

Educational Pictures have been honored in mid-year resumes of "best pictures" by several newspaper critics. Among them are James W. Dean, whose reviews for the Newspaper Enterprise Association Service are printed in several hundred newspapers. After discussing longer productions, listed twelve short pictures which in his judgment stood out as the best of the six months.

Out of these five were Educational Pictures. They were "And Women Must Weep," the first release of the Wilderness Tales by Robert C. Bruce; "Cold Feet," a Christie Comedy, the first travesty on the melodramas of the North; "Poor Boy," the final Mermaid Comedy featuring Lloyd Hamilton; "Step This Way." a Jack White production in the Mermaid Comedy series, and "The Dying Detective," one of "The Adventures of Sherlock Holmes."

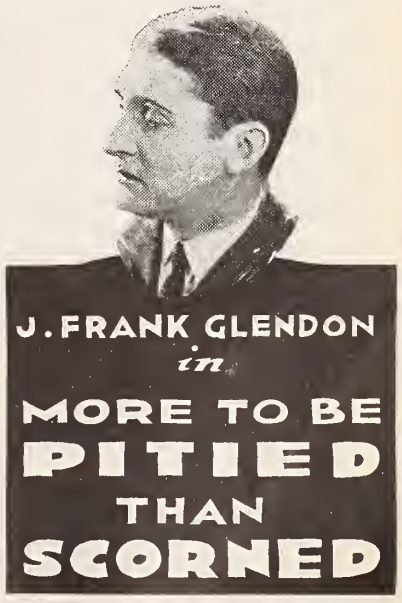
"Listing the twelve best feature pictures for the first six months of 1922 is insufficient proof of the advance of film production," wrote Mr. Dean. "Many a movie program has been saved from utter banality by a short subject accompanying the feature picture. Indeed, many of the short subjects are better from every point of analysis than many of the feature pictures."

Devises Process for Color Films

The latest and one of the most promising processes for making motion pictures in natural colors, Paramount says, is that devised by Roy J. Pomeroy, which will come to public view in Penrhyn Stanlaws' Paramount production of "Pink Gods," which features Bebe Daniels and James Kirkwood. The first trial of the color process will be in art backgrounds for the subtitles.

In Prominent Part

Sylvia Ashton is the second member of the cast headed by Billie Dove of "Country Love," first of Metro's Special Stories Series. Miss Ashton is one of the leading motion picture character actresses.

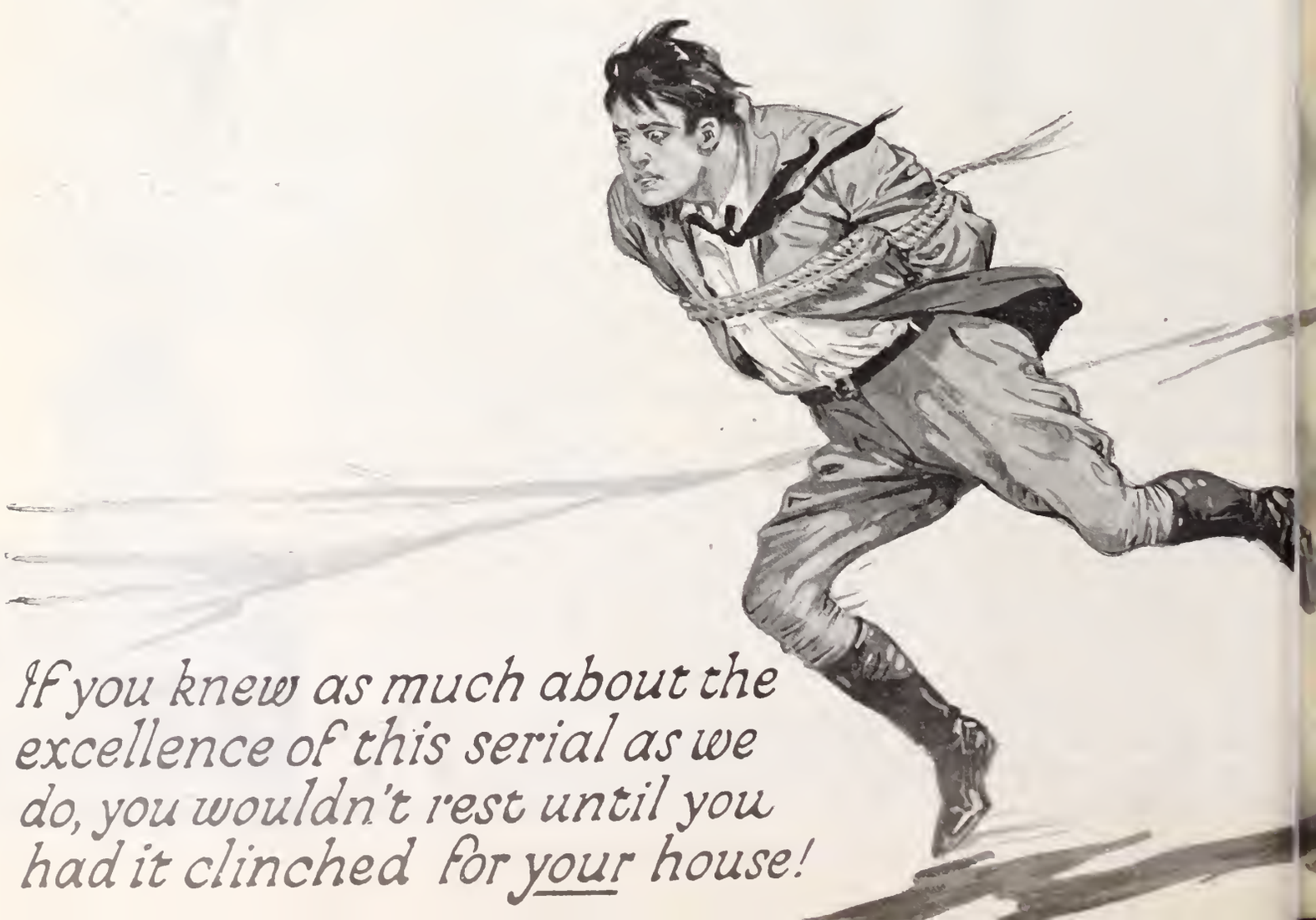


Ruth Roland

Most Thrilling Drama, Staged in Scenes of Marvellous Beauty—

"The Timber Queen" is the high-water mark of serial achievement.

It is packed with thrills; it is produced like the finest feature; it has a great box-office star; it has a fine cast with Bruce Gordon; and most of it was "shot" in the most beautiful country imaginable, the timbered mountains of the West.



If you knew as much about the excellence of this serial as we do, you wouldn't rest until you had it clinched for your house!

in "The Timber Queen"

See the house go over the cliff; the sensational fight on the wings of the aeroplane; the runaway freight car; the fight between Ruth and the wild Argentine bull; the reckless train chase; the burning ship; the death-trap in the sawmill; and hundreds of other sensational scenes!

Produced by Ruth Roland Serials, Inc.
Supervised by Hal E. Roach

Pathéserial

Fifteen-Episode Serial Here to Stay, Fills a Demand, Says Pearson of Pathe

Elmer Pearson, General Manager of Pathe, declares that the fifteen-episode serial is here to stay—and tells why. One important consideration alone, says Mr. Pearson, is sufficient to continue fifteen episodes as the standard length of serial productions, and that is the judgment of exhibitor.

"The proof of the fifteen-episode serial is in the bookings. On this subject Pathe certainly is entitled to speak with authority, having in a period of less than fifteen years made and distributed more than thirty fifteen-episode serials. This record is evidence that the subjects chosen were adequate for development in that, or greater length; that the writers and production forces were able to sustain the mounting interest and suspense to the denouement. That is the secret of the tremendous popular vogue of a motion picture specialty—the fifteen-episode Patheserial.

"No such record as this is possible where there is 'padding' to bring a picture up to a specified length. To argue against fixed forms, even as regards length, in creative literature either for print or stage or screen, is to deny the cumulative wealth of experience in successful appeal to the multitude. Form (including length) is the first specification, as it governs the selection of the subject. When Beethoven started work on his Ninth Symphony, he knew very well that he wasn't composing the 'Moonlight Sonata.'

"Motion picture exhibitors are not deceived by sophomoric discussions about the advisability of making their favorite serial form elastic like a rubber band, or collapsible like a folding bed. They have become expert in getting full box office value out of the fifteen-episode serials which they book. These productions take care of an important element in their plans for the season, and, in an increasing number of instances, serial episodes solve their program 'feature' problem for them. I have yet to hear of an exhibitor who directly or through our branch exchanges, has expressed the opinion that any Patheserial should be shorter than fifteen episodes, but it is not at all unusual for a theatre-owner or manager to suggest that they be made longer. Until highly trained writers begin to show more signs of exhaustion than they do at present, Patheserials will continue to be issued in fifteen episodes."

Allied Corporation Announces Release of New Linder Comedy

Announcement is made by Allied Producers and Distributors Corporation, the newly organized United Artists' Corporation subsidiary, of an early release for Max Linder's new comedy, "The Three-Must-Get-Theres" (correct spelling) a burlesque on the famous Dumas story, "The Three Musketeers."

"The Three-Must-Get-Theres" is a real comedy in every sense of the word, yet replete with thrills and as full of action as any melodrama ever screened. And with every thrill and every piece of action there is a laugh. The cast, together with the burlesque role played, is as follows: Duke of Rich-lou, Bull Montana; King Louis XIII., Frank Cooke; the Queen, Catherine Rankin; Connie, Jobyna Ralston; Walrus, Jack Richardson; Octopus, Charles Metzetti; Porpoise, Clarence Werpz; Bernajoux, Fred Cavens; Bunkumin, Harry Mann, and Dart-in-again, Max Linder.

The story was written and directed by Max Linder, with titles by Thomas N. Miranda. The photography is Harry Vallejo and Max Dupont, with Fred Cavans as assistant director.

Donn Byrne Story Will Be First Neilan Production for Goldwyn

Marshall Neilan's initial production with Goldwyn will be an adaptation of Donn Byrne's novel, "The Strangers' Banquet."

Shortly after this book was published by Harper & Brothers in 1919, Mr. Neilan purchased the motion picture rights. Since that time the book has become widely circulated and has enjoyed record sales, and it is expected that before many months the subject will make its appearance on Broadway as a stage play. The story tells of the daughter of that old Irish rover of the seas, of her struggle to manage the great shipyard he left her and overcome the activities of a foreign agitator who preached revolution, and fell at last, his own victim. Players whose names are of immediate box-office value will be engaged to portray the distinctive characters created by Byrne and actual "shooting" will be commenced at the Goldwyn studios within the next ten days.

Betty Compson and Bert Lytell Starred in Paramount Picture

George Fitzmaurice has practically finished the studio and location work on his production for Paramount. "To Have and to Hold,' adapted by Ouida Bergere from Mary Johnston's famous novel, and the film will soon be ready for the cutting room.

Betty Compson and Bert Lytell are co-starred in this picturization. Paramount executives at the Lasky studio are confident that it will prove the most colorful production turned out for the screen in recent years.

It is a tale of the early American Colonial days, the scenes being laid in the court of King James I, in Jamestown, Va., in the early part of the Seventeenth Century, aboard a man o' war of the period and later aboard a pirate ship. A masked ball at the royal court affords one of the most elaborate scenes.

"In the Name of the Law" Draws Crowds to Premiere Showing

Breaking into a theatre hitherto strange to motion pictures and playing to capacity business from 2 p. m. until 11 p. m. in the evening, with a line of standers that wound around Broadway into the side streets during the greater part of the day, is the record set by "In the Name of the Law," the Emory Johnson production presented by R-C Pictures at its New York premiere at the George M. Cohan Theatre on July 9th, according to the Film Booking Offices.

"In the Name of the Law" had been introduced to the New York public by an exploitation campaign staged by Nat G. Rothstein that has seldom been equalled in the motion picture history of the metropolis, according to F. B. O. Its opening at noon on a hot Sunday proved that the campaign was as efficacious as it was big. The gross attendance showed that "In the Name of the Law" broke all summer records for special presentations on Broadway, it is stated. This is in spite of the fact that the George M. Cohan Theatre is new to pictures and that the advance advertising was concentrated, starting only a few weeks before the opening.

Anxious to learn the exact impression left by the picture upon the minds of the audience, F. B. O. officials took a careful census of opinions as the patrons left the theatre after the performance. Of the many score who were questioned not one answered unfavorably to the picture, it is stated. It seemed to be generally conceded that the picture has had few equals for tense and wholesome entertainment.

It is the belief of the Film Booking Offices of America, which will release this picture in the early fall as a big special, that this production has already proven its exploitation values. Exploitation of an unusual nature preceded the showing. Unprecedented in the history of motion pictures, a huge sign was erected by Mr. Rothstein in the heart of the theatrical district, at the north end of the Times Building. This is the most coveted advertising spot in all New York.

"We are, of course, intensely gratified by the showing made by the picture at its world's premiere," said Mr. Schnitzer, vice-president of F. B. O. "It is living up to all of our hopes both as regards to its adaptibility to exploitation and as to its entertainment value. We know that even such exploitation as Mr. Rothstein has given 'In the Name of the Law' will not carry a mediocre picture, and the fact that we overcame the terrific obstacle of hot weather during the entire day and followed up with an excellent business on Monday and Tuesday assures us that we have a picture of real entertainment value.

"We confidently expect 'In the Name of the Law' to continue its big business during the entire New York engagement."

Eastman to Show First Nationals

First National attractions will be shown in the new Conservatory of Music and 3 400-seat theatre which has been erected in Rochester by George Eastman at a cost of $4,500 000, which will open September 1. Its policy will be to show two features a week, with the exception of Wednesday evenings, when a musical entertainment will be presented. The structure is the only one of its kind in the world. Besides two complete theatres it will contain a conservatory of music for the teaching and development of young musicians.

Big Bookings Reported for Paramount Week

Paramount reports that in the bookings for Paramount Week, September 3-9, there is a big demand from exhibitors of all classes for the pictures recently listed by the company as its first forty-one releases for the new season starting August 6. This demand according to S. R. Kent, general manager of distribution, is of double significance, in that it not only reflects a strong exhibitor interest in the new product but manifests a full appreciation of the value of Paramount Week as a prestige builder at the outset of the autumn months.

"The reason is, of course, that our announcement of our 'First Forty-One' presents something entirely definite and concrete," said Mr. Kent. "We told exhibitors just what we had for them, down to the last detail—titles, the character of the pictures, the authors, directors, stars, scenario writers, casts, exploitation ideas, actual release dates, everything there was to be told. It was a full and frank statement on each one of the productions on the six months' list."

Predict Big Success for Metro Special

"Quincy Adams Sawyer" Charles Felton Pidgin's famous story of New England rural life which will be produced as a Metro-S-L Special at the Metro studios in Hollywood, is recognized as one of the most popular of American novels. More than a million and a half copies have been sold and still the story retains its hold on the public. It is predicted by the Metro organization that this production will have a tremendous success as the result of the popularity of the book and play.

Realizing the stage value of the story, Justin Adams dramatized it. For fifteen years it played through the eastern, middle western and southern states to record business.

Bernard McConville adapted the story for the screen. Clarence Badger will direct. John Bowers was selected for the title role. Barbara La Marr will have a prominent part.

Christie Now at Full Speed

The Christie Studio will soon be going at full speed on pictures scheduled under the new agreement with Educational Film Exchanges, Inc., which calls for twenty instead of the accustomed twenty-four Christie Comedies, but each of which is to be a bigger comedy production. Camera work was started several days ago under direction of Al Christie on a horse racing story, with Dorothy Devore and George Stewart, a brother of Anita Stewart, in the leading roles. William Beaudine, Harold Beaudine and Scott Sidney will all be making new pictures within a few days. William Beaudine has recently completed a Bobby Vernon picture, "Pardon My Glove," and Sidney has finished "The Son of a Sheik," featuring Neal Burns.

"The Blacksmith," New Kenton Film

"The Blacksmith," presented by Joseph M. Schenck, with Buster Keaton as the star, is scheduled for early release under First National banner.

The story deals with a young blacksmith who unwittingly causes his boss to be locked up in the village prison, and then it is up to him to run the blacksmith shop. But the more effort and sincerity he puts into his work the more damage and disaster results.

To Write Song

An announcement of special interest to exhibitors is contained in a report issued by the W. W. Hodkinson Corporation this week to the effect that Charles K. Harris, the noted song writer, has completed a special song entitled, "Slim Shoulders," which will be distributed through the country in conjunction with the release by the Hodkinson organization of the forthcoming Irene Castle production, "Slim Shoulders."

Society Women at $10 Per to Keep Social Errors Out of Rupert Hughes' "Gimme"

The society phases of Rupert Hughes' new Goldwyn picture, "Gimme," which he is now directing on the famous Charles Templeton Crocker estate at San Mateo, near San Francisco, are going to be absolutely correct. The mirror is going to be held up to society by 100 Pacific Coast society women who are appearing as extras.

They are paid at the rate of $10 a day. The money, however, will be turned over by the society women to the Assistance League of Los Angeles, a charitable institution, along with the money which Goldwyn pays for the rental of the Crocker estate.

Mr. Hughes expects to return to the studios to photograph interiors within a short time. In the cast which accompanied him to San Mateo were Helen Chadwick, Gaston Glass, David Imboden, Florence Roberts, Frederick Vogeding, Kate Lester, Georgia Woodthorpe and May Wallace.

Maurice Tourneur and "The Christian" company have buckled down to hard work on the interiors for the photoplay after their return from London and the Isle of Man where the exteriors were photographed. Gareth Hughes and Cyril Chadwick have joined the principles, Richard Dix, Mae Busch and Phillis Haver, at the studios.

Director Allen Holubar and the company making the $10,000 prize photoplay, "Broken Chains," are continuing on location at Huntington Lake.

"Timber Queen" Is Snapped Up by Twenty-one "Early Worms"

Exhibitors who expressed enthusiastic impressions of "The Timber Queen," following its first screening at branch exchanges, Pathe reports, have demonstrated in the most practical way their faith in the drawing power of the latest completed serial starring Ruth Roland—with a volume of advance bookings unprecedented in the history of the "House of Serials." In proof of this statement Pathe furnishes lists of theatres of twenty-one circuits and many other first run houses which had booked "The Timber Queen" first run up to three weeks prior to release date, July 16. The circuits follow:

New York City, Consolidated, Fox, Brecher; Chicago, Lubliner & Trinz, Ascher Brothers, Schoenstadt; Atlanta, Lynch Enterprises, Southern Ent.; Dallas, Foy, Southern Ent.; Philadelphia and Eastern Pennsylvania, Stanley, Chamberlain; New Bedford, Mass., Allen; Scranton and Eastern Pennsylvania, Comerford; El Paso, International; St. Louis, Koplar; New Orleans and South, Saenger; New Orleans, La., Sobel, Richards & Shear; Charlotte, N. C., Southern Enterprises; Honolulu, T. H., Consolidated Am. Co.; New York, M. & S. Circuit.

In describing the list of theatres which have made first run bookings of "The Timber Queen" so far in advance, Pathe says that all signs point to double, or even treble, this number on the date of release.

"Smilin' Through" Making Big Success First National Says

"The cleanest and most beautiful picture of the year—and the biggest box office attraction!" This is the unanimous verdict of exhibitors throughout the United States and Canada on Norma Talmadge in "Smilin' Through," says First National. "And their verdict is backed up by facts," First National states. "Most of the houses which booked 'Smilin' Through' for one or two days, or for a week, played to capacity, obtained extensions of their bookings, and did a capacity business on their extensions. Probably no other picture in the history of the screen has such a remarkable record for so short a time. Exhibitors in pointing to this fact, declared that 'Smilin' Through' marks a triumph for the clean picture."

Released only a few weeks ago, "Smilin' Through" has been in demand everywhere and has been a big moneymaker for the exhibitor, First National says.

Whole Industry Speculating on Who Will Direct "Ben Hur"

Although work on the continuity for Goldwyn's production of General Lew Wallace's world-famous novel, "Ben Hur," has been under way for but a short time, excellent progress is being made and the outlook is that it will be completed much earlier than was anticipated. The continuity is being written under the supervision of Paul Bern, Goldwyn's editor-in-chief.

Speculation in Hollywood and in all sections of the various film colonies in and about Los Angeles is rife about "Ben Hur" and who will be selected to direct it and to whom will fall the plum of the title role. Seldom before has interest been so keen about a production. "Ben Hur" as a motion picture has gripped the imagination of the motion picture world.

An Epoch-Making Invention in the Film Industry. Solution of the Problem of Films in Natural Colours.

News has been received from Vienna which will cause a revolution in the film industry, viz., "THE QUESTION OF NATURAL-COLOURED FILMS COMPLETELY SOLVED!"

As the result of experiments extending over one year, a Viennese scientist has succeeded in solving the great problem with which so many experts have been racking their brains for so many years past. How do I transfer to the film the colours which nature scatters with so lavish a hand? The solution of the problem has now been found—it is the egg of Columbus. The method is simple, conceivable and clear, the result striking and amazing, without the cost of the film being in any way increased or any necessity for new and costly installations.

The first photographs taken by the new process, which will shortly be demonstrated in all four corners of the globe, afford a striking proof of the final solution of the greatest problem connected with films; a Natural-coloured film has been discovered!

Revolutionary and effective as the novelty will prove in the Cinema industry, the transition to the new method will prove no less simple and inexpensive. The photographic apparatus hitherto employed will only require a slight modification to adapt it to its new purpose, and further, the exhibiting apparatus will only require a small auxiliary device in order to produce a coloured film. The additional apparatus can be fitted on and taken off by any fitter, with the result that, in future, both coloured and black and white films can be exhibited. Any interference with or damage to the working would therefore appear to be entirely out of question. For taking pictures the ordinary negative film is used, and the development and copying process remain unchanged, consequently the cost of producing films remains as hitherto. Nevertheless, the reproduction of the colours, which are absolutely true to Nature, is simple, amazing, and over-powering, and gives effects which border on the miraculous.

The first photographs were taken by the Chromo-Film-gesellschaft., 18 Marchfeldstrasse, Vienna XX. The first film is a reproduction of an Oriental fairy tale, the magnificently coloured pictures of which showed to the astonished audience the most refined colour schemes, and strikingly demonstrated the value of the new discovery.

J. E. Storey Sees Business Revival

A big revival of business activity throughout States of the Middle West and Northwest is reported by John E. Storey of Pathe.

Starts Work on Jackie Coogan's Fifth Picture

The Jackie Coogan studios are very active again. Sets are being erected for the starlet's fifth starring vehicle and work will commence this week, with E. Mason Hopper in charge of direction.

A cast almost as notable as that which will be seen in "Oliver Twist" is being selected with which to surround Jackie, and already Arthur Edmund Carew has been selected for the leading male role. Bert Woodruff will be seen in the part of Jackie's grandfather and Anna Townsend, who enacted the role of grandma in Harold Lloyd's "Grandma's Boy," will take the same role in Jackie's forthcoming offering.

The story, an original one, is by Mr. and Mrs. Jack Coogan, parents of the famous Jackie. It is said to carry the gamut of emotions for the little chap.

Edward J. Babille has been selected to act as E. Mason Hopper's assistant. Joseph Calder will supervise the art work and sets.

Anita Stewart in "Rose O' the Sea"

"Rose o' the Sea," a Louis B. Mayer production, with Anita Stewart as the star, is scheduled for July release by Associated First National Pictures, Inc. Directed by Fred Niblo, the story, which is said to have a fine love element, excellent suspense and splendid action, is from the novel by Countess Barcynska.

Miss Stewart is supported by an excellent cast. Rudolph Cameron is Elliott Schuyler; Thomas Holding plays the part of Peter Schuyler; Margaret Landis plays the part of Viv Raymond; Kate Lester is "Lady Maggie," and Hallom Cooley, John P. Lockney and Charles Belcher have excellent parts in the production.

To Release New Series

Negotiations were completed last week by officials of the W. W. Hodkinson Corporation and Funk & Wagnalls, publishers of the Literary Digest, for the distribution by the W. W. Hodkinson Corporation of a series of short reel productions under the general title of "Fun from the Press."

This is a continuation of the series of quips garnered from the press of the country, and presented by the Literary Digest as a short humorous reel. The territory assigned the Hodkinson Corporation through the terms of the contract covers the entire world.

Metro Engages Marion Fairfax

Marion Fairfax, established as a scenario writer of fame, has been engaged by Metro to write a photoplay in which Billy Dove, the beautiful nineteen-year-old New York girl, will head a distinguished cast. The story is entitled "The Girl in the Gilded Cage."

Photos for Fans Paramount's Newest Business Building Service for Exhibitors

Star photographs for fans are the latest service feature inaugurated by the Paramount advertising department as a business builder for exhibitors.

These photos, which are 6½ by 8½ inches, are fine sepia prints, each autographed, and are furnished in thousand lots to exhibitors at cost. Eighteen Paramount stars are the subjects, and as all are head portraits, of uniform size and color tone, the series should be highly prized by any motion picture fan.

One of the chief values of this new advertising accessory lies in the fact that it may be put to a variety of uses, each at a cost that is negligible. They may be given away as souvenirs on an advertised souvenir night. They may be given out at the box office in redemption of any desired number of ticket coupons, or full sets may be given to any specified number of holders of luck coupons.

If the exhibitor wants to build up a mailing list—a business adjunct which no live-wire exhibitor should be without, the photos should do the business. A line in the house organ or program, or a slide thrown upon the screen, will apprise the fans that they may be had by mail for the asking. For that matter, a small charge might be made, thereby covering the nominal cost of the photos to the exhibitor.

Starland Revue After Seven Issues Wins Big Following

With the first seven issues of the series of Starland Revue already released, the Film Booking Offices of America, which is releasing this one-reel novelty, announces that the exhibitor interest has been increasing steadily since April, when the first subject was issued. Starland Revue is devoted exclusively to stage stars and plays, showing all the heroes and heroines of American drama in back stage and off-stage poses, as well as illustrating tense moments from Broadway theatrical successes. It is produced in New York by Jack Cohn. Willard Van der Veer is the chief cameraman and the reel is edited by Miss Mildred Philips, managing editor.

The reception given the New York newspapers and trade press was especially cordial. The Starland Revue was characterized as a most entertaining and diverting novelty and was recommended to all theatres, both large and small, as a worthy supplement for any program.

Pathe to Handle Series of Two Reelers Starring L. D. Maloney

"The Range Rider Series," a succession of two-reel Western features starring Leo D. Maloney, have been accepted for distribution by Pathe. General Manager Elmer Pearson announces the signing of a contract to that effect, releases to be one every two weeks beginning early in the fall.

Pathe declares this new product superior to the successful "Santa Fe Mac" series, which established Maloney in public favor. Maloney appeared in early Pathe short reels, and has played in the big Western productions of other companies. Multitudes of screen patrons will recall his work in such pictures as "The Girl and the Game," "Whispering Smith," "Medicine Bend," "Manager of the B. and A." and "The Spitfire of Seville."

Miss Minter in New Picture; Has Her First Grown Up Part

Paramount announces as its release for July 16 Mary Miles Minter in "South of Suva," a dramatic story of the South Sea Islands.

This picture, Paramount believes, should be particularly interesting to Mary Miles Minter fans because it presents her for the first time in her career in a really grown-up role—that of a young English wife who goes to her husband in the South Seas after a separation of three years and finds that the tropics have "got" him so completely that he is scarcely recognizable. It is one of the most accurate South Sea dramas ever filmed, for the author, Ewart Adamson, wrote the story. There is an uprising of natives, a Fiji Island sacrificial dance and many other colorful incidents of life in the uncivilized tropics.

Fred Myton wrote the scenario and Frank Urson directed. John Bowers is Miss Minter's leading man; Walter Long plays the heavy.

"Danger" Held at Criterion

Following "Mermaid Comedy Week" on Broadway, when six big theatres ran five different pictures of the Educational-Mermaid Comedy series, one of the five pictures has been held over for another week. It is "Danger," which is at the Criterion for the third week. "Spooks!" has been booked for the Brooklyn Strand during the week of July 16. On the same program will be another Educational Picture, "My Country."

"Her Majesty" Is Released July 23

Mollie King and Creighton Hale are the featured players in "Her Majesty," the Playgoers offering in five reels, which is set for release July 23. Miss King is called upon to portray a double role—twin sisters, one a mischievous, tomboyish country girl, the other a sophisticated, blase, society girl, and she is said to add to her winsome charm a fine sense of dramatic proportion that makes her work vividly realistic.

One of the earliest of Creighton Hale's stage triumphs was with Gertrude Elliott in "The Dawn of Tomorrow," while in numerous Broadway successes he had leading roles with John Mason, Holbrook Blinn and others.

Rose Tapley has an important role in the picture, and among other well known players in the cast are Jerome Lawler and Wilford Parkington. The production was directed by George Irving.

Ninth Week for "Grandma's Boy"

"Grandma's Boy," the new Harold Lloyd-Associated Exhibitors feature, began the ninth week of its run at the Symphony Theatre, Los Angeles, Sunday night, July 9th.

"Crowd formed long waiting line," Dr. H. E. C. Breckwedel, the Symphony manager, wired Arthur S. Kane. "Run is positively sensational. End not in sight."

"Grandma's Boy" is claimed to have smashed the world's record for the continuous run of a comedy feature when it entered its eighth week at Los Angeles.

F. B. O. Lists First De Haven

The first Carter DeHaven comedy to be released by the Film Booking Offices of America has been definitely titled "Rice and Old Shoes" and will be given a release date early in the fall, announces that company. This is the first of a series of DeHaven comedies, production on which is well advanced at the R-C studios on the West Coast.

Go on Location

Mary Miles Minter and Tom Moore, with their supporting company, engaged in the filming of "The Cowboy and the Lady" for Paramount, have gone on location for several weeks to the famous Jackson Hole country in the wilds of Wyoming, celebrated in both the history and fiction of the Great West. All the exterior work will be done there.

Julien Josephson adapted this stage play which was one of the late Clyde Fitch's greatest successes.

New Pathe Comedy Nearly Completed

According to a report received by Pathe from the Hal Roach Studios, Harold Lloyd has nearly completed a new multiple-reel comedy titled "Doctor's Orders."

F.B.O.

Film Booking Offices of America (Formerly Robertson-Cole)

ANNOUNCES

that Mr. P. A. Powers, President of F. B. O., has left New York for California, where he will personally supervise the preparation for the filming and—

Production of the Biggest Box Office Crash ever filmed in all the history of pictures

"UNCLE TOM'S CABIN"

work on which has already been started and which from progress already made promises to be without the question of a doubt the mightiest box office crash for exhibitors of the world ever released, and to be played by a specially chosen cast, the equal and brilliancy of which will stand for years as a distinguishing mark in the annals of motion pictures. 110,000,000 Americans know the story by heart. Millions of copies of the book are circulating. It is the one undying American classic that will go on forever in its never-failing popularity, and you can bet your last dollar that the F. B. O. forces will make this production one that will live for years. Exploitation on "UNCLE TOM'S CABIN" now in process of preparation. It will sweep America in a tidal wave for exhibitors' prosperity. SPEAK TO YOUR NEAREST F. B. O. exchange today for more information, and take our tip as we've told you to before—KEEP YOUR EYE ON F. B. O., for 1923 WILL BELONG TO F. B. O.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Reeves Espey Catalogues Film Wares to Show Simplest Manner of Handling

By REEVES ESPEY
Skouras Brothers' Circuit, St. Louis.

MERCHANDISING experts and advertising men in all lines of business agree that there are only three kinds of products and that these, in a general way, require three styles of advertising copy. The divisions are set down like this:

Division No. 1: Products that are unknown and unwanted. The First washing machine, a new preparation, or a new invention.

Division No. 2: Products that are known and half-wanted. Luxuries such as automobiles.

Division No. 3: Products that are known and wanted. Necessities such as soap, foodstuffs, etc.

The three differenct methods of merchandising goods listed in these divisions require copy that is best described in this manner.

Division No. 1: Persuasive selling copy that goes into detail, explaining what the article is, how it is used, hammering upon its advantages, and striving always to clinch the sale by sound reasoning and convincing arguments. Advertising of this nature is practical only in newspapers and magazines.

Division No. 2: A combination of persuasive copy and Name Publicity explained in the next.

Division No. 3: Name publicity only is required for this type of article. The dealer merely wants to keep his trade-mark, or the name of the product, before the public. There is a great demand for necessities and the advertiser does not worry about creating his market. He simply tells the public he has it and is ready to satisfy the demand. Outdoor advertising of all kinds offers the most for Name Publicity copy.

And now to apply these rough classifications to the motion pictures of today. With allowances for local conditions and your own problems, motion pictures could be divided in the same three divisions and then exploited according to the. requirements. Place your pictures in divisions like this:

Division No. 1: Pictures lacking a selling title, a well-known cast, a well-known director, or any box-office attraction.

Division No. 2: Pictures that have some box-office attraction but of an unknown quanity. You lack assuredness that they will go over in spite of the star, director or title.

Division No. 3: Pictures with your best stars, or with reputations based on previous runs that make them certain winners. They have your absolute confidence and you know they will clean up.

If you can classify your pictures in this manner you know, just like the great distributor of any product, just what kind of copy and mediums are most desirable.

The real test of showmanship centers in Division No. 1. With no box-office attraction, it is up to the showman to put the picture over. It is not meant necessarily that inferior productions go into this class, as the picture may be an excellent one that will give 100 per cent. satisfaction without having any real attraction. Pictures of this type require persuasive advertising.

The showman must search for interesting angles and select the best way to present his story to the public. He must go into details and talk confidentially, really putting his shoulder to the task and advancing convincing arguments that will sell his show in spite of the lack of an attraction. In the writer's opinion newspaper or circular advertising (and screen trailers for the larger theatres) are the only desirable medium. You must present it in such a way that the prospective buyer will be able to concentrate and really study your arguments. There is no argument to a billboard or any form of outdoor advertising. You see them at a glance and they are gone. But in the newspaper, which is carefully read, you can reason with your prospect just as though you were talking to him. The same is true of circulars.

Consequently when you get a picture of this type spend your money in the papers. Design attractive advertisements that will catch the eye, and once you have the reader's attention keep him interested with peppy, well written, convincing copy. In the writer's opinion ballyhoo displays, parades, billposting, and all forms of Name Publicity are wasted when applied to pictures of this type.

Division No. 2 will have pictures suitable to all forms of media. A 50-50 split between newspaper and outdoor advertising is the happy arrangement in this class, but your appropriation should be flexible and the split made according to your judgement of the picture. The weaker the star as a puller the more money you should spend in newspapers and the less you should concentrate on the star.

Division No. 3 includes the picture that you feel sure will go over. There is some popular appeal about it, either in star, director or title, and you know you are going to do a big business. In this class Name Publicity copy should be used and the proper medium for this is outdoor advertising. Parades, window displays, sniping, billposting, ballyhoo stunts and every form of outdoor advertising, which is the cheapest form for the showman, should be brought into play, concentrating continually upon billing your attraction.

You are sure the picture is going over and the big idea is to let the public know you have it. If there is a demand the public will be there. For this reason you can cut down your newspaper space to simply announcing your attraction and throwing all your resources into circusing the fact that you have such and such a picture.

Cut and dried regulations for the best methods of advertising pictures cannot be laid out, but in a broad, general way all pictures may be classified as outlined. The exhibitor must always bear in mind that local conditions and his problems really govern his plans.

Jumbled Names

The Valentine Theatre, Canton, Ohio, made it co-operative pages on a recent Paramount release more valuable to the advertiser—and more interesting to the reader—by jumbling the firm names, "Moc Aehtnc Tlsdeibolo No," for example, being translated into "The Canton Oldsmobile Co." The advertising text gave a hint as to the name.

Metro Release.

YOU MAY GET INTO TROUBLE WITH THE POLICE ON THIS O. T. TAYLOR DESIGN

At least Taylor writes that the chief warned him to leave more room for entrance next time he pulled them in so fast. Mae Murray had not pulled very strongly in previous pictures, and Taylor tried to see what he could do; and they came in such numbers that they wrecked the lattice work trying to get in to see "Peacock Alley." Note how the window display ties up to the lobby

Selling the Picture to the Public

Gish Gowns Gain Pleased Patrons

Apparently the Gish sisters are following in the footsteps of the senior Talmadge sister in that their gowns are being generally used for window work.

Generally this display is confined to the gowns in which Henriette and Louise come to Paris, but the Hippodrome theatre, Huntington, W. Va., has bettered the scheme used elsewhere and got a change of pace for a double display. This beats all the others, to date.

A good window location was obtained and dressed as in the cut, with a grey wall, with an opening and pillar, and a branch dressed with paper blossoms.

For a week before the showing a single figure was used, a figure in court dress with the enormous white wigs of the time. The shop display was limited to a pair of gloves, stockings and slippers.

Before the opening two models were set into the window, dressed as the sisters. The first arrow on the left points to a picture and story in the current issue of a fashion magazine. The same still is pasted on the card and the arrow leads from one to the other. The second arrow points to the "Gish slippers from our shoe department" and the arrows on the right point to the Gish hats and wraps of "Gish grey." The store staged a Gish week with a line of goods, mostly in greys, that should be possible even to the stores in the small towns, since it is color rather than style that will put over shoes, stockings and dress goods.

United Artists Release.

BECAUSE OF THEIR DISPLAY VALUE USE THE GISH GOWNS

The Hippodrome Theatre, Huntington, W. Va., went it one better than that, using this same window the week before the showing with a single figure in court dress and switching to the Gish sisters the day before the picture opened there

Generous Rich Man Gave Out Stage Cash

The sight of a policeman guarding a truckload of money bags—real bags from the bank—was enough to throw Madison, Wis., in a ferment the other day. Of course the signs proclaimed that it was an advertisement for the Parkway theatre, but they were giving something out and there was the hope that there might be a few real bills in the mass of stage green backs, and the girls handed out 2,500 of the flyers and could have given out more, had they had them.

As the truck and the bags and the policeman were all borrowed, the cost was only for the stage money and this was very small when compared to the results this extra advertising brought.

GET A. P. T. A.; IT WILL HELP YOU DURING THE SUMMER MONTHS ESPECIALLY

Hodkinson Release.

NO CHANCE TO HOLD UP THIS CERTAIN RICH MAN

He had a cop with a gun to guard his wealth when he was staying at the Parkway Theatre, Madison, Wis., but he gave out 2,500 bills to prove that his heart was in the right place. The trouble was that it was only stage money

Happy Family Stunt

In the good old days the happy family, consisting of a bunch of wild and domestic animals, used to be a real novelty.

Bob Decker, of the Frederick, (Md.), Opera House, aided and abetted by Leslie Whelan, Paramounteer, accomplished much the same result when they sold both newspapers on a joint contest on a Gloria Swanson resemblance stunt for Beyond the Rocks. This is probably the first time two local papers have worked a joint competition. It shows it can be done.

For Three Sheets

Some time when you grow tired of the three sheet boards, try a compo board mounting large enough to give a three inch margin all around. Paint this a pure flat white and stand back and note the different effect.

Oscar White worked it on "Theodora" when that played the Rex Theatre, Sumter, S. C. He also used a pergola effect on the box office, surmounted by a cutout of the empress and three lions from the six sheet. The pergola was merely a pair of pillars with a cross beam on which the cutout rested and upon which the title was lettered boldly.

Likes It

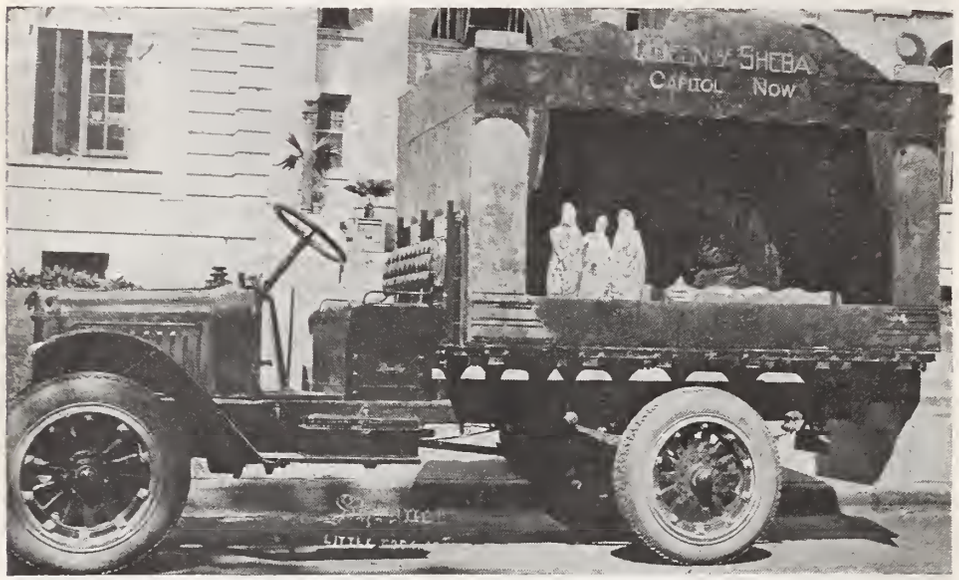
Harry Arthur, managing director of the West Coast theatres, has adopted Jimquin's slogan, Park Your Cares for the Kinema theatres, Los Angeles. He uses it just above the chief frame used to advertise the current First National attraction and has made it a permanency.

It's a couple of years old, but it is new to Los Angeles.

Still Profitable

A relative popularity contest between Norma and Constance Talmadge, permitted Joseph Goldberg, of the Kentucky Theatre, Louisville, to sell "Love's Redemption" and "Polly of the Follies" above even the Talmadge average by splitting the week and letting the fans cast votes.

Selling the Picture to the Public



A Fox Release

BROAD DAY ON ONE SIDE AND NIGHT ON THE OTHER

This shows the night scene from a float designed by George D. Watters, of the Capitol Theatre, Little Rock, on the "Queen of Sheba." The other side was the chariot race. Both halves were lighted from storage batteries on the float.

Solomon's Whiskers Good for Press Item

Getting one of the best known ministers in town to discuss the question of the beardless Solomon in "The Queen of Sheba" was one way George D. Watters put the attraction over at the Capitol Theatre, Little Rock. It was only one of eighteen special stories he secured on the play.

He ran teasers in the paper for nine days in advance announcing that the most beautiful woman in the world was coming and then used the "We dare you to hand this to your wife unopened" envelopes. The enclosures read: "Dear wife: They say the most beautiful woman in the world is coming to the Capitol. If she has anything on you, I want to see her. Let's go to see her in the 'Queen of Sheba.'" It's an old stunt, but so old, it is new again.

Two Faced Float

The cut on this page shows the float used on the streets for nine days. One side showed a palace scene with a moonlight effect and the other the chariot race, both framed from the lithographs. A storage battery supplied the lamps which produced the light effects in the evening. It was a nine-day wonder in Little Rock and had an appreciable effect upon the business, which was unusual in spite of heavy opposition.

A novelty was a special showing at one of the colored houses on Saturday night.

The lobby was done over with a stone effect and purple canopy and bright orange and green inlaid tiling. That sounds like a riot of color, but it all worked in with the general idea and was more attractive than it sounds.

Jazzed "Smilin' Through" On An Indianapolis Run

Ralph Lieber, of the Circle Theatre, Indianapolis, went strong on Norma Talmadge in "Smilin' Through."

He got ten window displays ranging from the records and rolls to a display of the "original" dress worn by Miss Talmadge in the play and a "replica" of the dress on a small doll displayed in the lobby, proving that Indianapolis does not know what a replica is, either. A credit card hooked the lobby doll to the larger window display.

Two dozen hand painted cards were placed in as many windows, not otherwise dressed, and ten girls were used for the telephone stunt.

Plugger Song Used

The plugger song was used as a program number the preceding week, and ten thousand slips advertising the song on one side and the record on the other were supplied the music stores to be wrapped into purchases.

A cut on this page shows one of the very effective windows planned by Donn McElwaine, the publicity merchant. It gives a strong display while actually adding to the attractiveness of the window.

He Sold "Tol'able David" Without Paying Prize

W. A. Doster, of the Strand Theatre, Montgomery, Ala., beat the affidavit idea on "Tol'able David," on a scheme planned by R. B. Wilby, District Supervisor for Southern Enterprises.

In the Sunday paper a week before the opening he issued an extra advertising in which he offered $10 for the best suggestion for advertising "Tol'able David," stating his position:

"Tol'able David" was a title that would not sell itself.

It was a story of the Kentucky Hills, not a popular theme.

The star was doing even better work than in "Way Down East," but he had no large personal following in the town.

The picture was undeniably one of the finest of the year.

He wanted to impress that fact strongly on the patrons, but he could think of no scheme.

So he offered the prize to anyone who would help him put it over.

As he rather expected, no schemes were offered, but the idea had been put over, and he needed no other scheme.

It capitalized the reputation of the manager for square dealing, and people believed what he said because he always said what he meant, and they got the message he was asking help to put over.

Smiled a Week

The old question as to whether the hen or the egg came first has retired to second place out in Milwaukee. Out there they are trying to figure whether Manager Weisfeld, of the Strand Theatre, booked "Smilin' Through" to match Smile Week, staged by the Optimist Club, or whether the week, and perhaps the club itself, is not a device of Weisfeld's to work up greater interest in the Norma Talmadge play.

If he didn't, you can. That's the big idea. The week was a winner for Milwaukee and the Strand alike, according to all reports which have been received.

A First National Release.

A VERY PRETTY WINDOW DRESSING FOR A HOOK-UP

Donn McElwaine, of the Circle Theatre, Indianapolis, planned this on "Smilin' Through," and he can save the material and paint it over again for some other picture. Just one of the many windows he won for the new Norma Talmadge play

HAROLD LLOYD
IN
"GRANDMA'S BOY"

HIS FIRST

5

PART FEATURE

PRESENTED BY HAL ROACH

Contract
No:-
1
Symphony, Los Angeles,
Dr. H. B. Breckwedel,
May 14th — Indefinite
2
Strand, San Francisco
Mr. M. L. Markowitz
July 9th — Indefinite
3
Mark Strand, New York City
Mr. Joseph Plunkett, Mg. Dir.
Opening Sept. 3rd or 10th
Now Booking for the Fall Season
through
Associated Exhibitors
Arthur S. Kane, President
Foreign Representative Sidney Garrett
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

Selling the Picture to the Public

A Forever Shoe Shine Should Prove Lasting

Louis Chakeres, of the Majestic Theatre, Springfield, Ohio, made a joint campaign of "Forever" and "Fool's Paradise" and had things jazzed up for ten days.

One of his stunts on "Forever" was sending out two bootblacks in blackface to shine shoes free. More than two hundred pairs were shined in the two days the boys were out. It possibly did not sell many seats to the du Maurier story, for the stunt style does not appeal to those most likely to be interested in the play, but it got attention for the house and if it did not sell "Forever,' it helped along "Fool's Paradise."

One novel stunt on this latter was the announcement that on a stated hour, Wallace Reid would talk to Springfield fans via wireless. Most of the amateur radio sets were tuned up and a local operator sent out the talk for a five-dollar fee.

Another gag was to advertise for buckeyes to cure de Mille's rheumatism, and more than two barrels of buckeyes were accumulated in the lobby, where they helped advertise the picture, and a dog story was run to the effect that the Paramount contract called for the films to be given a milk bath every Friday, to preserve the flexibility of the film base.

This angle was discussed so learnedly than the papers fell for it and gave it two or three sticks apiece.

Another dog story worked its way to the front page and advertised that de Mille wanted to purchase old gambling apparatus. This had a kickback, as the law prohibits this sort of thing, and there was a ruckus, but the story had been run and it helped the house if not the editor. They even worked the old gag of letting the doorkeeper in to see a complete show, but it all helped toward ten days of great business.

A Paramount Picture

BLACK BOOTBLACKS BLACKED BOOTS FOREVER

The Majestic Theatre, Springfield, Ohio, sent out two boys in blackface to shine shoes and advertise "Forever" at the same time. It seems a little foreign to the atmosphere of "Peter Ibbetson," but it got attention, and that was what they desired

Helped Holy Week

Figuring that the emphasis given to her dresses in "Her Husband's Trade Mark" was more than sufficient excuse, Alex P. Robert, of the Strand Theatre, Salisbury, N. C., declared a fashion show.

It was the first the town had ever seen, and to break the ice Mr. Robert enlisted the American Legion, by splitting the receipts. Some fifty girls and matrons of the society set were enlisted as models, because it was for the Legion and because every woman loves to wear beautiful things. The society editor bubbled over in her column.

It was Holy Week, but even with the Legion split deducted Mr. Robert had exceeded his expectations as to the receipts and he got a lot of permanent advertisement as well as the immediate takings.

HAVE YOU READ P. T. A.?

A First National Picture

MOLLY SEEMS TO BE GETTING UP IN THE WORLD

A stilt walker was hired to put over the Mack Sennett production in Kearney, Neb., and, as the stilt stunt was new, Manager Hobart Swann had reason to congratulate himself on the idea

Inexpensive Exploitation

H. R. Kistler, of the Savoy Theatre, Durham, N. C., boosted his receipts about $40 by putting a coil of rope into the looby, hooking up to the cutout for "Moran of the Lady Letty." A full rigged ship in miniature was given a place of honor, and sailor costumes were borrowed from the local Army and Navy Store for the ushers and doorman.

It cost $7.50 and a couple of passes, the latter going to the owner of the ship. That's a good enough percentage.

A New Advance Idea

Bill Duncan, of the Plaza Theatre, Sioux Falls, Iowa, had an inspiration lately.

He announced that all who came to the last night showing of "The Bride's Play," could remain and see "Fool's Paradise," the following attraction. This not only gave him a bumper house on the Cosmopolitan production, but it sent out upward of a thousand personal press agents for the Paramount picture. If you can get your reels in time, this is a great now-and-then stunt, but don't overwork it.

Put Molly on Stilts in Kearney, Nebraska

Stilt walkers are not new, but they were new in Kearney, and when Hobart Swann, of the Empress Theatre, hired a man to come and ballyhoo "Molly O" he had the entire town gasping.

The ballyhoo was not provided with the right sort of stockings for a female impersonation, but he did the best he could with a wig and a dress, not to mention a bonnet that was distinctly not as modern as the "Molly O" hats, and although he only loomed about nine feet tall, he had it all over anyone else in Kearney.

He paraded the streets with a dilapidated suitcase lettered for the house and attraction, and at showing times he loitered around the block in which the Empress is located.

Selling the Picture to the Public

Posted Safety Zones for Norma Talmadge

Some exploitation hook-ups are a bit thin, but if they get over, they are good. When Norma Talmadge in "Smilin' Through" was due in Buffalo, Harold B. Franklin, of the Hippodrome, placarded all the street car safety zones with caution signs reading: "Drive carefully and go 'Smilin' Through.' See Norma Talmadge at the Hippodrome."

Buffalo uses regular platforms for the car stops and a chain railing defined the area. The cards were tagged to these chains and stayed up where any form of publicity not connected with the idea of caution would have been pulled down and the poster arrested. The connection was slight, but it was substantial enough to get the idea over and win for Mr. Franklin a number of the most valuable stands in town.

Used a Trellis

The Hip entrance was done over with trellis to suggest the entrance to a garden and the passer-by was invited to come smiling through. One thousand telephone hangers were put out, to hook to the "voice with the smile" idea, and a number of music stores were rung into the campaign, in which the management was assisted by the First National exploitation man stationed in that section.

A First National Release

TELLING TROLLEY PATRONS TO GO "SMILIN' THROUGH"

How Harold B. Franklin hooked into the safety first idea and got all of the street car safety zones for stands for a special placard for safety and "Smilin' Through"; particularly the latter. Just one of a number of good ideas

Changes Lobby Idea for "School Days" Run

Ollie Brownlee, of the Palace Theatre, Muskogee, felt that a school room setting might sadden the kiddies with reminders of their hours of slavery so he changed the design on "School Days" and made the centerpiece a large slate, completely hiding the box office.

Smaller real slates were hung from the ceiling of the lobby and were extended into the marquise, each lettered with some short message.

The slate was stock stuff, so all it really cost was the painting, but it made sufficient talk to get more than usual money.

Capital Teasers Helped "Is Matrimony a Failure?"

Pretty hustling boosted the receipts on "Is Matrimony a Failure?" at the Capitol Theatre, Oklahoma City.

S. S. Wallace, Jr., did some snappy teaser work. His best were:

"Is Matrimony a Failure? Adam and Eve thought so."

"Is Matrimony a Failure? Ask Henry VII. He had six of them."

There were allusions to comic strip characters and others.

The star stunt was stealing the thunder from a merchant next door to the theatre, Harry Katz, who deals in women's wear, had arranged to reproduce Princess Mary's wedding gown for a window display. Wallace heard of it and went to the Educational Film Exchange and booked the news reel with pictures of the event. Then he put up a card in Katz's window telling that on Wednesday a reproduction of the gown would be shown in the window and that you could compare it with the actual dress by seeing the pictures at the Capitol.

Wednesday night came and on schedule the live model appeared in the window wearing the dress. Some two hundred persons were crowded about the space. After a few minutes the model held up a card announcing that her next appearance would be on the stage of the Capitol following the news reel. About 150 of the crowd bought tickets and went in and waited, Katz got the publicity he was after in fuller measure than his window would have given, and the house had an added attraction.

A Warner Brothers Release

SOMETHING DIFFERENT FROM THE SCHOOL LOBBY

This is Ollie Brownlee's idea of how to decorate the lobby of the Palace Theatre, Muskogee, for "School Days." He used real slates dangling from the ceiling and lettered, with a large slate made from compo board for the central feature

Made Pre-Showing Give Mailing List

Exploitation is spreading, and one of the best angles on the pre-showing comes up from Trinidad, where J. V. Hirsch conducts the Empire Theatre, Port of Spain.

Mr. Hirsch had "Saturday Night," to be followed by "Fool's Paradise." That was two big ones and he knew that if he could get them started he could beat the first with the second.

He advertised that each person attending the final performance of "Saturday Night" could be hosts to three friends at the first performance of "Fool's Paradise." All they had to do was to fill in slip presented.

Addresses were not required, as "Port or Spain" does not need these, but the names were put into a mailing list for future use and the first performance of "Fool's Paradise was a bulge. The walls cracked, but held, and the run was to capacity at every night performance.

The "host" idea is a wonder where you wish to get in a crowd without appearing to be giving out passes. Keep it in mind and try it some time when you have a big play with a poor title. It will do the trick for you.

Selling the Picture to the Public

This Combination Cut Tells the Whole Tale

There is strength and character to this four fourteens from the Rialto Theatre, Butte. Even a rather flossy lettering for the title cannot hurt the display. There is the farewell kiss and the guillotine. If you can't imagine a strong drama with those components, you probably would not pay a dime to see a five ring circus. Most persons require less urge,

NOW PLAYING
RIALTO
STARTING TODAY
A STUPENDOUS DRAMA OF THE LOVES OF THE MIGHTY
ALL FOR A WOMAN
IT'S MAGNIFICENT
A First National Attraction
A storm of the emotions, like a titanic wave mounting overwhelmingly to tempestuous heights and then beating down with dramatic surge on every chord that leads to humanity's heart.
A story of a lily that bloomed in the mud of violence and hate; of mob-hearts twisted and torn; of a man lost and glad to be lost in his love—All for a Woman.
STARTING TODAY
ADDITIONAL ATTRACTIONS
TORCHY COMEDY PRIZMA KINOGRAMS
MUSIC THAT IS UNUSUAL.
NOW PLAYING

A First National Attraction

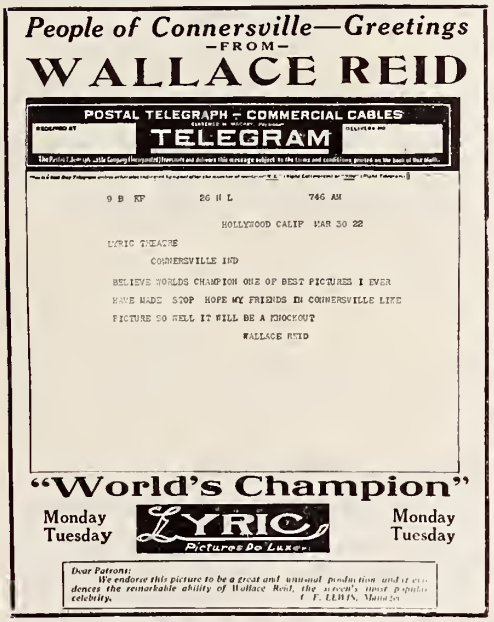
A FINE DISPLAY

and will figure the play to be well worth while. This seems to be a plan book cut fixed up to meet the house needs and then stepped and mortised to let i ntype lines instead of hand lettering. Below there are two type arguments, set side by side instead of being strung across too wide a space, then the date, and the additional features. Not a word too much and not a line too little. More might oversell. We have not seen much Rialto advertising since Ralph Ruffner moved away, but if this is the sort of work they are doing regularly, we would appreciate being placed on the mailing list, for it is sound work both as to copy, display and choice of cut material. There is nothing spectacularly "pretty" about this, but it is sound and comprehensive. It is good from the top line to the bottom rule. Take it for a model.

—*P. T. A.*—

Fake Telegram Grows More Popular Daily

You can almost see the telegram advertising grow in popularity from day to day since the first exploiter conceived the idea of using a wire from a star. If Wallace Reid alone sent all the telegrams attributed to him, the Western Union could declare an extra dividend or cut the rates. But the fake telegram does no harm and it has helped a lot of theatres by bringing the star into seemingly closer touch with the public. If Wally Reid asks you to come and see his picture, the Reid fans will respond more quickly than they will to the appeal of the management, and the non-fans are also apt to show a greater interest in a direct communication. All you need is the head from


People of Connersville—Greetings
—FROM—
WALLACE REID
POSTAL TELEGRAPH - COMMERCIAL CABLES
TELEGRAM
9 B KF 26 H L 746 AM
HOLLYWOOD CALIF MAR 30 22
LYRIC THEATRE
CONNERSVILLE IND
BELIEVE WORLDS CHAMPION ONE OF BEST PICTURES I EVER
HAVE MADE STOP HOPE MY FRIENDS IN CONNERSVILLE LIKE
PICTURE SO WELL IT WILL BE A KNOCKOUT
WALLACE REID
"World's Champion"
Monday Tuesday
LYRIC
Pictures De Luxe
Monday Tuesday
Dear Patrons:
We endorse this picture to be a great and unusual production and it evidences the remarkable ability of Wallace Reid, the screen's most popular celebrity.
C. F. LEWIS, Manager

A Paramount Picture

A FAKED TELEGRAM

a receiving blank and some twelve point typewriter reproducer type and a light line rule to define the limits of the message space. It is convincing, distinctive and appealing. One of the best handlings of the telegraph ad comes in this example from C. F. Lewis, of the Lyric Theatre, Connersville, Ind. He does not try to build up much on the message. He merely gives that plenty of white space and lets it work for itself. To attempt to add more to the wire would be to weaken the force of the appeal. To reproduce the wire in type is to lose a great deal of the force the message carries. Mr. Lewis adds just a modest three line personal guarantee and rides on what Wallie has said. The space is a four elevens. If used in less than a four column space it would be well to reduce the heading one-half and use six point typewriter type.

—*P. T. A.*—

Rolling Pins Again for Paramount Play

Bill Robson, the Pittsburgh Paramounteer, has a lot of good ideas, but he has gone back to the rolling pin for comedy relief on "Is Matrimony a Failure?"

At the Lyric Theatre, Butler, Pa., a local hardware concern was prevailed upon to present a safety razor to each groom and a rolling pin to each June bride. The razor was one they were trying to put over and the concern was glad to get it into the local news.

The Lyric also gave free admissions to all who presented their marriage license at the box office; a stunt Bill has worked successfully all through that territory.

That's a good stunt but it would be better to offer a prize for any modern husband who ever was slugged with the antique rolling pin. They make them of glass now and the frugal wife is afraid of breaking the weapon, so she uses something else.

—*P. T. A.*—

Spoils Selling Title With Too Much Design

All the other points put together will not sell as well as the title of "The Sheik's Wife," yet the Tivoli Theatre, San Francisco, in its Sunday advertisement, loses all of this value through burying the title in an unimportant cut. With a title like that it cannot be played up too plainly in every piece of advertising. Here it sinks into the design, probably more so in the newspaper than it will on this better paper. The house makes a better use of the origin by telling that it is "Actually filmed

TIVOLI
San Francisco's Foremost Motion Picture Palace!
A TALE OF PASSIONATE ORIENTAL LOVE!
THE SHEIK'S WIFE
Actually Filmed in the trackless wastes of the Great Desert
S H E, a blonde beauty, had married a Sheik—, and then, as the wife of a wandering Arab of the desert, found herself face to face with immemorial custom and rigid tradition.
MARCELLI and his associate artists will offer a series of celebrated Oriental concert numbers.
Regular Prices Prevail

A Vitagraph Release

LOSING THE TITLE

in the trackless wastes of the Great Desert, but this will not sell as many tickets as the title, and this, too, is too close to the cut. There is some good selling talk in the panel with its reference to the bride who "found herself face to face with immemorial custom and rigid tradition." With a little imagination you can build that into a lot more than you will find in the play, and you cannot blame the management, for they have only stated facts which you, yourself have inflated. This is 155 lines on three, which is a lot of space to pay for at fifty cents a line, but they probably got their money, though it is unlikely they got much from this particular advertisement. It is artistic, but the chief aim of newspaper space is to sell tickets.

—*P. T. A.*—

Six Word Sales Talks Pack Powerful Punches

We think that there is no great selling value to this cut attractor for "Playthings of Destiny." It is forceful in a way, but it does not conjure up any particular thoughts of a great play. It does serve, however, to get attention for a set of selling talks that are interesting because they are so brief and forceful. For that matter they are forceful because they are brief. These fall just below the trade mark cut and read: "An arctic blizzard, splendid in reality. A tropical tornado, mighty in

Selling the Picture to the Public

force. Drama and romance wonderfully blended." If you can withstand that approach, you

A First National Release

GOOD SELLING TALK

keep a tighter grip on your nickels than do most persons. There is not an "est" word in the entire layout. It does not insult your intelligence with superlatives. It just says it is a good play with a fine blizzard and a good tornado, with a clever blending of drama and romantic appeal. It's all you can expect for your money, and you do not come away calling the press agent a liar and the manager a cheat. It is from the Metropolitan, Cleveland.

—P. T. A.—

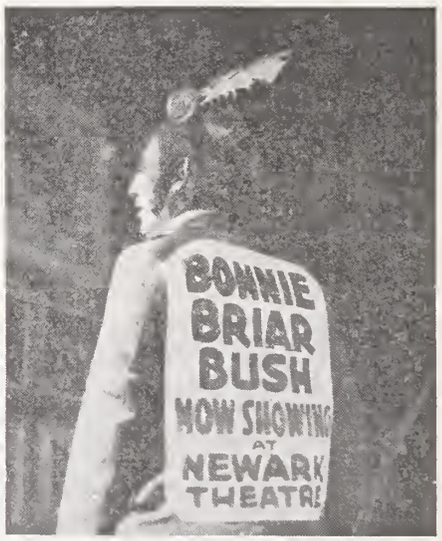
Hart Used a Radio to Sell His Story

A few weeks ago we ran into J. M. Edgar Hart, down in El Paso. He was one of the hustlers we wanted to see on our trip and he was at the hotel before we had finished writing our souvenir postals. He was playing a super attraction, opening that day, and we went back to the Rialto Theatre where already the men from Fort Bliss, under command of Captain John L. Rice, of the Second Cavalry, were installing a radio set in Hart's office and in a military ambulance, the idea being to send the latter around town and supply it with music and advertising announcements from the office. In less than two hours the set had been rigged and Captain Rice was hustling home to a chicken dinner. The lobby of the Rialto is of a familiar type, broad and shallow, with a marquise; about the type more than half the houses of the country have, but it looked different because a skyline cutout was run around the top with cutout posters for the marquise. It made the house look different from any other in town, and it got the business. About seven o'clock we dropped around again to say good bye and it was impossible to get close enough to the lobby to enter the business offices. In addition to the wireless stunt, Hart had planned an aeroplane stunt, for which he had to obtain permission from the Chief of Police and the City Council, since the local ordinances prevent low flying over the town. The Rialto ranks second or third in point of architectural attractiveness, but it was pulling the business where at the same hour a nearby house was more than half empty. Just in passing we saw the lobby lamps of which we spoke in a recent issue. They are so good that we want to repeat the idea. Hart wanted something better than the usual naked bulbs, and he did not want to spend too much money. From the ten cent store he acquired some small wooden chopping bowls about fourteen inches in diameter. He gilded these after drilling a hole in the centre. Through this hole he ran the wires and then conducted them through a small earthenware flowerpot about four inches across at the top. This, too, was gilded, and the lamp socket was fastened to the wires to hold all in place, the bowl hanging inverted with the flowerpot upright. Four Christmas tree ornaments on the rim of each bowl gave a decorative finish and the result was a really good effect at a surprisingly small cost. The idea is capable of variation and should prove a winner for managers who cannot afford to spend much money and yet who desire to put up a good front. Unless you knew, you would never guess the identity of the component parts. Hart is not spending much more than other managers, but he gets more for what he spends by using his brains.

—P. T. A.—

Used Scotchman to Sell "The Bonnie Briar Bush"

Remembering what the Scotch accent did for "Sentimental Tommy," Manager Harry Finter, of the Newark Theatre, Newark, N. J., sent a Scotchman in kilts through the streets the day before the opening. The man was a natural comedian and got back at those who passed remarks on his unusual dress with a smartness that kept both sides busy. He carried no sign and gave no hint as to what he was up to.



A Paramount Picture

A LITTLE SCOTCH

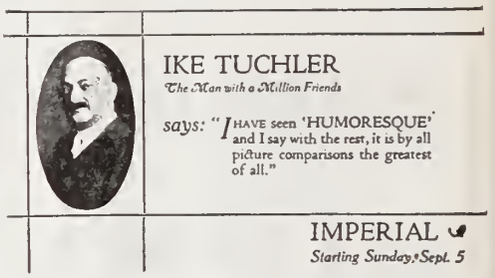
The next day he was out on the street again, but this time the back of his coat was decorated with the statement that "The Bonnie Briar Bush" was being shown at the Newark Theatre.

The cleverness of his patter gave the suggestion that the play must be good, and he jazzed business not a little.

P. T. A.

Makes Restaurant Man Official Bill Passer

Milt Samis, of the Roth and Partington houses in San Francisco, capitalizes the popularity of Ike Tuchler, who runs the States restaurant, which feeds several thousand persons each lunch hour and brings most of them back for the dinner or supper encore. Tuchler calls himself "the man with a million friends" and probably comes within a few thousand of that number, for he seems to know everyone who comes into his establishment and has a word for all. His pockets are loaded with novelty cards of all sorts, and Samis (and Nick Ayer before him) capitalize his advertising ability by supplying him with cards for the current attraction they wish to put over. These are vest pocket size and on Monday Tuchler gives out a thousand or so to his


IKE TUCHLER
The Man with a Million Friends
says: "I HAVE seen 'HUMORESQUE' and I say with the rest, it is by all picture comparisons the greatest of all."
IMPERIAL
Starting Sunday, Sept. 5

ONE OF THE TUCHLER CARDS

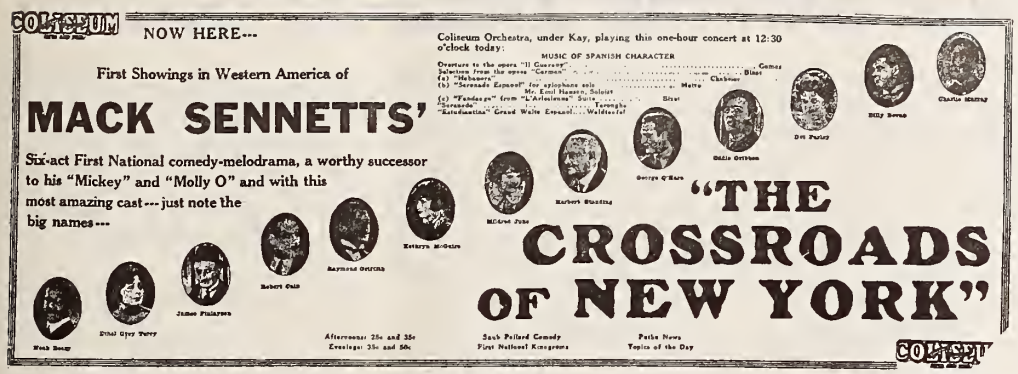
patrons and adds a few words of personal comment. He is said to have an almost goat-like appetite for passes, but he puts these into good hands and that, in itself, is an advertisement. In almost every town you can find some man who will put out cards for you. He may not have a restaurant; he may run a soda fountain or the post office, but if you will look around you can find someone who will be glad to help advertise your show if in doing so he can help advertise himself. It works well for the Roth and Partington string and should work as well for towns of any size. Keep the card small, make the text snappy and give as much to your distributor as you get for yourself. Don't try to cheat him.

—P. T. A.—

Made Thumbnail Cuts Give Striking Effect

When J. W. Sayre, of the Jensen and Von Herberg houses in Seattle came to advertise "The Cross Roads of New York," he could find nothing that would yield a good cut. The stills suggested melodrama and not comedy, and he wanted to emphasize the comedy angle. Not being superstitious, he had thirteen cuts made in one inch ovals and he stripped these across the space and gave emphasis to the number of well-known players employed in the cast while the text played up the comedy angle, and the result was a more striking display—for once—than a four column scene cut could possibly have yielded. The disposition of the cuts was changed in the different papers, to get a variety in effect. In one his space was three columns wide, with the cuts running diagonally from left to right, but always with the open space which is characteristic of all Sayre displays. He never overstuffs his spaces with a lot of type. He sells on one smash and knows that he must sell on this or lose; that if he cannot sell in a few words, he cannot sell with a thousand, even providing that the people will waste time reading all that copy. Sayre has a larger office than most press men enjoy and there is room for long tables on which the material can be laid out. The table is laid off into generous spaces with two inch batten, so that the material for each house, current and coming, has an enclosure of its own. The result is that he never has to look for a cut. It is where it belongs, and is not to be found jumbled in a mess with cuts for other weeks and other houses. When the date has been played, the mats and slides are stored for possible future use and he can turn instantly to any back material. As soon as material for a new play comes in, it is filed and all additional material placed in the same file, so that when he is ready to go to work, Mr. Sayre can find all of the material in one package. He

Selling the Picture to the Public


COLISEUM
NOW HERE---
First Showings in Western America of
MACK SENNETTS'
Six-act First National comedy-melodrama, a worthy successor to his "Mickey" and "Molly O" and with this most amazing cast---just note the big names---
Coliseum Orchestra, under Kay, playing this one-hour concert at 12:30 o'clock today:
MUSIC OF SPANISH CHARACTER
"THE CROSSROADS OF NEW YORK"
Afternoons: 25c and 35c
Evenings: 35c and 50c
Jack Pollard Comedy
First National Kinogram
Pathe News
Topics of the Day
COLISEUM

A First National Release.

PLAYING UP THE STARS IN A SERIES

even has back files of all of the trade papers since his department was inaugurated and he can go back years, if necessary. It is the best advertising office we've seen in a theatre.

—*P. T. A.*—

Unusual Layout Is Better than Usual

Gerald Hoag, of the Majestic Theatre, Ann Arbor, Mich., sends in three displays. One is his first effort at hand work, and is done better than the average of the press books, though only the good press work saves the cut, which has too much fine detail. In many instances the cut would be a sea of ink. He adds: "The other two ads are made up with stock cuts and type. I liked the one on "Beauty's Worth," but was disappointed with "Shackles of Gold." There was no dope in the press book on the latter attraction to give a little aid to the local man and so the selling matter was guessed at from reading the story."

That's about the best way to get at the selling talk of any picture. Read what the press agent has to say, but know the story and see if you cannot hit upon an angle that will appeal more directly to your patrons than will the best efforts of some high priced man who does not know your clientele. The house manager of average intelligence can gauge his text to his patrons better than the most adroit show writer working in New York. That is not the reason why Mr. Hoag likes the Davies advertisement the better. It's because it is a better constructed space. "The Shackles of Gold" space uses two cuts, which seems to be the regular placement in these advertisements since the

Majestic
A STRONG and entertaining drama that's replete with thrills and full of lovable human qualities woven into an unusual story dealing with incidents of life rarely enacted on stage or screen
WILLIAM FARNUM
In a photoplay version of HENRI BERNSTEIN'S great modern novel "SAMSON"
'Shackles of Gold'
—ADDED FEATURES—
"TOONERVILLE TRIALS"
Topics
With the Skipper in all his Injury
Orchestra
Coming!!! "The Woman Who Walked Alone"
DOROTHY DALTON, MILTON SILLS, WANDA HAWLEY, CHARLES OGLE

A Fox Release.

A CONVENTIONAL DISPLAY

hand drawn space carries the same idea of cuts in the diagonal corners. It is about the same thing Mr. Hoag probably does most of the time. One of the cuts is the conventional clutch and the other shows the triangle shackled to the dollar mark. It lives up to the title, but it suggests nothing in particular. Mr. Hoag probably would have gotten more from the fact that this was taken from the play "Samson," which was a sound success on the speaking stage. More could have been done with this than the line between star and title. But the chief thing is that it looks pretty much like the advertisement the Majestic always runs. On the other hand, the Marion Davies gives a change of pace. The line cut stands out better than the half tones, as line cuts properly made,

Now Playing
A Rippling, Laughing, Sparkling Comedy
Marion Davies
in
"BEAUTY'S WORTH"
Marion Davies in another brilliant comedy in which a simple Quaker maiden puts a permanent crimp in the snobbish younger set's curls. Romantic—Novel—Refreshing—Delightful
It's a Paramount Picture
"THE DENTIST" STANDARD COMEDY
KINOGRAMS PICTORIAL NEWS
GOLDEN GATE FOUR MALE QUARTETTE
SKETCHOGRAPHS CARTOONS
MAJESTIC ORCHESTRA
Majestic
Coming
William Farnum in "SHACKLES OF GOLD"
Wait For "SHACKLES OF GOLD" with William Farnum

A Paramount Release.

THE DAVIES SPACE

always will. It gets further distinction from the white space at the right and in itself it suggests something unusual and different. There is less talk, and this is set in roman, which does not detract from star and title lines which, while smaller, are more prominent because they do not have other bold face to fight. It is a smaller space, being only four elevens, of 44 inches, against six nines for the other, or 54 inches, a saving of ten inches and a gain in prominence at the same time. The one cut is more than ample to get attention for the space, the talk is convincing, and the whole thing gets over with a minimum of talk and a maximum of display. We think that if Mr. Hoag will study these again we have recorded his reaction more accurately than he has done himself and that he will find that a single good cut is worth two indifferent ones, and one strong selling line is better than a double bank of argument. Also that white space is the cheapest thing you can buy in a newspaper if you use it to advantage.

Gillespie's Letter Sold Many Tickets

H. A. Gillespie, the Liberty Theatre, Yakima, Wash., sends in an advertisement for "Forever," which is not wholly original, but which will bear repetition. It is original so far as he is concerned. He did not know just how to handle the story to get it over to the best advantage, so he resorted to an open letter, in a three twelves, which reads:

A CONFESSION

For the first time in years I'm at a loss to know how to write an advertisement about a picture. I'v tried all day (Thursday) to put into words, or rather, a collection of words, my honest opinion of "Forever," playing at the Liberty Thursday, Friday and Saturday of this week.

"Forever," as you perhaps know, is based on Du Maurier's novel, "Peter Ibbetson," and stars Wallace Reid and Elsie Ferguson.

I have already seen the picture three times and yet I simply cannot find the correct phraseology for even an advertised description.

This space has been reserved for us and I've simply got to use it; and, as a matter of fact, I want to use it. I want to tell you what I think of "Forever," and I find that I cannot express myself adequately. Unfortunately my command of descriptive phrases is hopelessly inadequate.

I have written ad after ad only to reject them as too coldly expressing that which I desire to express.

It might be said of "Forever" that it is a divinely beautiful story of a great love; it might be said that here is a romance such as the screen has never before known, yet to simply say these things would be like calling the Mississippi river a creek.

So I'm giving it up, and this is to be an ad that was never written. Maybe, after you've seen it you'll understand why it's so hard to describe.

Sincerely,
H. A. GILLESPIE.

Mr. Gillespie adds: "We know that this ad worked—that it brought business; far more business than a display ad of twice the size on the previous day, the latter having been written from press book material without a preview of the picture. I don't know that I ever saw this idea worked in an ad before and will say that it has the double value of arousing curiosity and at the same time having been written in all sincerity, as that is exactly the way I felt after having seen this Paramount."

Mr. Gillespie puts it all in the last few lines. The advertisement was sincere, so he was able to communicate his feelings to others. This is good only for an occasional stunt on an exceptional picture and far too good to be wasted on the ordinary program release. Hold it until you really need it and you can collect a large return.

—*P. T. A.*—

Painting Comedian Gets His Signs Up

A suggestion to other managers is found in a report from Wheeling, West Virginia, where the local sign painter is something of a comedian.

For "Is Matrimony a Failure?" at the Virginia Theatre, he dressed as a farmer and played the part while he lettered and re-lettered the drug store window. It brought trade to the store and with only one window he was able to talk three of four messages to a prospect before the latter moved on. A painter does not have to be an exceptional comedian to get over. Suppose you have a talk with your own artist or sign writer.

Fox Has Strong List of Specials for Release During 1922-23 Season

The choicest array of special productions ever offered the exhibitors, says Fox, are to be released by Fox Film Corporation during the season of 1922-23. The series includes giant photoplays of varied themes and settings which are the results of the intensive combination of effort and wide resource of the entire Fox organization. William Fox himself has personally supervised each picture. Mr. Fox is at this moment in England conferring with the author of "If Winter Comes," the famous A. S. M. Hutchinson novel, with a view of adapting the book for the screen in the form of an additional member to his already enlarged array of specials.

Each of this interesting list of dramas will be backed by a unique and unsually substantial publicity and advertising campaign which has been devised by an expert staff of writers and exploitation men at the New York headquarters of the corporation.

Heading the procession of these master photoplays is "Nero." New York newspaper critics and trade paper reviewers were unanimous in their enthusiastic praise for this Fox special, it is said. Showing at the Lyric Theatre continuously since May 22, "Nero" has attracted record audiences despite the summer weather and the advanced admissions which are being charged.

The appeal which this special will have can be measured to a large extent by the hundreds of written testimonials sent to the offices of William Fox during the past month by members of the clergy, social leaders, business men and educators who have witnessed the pre-release showings at the Lyric.

Following closely the popularity of this production is "Silver Wings," the Fox special, now entering the eighth week of a pre-release engagement at the Apollo Theatre, New York City, where it has been playing to excellent summer business. "Silver Wings" features the famous Mary Carr who won international fame in her portrayal of the mother in "Over the Hill." The new feature play neither attempts to speak a moral nor offers a solution to the wide-spread problem of the modern home, yet it is said it skillfully tells a story of the tribulations of the American household in the face of the irreverence of the spoiled son. "Silver Wings" was directed by Jack Ford and Edwin Carewe. Other well-known actors in the cast are Joseph Striker, Jane Thomas, and Percy Helton.

The next on the Fox program of specials is "Monte Cristo," produced under the direction of Emmett J. Flynn of "A Connecticut Yankee in King Arthur's Court" fame. The picture is an adaptation of the novel of Alexandre Dumas. John Gilbert is the featured player in this story of love, adventure and revenge during the days of the great Napoleon. He is the same actor who won his way to star-dom through his work in "Shame," the Fox special of last year.

"The Fast Mail" is the fourth of the series for the coming season. It is an adaptation from the famous stage melodrama of that name which has entertained thousands of theatregoers for many years. Lincoln J. Carter is the author of the story.

Following the engagemcnt of the Carter melodrama, "A Fool There Was," another member of the Fox list for 1922-23, will be shown. "The Fast Mail" was directed by Bernard Durning and represents in thrills the consummate effort of the entire Fox Studio organization.

In the screen adaptation, Charles Jones, who is cast in the leading role, carries the audience with him through a series of hair-raising events including a hazardous steeplechase in which many riders are thrown and injured.

"A Fool There Was," with Lewis Stone and Estella Taylor as the modern vampire and directed by Emmett J. Flynn, is the next special on the list. It is the adaptation of the play written by Emerson Porter Browne, inspired by Rudyard Kipling's famous poem, "The Vampire."

The next on the 1922-23 program is "Lights of New York," directed by Charles J. Brabin, who filmed "While New York Sleeps." The new production offers, it is said, a new type of photoplay and is of two separate episodes. Leading its cast Marc McDermott, the noted veteran of the silent drama.

Harry Millarde, who directed "Over the Hill," also directed "My Friend, the Devil," another special, the scenario of which was prepared by Paul H. Sloane. The picture was adapted from the French novel, "Dr. Rameau," by Georges Ohnet, which deals with atheism.

"A Little Child Shall Lead Them," another special, was produced under the direction of J. Searle Dawley. It is said to be the finest screen drama yet presented by the house of Fox. The scenario of this picture was also written by Mr. Sloane, who, it will be remembered, wrote the continuity of "Over the Hill."

Another special for the coming season directed by Harry Millarde is "The Town That Forgot God," the screen story of a small community whose blindness to its own iniquities brings the wrath of God upon it in the form of a devastating flood. Bunny Grauer has the leading part.

Other specials in the preparation are "The Shepherd King," by Wright Lorimer, which is being staged by J. Gordon Edwards in Egypt and Palestine and "If Winter Comes," the A. S. M. Hutchinson novel in the hands of Millarde who is with his company in England at present.

Released dates for the first eight above mentioned pictures are "The Fast Mail," August 20; "Silver Wings," August 27; "Monte Cristo," September 3; "A Fool There Was," September 10; "Nero," September 17; "Lights of New York," October 8; "A Little Child Shall Lead Them," October 15; and "My Friend, the Devil," November 19.

Signing of Noted Players Adds to Drawing Power of Fox Films

With a view of building up casts worthy of the stars and special productions, Fox Film Corporation is making an extra effort to select the best talent obtainable for the roles in its various productions of the present and coming season.

Bessie Love is the latest star to be engaged. Miss Love, who has appeared at the head of various big pictures in stellar roles has been signed to play opposite John Gilbert in "St. Elmo." She will also appear in leading roles in other pictures. Nigel De Brullier, famous character actor, is another well known actor who will appear.

Another new screen favorite engaged is Ethel Grey Terry, who will support Dustin Farnum in his first picture of the coming season, "Oathbound." Maurice Flynn is also in the cast. Still another leading woman who will appear with Dustin Farnum is Doris Pawn.

Renee Adoree will support William Russell in "Mixed Faces," and "A Self-Made Man," and plays a prominent role in "Monte Cristo," which will be one of the big Fox specials. Miss Adoree has also been signed to appear in other pictures. Ruth Renick is another well known leading woman who will play leads for Russell.

Among the many others who will be in Fox pictures are Shirley Mason, Alan Forest, Earl Metcalf, Kate Price, John Herron, Tom Mix, Patsy Ruth Miller, Claire Adams, Frank Campeau, Charles Jones, Beatrice Burnham, Helen Ferguson, William Russell and Wallace McDonald.

WILLIAM FOX'S ADVERTISING ON THREE FILM FAVORITES THAT RANGE FROM PATHOS TO GOOD OLD-FASHIONED MELODRAMA

MARY CARR SCORES AGAIN!
WILLIAM FOX PRESENTS
Silver Wings
DIRECTED BY EDWIN CAREWE AND JACK FORD
- DIRECT FROM 3 MONTHS' RUN APOLLO THEATRE, NEW YORK -

Fox Spends Fortune in Acquiring Famous Stories for Production

FROM the indications of last year and the announcements for the immediate future it is apparent that William Fox looms as one of the heaviest buyers of the motion picture fiction in the market.

This is sound policy. The expenses of production in these days are so heavy that to purchase a story or play that has already met with popular approval means a guaranteed success to the motion picture exhibitor.

Upon this theory the Fox Film Corporation has been one of the most extensive buyers of best sellers and most popular stories during the past year. During the last few months of the past season the Fox Film Corporation purchased such best sellers as "West" by Charles Alden Seltzer, "The Roof Tree" by Charles Neville Buck, and "Lynch Lawyers," "The Buster" and "Heart of the Range" by William Patterson White, whose name is a household word to more than two million readers of the Saturday Evening Post.

Another fine purchase was "In Calvert's Valley" by Margaret Prescott Montague, Miss Montague jumped to a wide-spread fame and tremendous sales over night as the author of "Uncle Sam of Freedom's Ridge," a book which President Wilson himself raised to instant and wide-spread success through his commendation.

Among the purchased material for 1922 may be mentioned "Free Range Lanning" by George Owen Baxter. This western story instantly placed him among the biggest royalty-earning authors of the country.

"Alcatraz," by Max Brand, is unique in that it is about a wild horse of the western plains. The exclusive picture rights were bought for this by Mr. Fox for Tom Mix, and his famous horse, Tony.

"Shadow of the East," by E. M. Hull, author of the "Sheik." The enormous popularity of "The Sheik," a book that broke all records for book selling is so recent that the shrewd business instinct of Mr. Fox in buying this book from her pen is obvious.

"Truxton King," by George Barr McCutcheon. The novels of George Barr McCutcheon have for years steadily maintained a prominent position among the best sellers of each year.

"The Splendid Outcast," by George Gibbs. George Gibbs has the unique distinction of being a very successful artist and illustrator as well as a writer of best selling fiction.

"Mixed Faces," by Roy Norton. For years Roy Norton has traveled all over the world and his novels are noted for their extraordinary and dashing plots of adventure and love.

"The Fanner," by Kenneth Perkins. A delightful story that was instantly assigned to Tom Mix.

"One Way Trail," by Ridgwell Cullum. A thrilling western story that has proven its success with heavy revenue for the book publishers.

"Trooper O'Neill," by George Goodschild. A thrilling story of the lands adjoining the Arctic Circle.

"Dr. Rameau," the famous French novel by George Ohnet—the novel will appear on the screen under the title of "My Friend, the Devil." It was directed by Harry Millarde—who is at present in England producing "If Winter Comes."

"A Self-Made Man," by George Horace Lorimer. This author is the editor of the Saturday Evening Post and one of the widest read authors in the United States.

And to crown all of these heavy purchases in the market of best sellers, Mr. Fox acquired the exclusive motion picture rights to "If Winter Comes," by A. S. M. Hutchinson.

In the dramatic field Mr. Fox has purchased "The Fast Mail" by Lincoln J. Carter. This play has been and is the most successful melodrama that has ever been produced either in the United States or Great Britain.

"The Shepherd King," a play that did more to disarm church criticism of the stage than any other factor. This was made in Rome, Egypt and Palestine by J. Gordon Edwards.

Mr. Fox holds the exclusive dramatic rights to "Monte Cristo" which he has made into super production.

National Publicity Campaign Is Under Way for Fox Pictures

Backed up, Fox says, by the most elaborate and far-reaching publicity and exploitation campaign in the history of motion pictures, the Fox Film Corporation product will go to the exhibitors next season with a broadside of advertising that will cover the country from coast to coast.

This not only will be done, but is being done right now and has been done from the time the big specials conceived by Fox were outlined in the mammoth program for 1922-23, it is stated.

Publicity has not been confined to any one line of publication, but has been so arranged that the exhibitor in the smallest hamlet will benefit as well as the first run houses in the large cities, according to reports.

While this publicity was started even before the first of last January, and has been growing steadily ever since it is just now that the department having this in charge is concentrating on its broadside for the opening of the season. It is being done largely through the newspapers with their many millions of circulation.

In the first place Fox is using a special list of newspapers in the key cities of the United States. These are supplied with stories of the Fox activities and its output, personality stories of the stars, star portraits, and scenes from the big specials. This is followed up each week with the same line of publicity to seventeen hundred newspapers throughout the United States, which are not only receiving the publicity matter, but are using it as a checkup on clippings from the clipping bureaus show. Big advertising is also being broadcasted through the magazines.

Broadway Runs for Fox Films Help Showmen

In order to show the exhibitors what its big specials can do, Fox Film Corporation has arranged for Broadway prerelease runs of its leading productions which will have a general release throughout the country with the opening of the new season.

To carry out this plan three theatres have been engaged, the Lyric, the Apollo and the Forty-fourth street, with the probability of a fourth theatre before the close of the summer.

Two pictures are now showing and two more will be on Broadway by Labor Day with plans for the others in abeyance.

By the time the Fox productions are released in the fall seven of the big specials will have had Broadway runs, which will result in a general advertising of the pictures all over the country when they reach the exhibitors in the regular release.

THREE WILLIAM FOX ATTRACTIONS DESTINED TO ROMP AWAY WITH BOX-OFFICE RECORDS
Left to right: Dumas' great novel, "Monte Cristo"; "My Friend the Devil," from Georges Ohnet's "Doctor Rameau," and a great melodrama, "The Fast Mail"

"A FOOL THERE WAS," "SILVER WINGS," A LITTLE CHILD SHALL LEAD THEM"
The first is Fox's picturization of Kipling's "Vampire"; the second a vehicle especially for Mary Carr; the third a film version of a story by "Mr. X"

Fox Announces Fall Releases with Many Stars of Big Box Office Power

WILLIAM FOX has planned a schedule of big box office productions for the coming season. These pictures will either star or feature such well-known screen actors as Mary Carr, William Farnum, Tom Mix, Dustin Farnum, Shirley Mason, Charles Jones, William Russell, John Gilbert, Lupino Lane, Clyde Cook, Al St. John, and the Lee Kids.

William Farnum will appear in a series of stories of rugged outdoor life, many of them being of the Western type. The virile actor will return in a good measure to the sturdy roles that have made him famous on the stage and screen. His first production of the 1922-23 season will be "Moonshine Valley," from the pen of Mary Murillo. The picture which will be released August 27, was directed by Herbert Brenon.

"Romance Land," a story by Kenneth Perkins, will be the first for Tom Mix, the star who never made a failure. This will be followed by "Just Tony," the story of Mix's horse adapted from Max Brand's popular novel, "Alcatraz." The former will be released August 20, and the latter October 1, according to the present schedule.

Charles Jones will be seen first in "West of Chicago," written by Charles Salzer and directed by Reeves Eason. It is set for release on September 3.

John Gilbert will appear in "Honor First," his initial production of the coming season. This was adapted from George Gibbs' romantic success, "The Splendid Outcast," and is to be released August 27. The second picture is "In Calvert's Valley," directed by Jack Dillson.

Shirley Mason will start the season with "The New Teacher," from the scenario by Dorothy Yost and directed by Joseph Franz. August 20 is the release day.

"Oathbound," directed by Bernard J. Durning, will be the first offering of Dustin Farnum. Thereafter he will appear in several stories by Richard Harding Davis. "Oathbound" will be released August 13 late.

William Russell will be shown in a series of unusually attractive plays, beginning the new season on September 10, with "The Crusader," written by Alan Sullivan, to be followed by "Mixed Faces," a story by Roy Norton.

Among the featured players in the Fox array is Mary Carr, who has attracted widespread attention in her appearances in "Over the Hill" and "Silver Wings," the Fox specials. She will appear later in the season in "Penzie," the picturization of the successful book, "The Custard Cup," by Florence Bingham Livingston.

The new star in the constellation of comedies is Lupino Lane, who has long been a favorite in Great Britain and on the continent. He will soon startle America with his antics in "The Reporter," directed by Jack Blystone, which is the first of a series of rip-snorting laugh-getters.

Clyde Cook, eccentric comedian, has his own place in the funny firmament. His first big hit in the giggle department is "The Eskimo," directed by Slim Summerville, for the beginning of the new season.

Al St. John will crack the ice with the coldest audience. His opening wedge will be "All Wet," an under water travesty.

The Lee Kids, long popular in pictures and headliners in vaudeville, are offered in some more bits of frivolous frippery. The first two comedies will be "A Pair of Aces" and "Kids and Skids."

LUPINO LANE
Who will be starred in a series of special comedies

FOX STARS WHO MAKE THIS OLD WORLD HAPPIER

Fox Corporation Building World-Wide Organization; Pictures Score Heavily

REACHING out like giant antennae through the purlieus of space, William Fox productions cover the four corners of the habitable globe. With a home organization as nearly one hundred per cent. perfect as any huge organization can be in these changing times, Fox Film Corporation has established offices in the principal centers of Europe, South America and the Far East, fore-runners of a vast chain organization which in time will encircle the whole civilized world.

In the United Kingdom Fox Film Company, Limited, with head offices at 13 Berners street, London, W. I., directs the work of the branches Liverpool, Manchester, Newcastle-on-Tyne, Leeds, Birmingham, Cardiff, in Wales, Glasgow, Scotland and Dublin, Ireland.

Fox Film Corporation, Ltd., of Canada, has its head offices in Toronto, Ontario, with branch bureaus in Montreal, St. John, N. B., Calgary, Alberta, Vancouver, B. C., and Winnipeg, Manitoba.

Sydney is the seat of the Fox Film Corporation (Australasia) Ltd., while in Melbourne, Victoria and Brisbane branch offices are also maintained. From Wellington, New Zealand, exhibitors are looked after by a Fox office in that city.

Continental and Central Europe is cornered from the Paris office of Fox Film Societe Anonyme Bureau and maintained in Lulle, Bordeaux, Lyon, Marseilles and Strasbourg, Brussels, Algiers in Africa, and Geneva, Switzerland.

In South America Fox Film de la Argentina has its chief office in Buenos Aires, with a branch in Rosario and another in Montevideo, Uruguay.

The head office of Fox Film Company, Brazil, is in Rio de Janeiro, while a second office has been flourishing in Sao Paulo.

At present negotiations are under way for the incorporation of a company in Germany and in the Scandinavian countries. As a preliminary, offices have been opened in Berlin and Copenhagen.

The foregoing are under the direct control of the home office in West Fifty-fourth street, New York City. Mr. Fox, who is now in Europe, is constantly in touch with the managers of his foreign offices.

In the Balkan States, Egypt, Palestine, Syria, and in the Far East, Japan, China, Siam, Federated Malay States, Dutch East Indies and Strait Settlements.

Quite recently Mr. Fox attended a convention of the British organiza-

A three-sheet on "A Fool There Was"

tion in London, at which the policy for the coming year of 1923 was established. This meeting was of a far-reaching importance because of the great inroads which Fox pictures are making in the British Empire. Plans for greater co-operation between the heads of the English organization and the home office were fully discussed and placed on a secure working basis.

In Japan, Fox films are firmly intrenched. Their popularity in the land of the Mikado is becoming more and more pronounced as each successive picture is shown in the island empire. Reaching across the sea they have taken a firm hold on the imaginations of the sons of Confucius and are beginning to sprout wherever the silver screen obtains in the vast expanse of Chinese territory. Arrangements have since been concluded for the complete distribution of Fox pictures in the new Republic farther South, in Siam and in the Federated Malay States, Dutch East Indies and the Straits Settlement, similar arrangements have been made.

A deal has just been closed with John Olson & Company, whereby they will handle all Fox productions in Norway, Sweden and Denmark, while the Societa Anonima Italiana Comercio Cinematografica, of Rome, will look after the distribution for all of Italy, the Balkan States, Egypt, Palestine and Syria.

In South America, Fox Films have scored heavily. They have all the story elements and the artistic finish which appeal to the Latin temperament.

Fox News Sees Unprecedented Success During Coming Season

Scoring, Fox states, one of the most spectacular news beats ever recorded, Fox News starts off on what promises to be another highly successful season, which will, according to Don Hancock, director-in-chief, breaks all past records.

For many years the story of the eruption of Mt. Vesuvius was as a page of Greek mythology. Every one knows that Vesuvius breaks out sporadically, but Americans who have never been abroad can hardly imagine what a marvelous spectacle it presents. It was up to Fox News to let the people of the United States see a real rip-roaring volcano hard at work.

Last March, Russell Muth, star stunt cameraman of the Fox forces, was sent to Italy to get pictures of Vesuvius in action. Muth, on his arrival in Italy, leased an airplane and waited for the volcano to "shoot," when it did let loose, the plane, with Muth on board operating his camera, dipped and swirled about the mouth of the crater with the result that the cameraman was rewarded with scenes of the great volcano such as have seldom been seen before. The pictures have been shown to millions of people throughout the United States.

Fox News, in addition to showing this one of the greatest of all spectacular scenes, scored the two of the biggest news beats of the year. Fox News had, it states, on exhibition in Broadway theatres pictures of the wedding of Princess Mary and burial of the Unknown Soldier one hour before the nearest competitor and several hours ahead of most of them.

Another "exclusive" which Fox claims was scored by Fox News during the year was the picture taken of that wonderful painting of the war, the "Pantheon de la Guerre."

Fox Has Strong Advertising Aids

With a view of giving the exhibitor the best possible aid for exploitation purposes, Fox Film Corporation has prepared for the season of 1922-23 one of the greatest lines of posters and newspaper aids ever offered in conjunction with a season's picture schedule.

Bearing in mind that the fourteen specials to be released during the coming season are among the greatest ever produced by the Fox company, Mr. Fox has made the most elaborate arrangements for their presentation. According to the producer, no stone will be left unturned to give the exhibitor every advantage that can be offered to make these specials great box office attractions.

Neither pains nor expense have been spared to present the star series and special comedies produced by film corporation, in the most attractive form possible. Special books have been prepared for the exhibitors to be used in connection with the presentation of William Farnum and Tom Mix.

These books contain live newspaper stories striking ads and elaborate scene cuts. In addition, an attractive series of posters has been prepared to be used in connection with these stars. An artistic slide, a de luxe two-colored exhibitor's campaign book with press sheet and exhibitors' aids, star, scene and ad cuts and mats, a circus herald, and a complete music score have been arranged for each production.

THE FOOT OF THE CLASS FOR YOU

If you have to be told these Fox stars' names. They're Clyde Cook, William Russell, Tom Mix, Dustin Farnum

Fox Ready with Fine Array of Comedies for Season of 1922-23

FOX FILM CORPORATION announces an excellent schedule of two-reel comedies for the season of 1922-23. The group is comprised of six distinct series, including the comedies of Lupino Lane, the latest acquisition to the Fox constellation; Clyde Cook, Al St. John, the Lee Kids, Sunshine Comedies and Mutt and Jeff Cartoons.

Lupino Lane, who has been producing at the West Coast Fox studios under the direction of Jack Blystone, will be first seen in a series of three two-reelers which promise unique situations in their unraveling. The titles of the comedian's first group are "The Reporter," which will be released August 20; "My Hero" and "The Pirate." Each production possesses a brand of humor, it is said by those who have seen it, that will at once make popular a singular comedy personality.

There are some queer body contortions, of characteristic grimaces, haunting smiles and boyish simplicity about Lupino Lane that stamp him as an original and refreshing performer. It was these characteristics that attracted the attention of William Fox to Mr. Lane. Lane was a great favorite at Drury Lane, London.

Clyde Cook offers a good series of productions headed by three following two-reel specials, "The Eskimo," "The Ghost Buster" and "The Arab." The famous Australian smile-provoker who beguiled Broadway audiences at the Hippodrome a short time ago has attained new standards of excellence in his latest picture for William Fox. Directed by Slim Summerville, "The Eskimo" will give the world a stitch in the side because it shows the eccentric comedian at his best. August 27 has been set as release day for "The Eskimo."

"All Wet" is the title of the first of the series of comedies starring Al St. John, the funny fellow who has won a place in the hearts of picture "fans" with his unfailing drollery. This will be released to the Exhibitor September 3, and will be followed shortly by "The City Chap." The comic actor both wrote and directed the production which heads his list of offerings.

The Lee Kids, Jane and Katherine, will be seen in a program of laughable two-reelers which will enhance their popularity. The first of their series is "Pair of Aces," which is to be released August 20. The second is "Kids and Skids," for which September 3 has been named as release date.

Sunshine Comedies will be better than ever, the first three to be released during the coming season, with the date of release, are "Splitting Hairs," August 20; "Puppy Love," September 3, and "Six Cylinder Bronco," September 17.

The finest Mutt and Jeff Cartoons ever made will figure on the schedule for the new season. These inimitable funmakers have enjoyed a vacation during the summer and are now full of pep. They will appear every other week, according to an announcement from Fox.

Paramount Lays Out Schedule for Class Work of Its School

In a meeting held at the Lasky Studio last week the Players' Board of Control of the newly organized Paramount Stock Company laid out a schedule for early commencement of class work among its members, added another course to those already listed and reiterated that the school is not open to the public.

This last announcement was made necessary because of the hundreds of requests for admission which have poured in upon the school heads. Applications of outsiders, however, are not to be considered, as the school is only to be available for the players of the Famous Players-Lasky Corporation, the idea being to encourage development along all lines that will make them better players and better citizens.

Jack Holt has been added to the faculty of the school as instructor in horsemanship.

AL ST. JOHN
Who will be starred in a series of special comedies

R-C Is Making Arrangements for Production of New Picture

That R-C Pictures will produce "Uncle Tom's Cabin" as the biggest production in its career, was announced by P. A. Powers, managing director of R-C and the Film Booking Offices of America, immediately before he left for California recently on his quarterly visit to R-C studio. The preliminary arrangements for this special have been completed and production is to start under the personal supervision of Mr. Powers at the R-C studios.

R-C will give this story the most elaborate production it has ever had, either on the stage or screen, it is stated. An all-star cast will be selected.

The R-C screen version of "Uncle Tom's Cabin" will be released by the Film Booking Offices of America. It will be preceded by a big advertising and publicity campaign.

SCENE FROM "NERO," ONE OF THE BIG FOX PRODUCTIONS

Selznick Denies That Story for Theda Bara Has Been Selected

Despite reports to the contrary, Myron Selznick has not yet selected the story in which Theda Bara will make her first appearance for his company.

Mr. Selznick and Miss Bara are reading a large amount of submitted material, but as yet have not come upon the sort of material they want. Both feel that this special engagement calls for something extraordinary in the story line.

It has also been announced that original stories suitable for Miss Bara will be given every consideration.

Exhibitors Laud Selznick Picture

Weekly additions to the list of the bigger and more important theatres throughout the country which have played Select's "A Woman of No Importance" indicate that the big Select's special, founded upon Oscar Wilde's play of the same name, is being especially well received by exhibitors, Selznick says.

Chosen at random from the list are Kunsky's Madison, Detroit; Fred J. Doole's Alamo, Louisville; Lisbon's Walnut, Cincinnati; the Fox Theatre in Denver, Markowitz's Strand, San Francisco; the Hope Theatre, Dallas; Lowrie's Modern and Beacon Theatres, Boston, and the Castle Theatre, Chicago. The picture played the Strand, in New York, with considerable success a few weeks ago.

Negro Signed to Selznick Contract

The histrionic achievements of the colored race are apparently not confined to New York, says Selznick. Douglas Carter, of California, has been signed to a long term contract by Myron Selznick and has an important part in Owen Moore's next picture, "Love is an Awful Thing."

Tearle Leaves Soon for West from New York

Conway Tearle, recently signed by President Myron Selznick to appear in two of the big specials which Selznick Pictures Corporation will make as a part of their offering for 1922-23, is still in the East, but preparing to leave soon for the Pacific Coast.

No definite announcement has been made of the particular pictures in which he will appear or just when they will be put in production. He probably will have a part in one of the specials which will be made within the next sixty days for release as the opening gun in the Select company's new selling campaign.

To Adapt Film

Violet Clark, photoplaywright, has been engaged by Goldwyn to make the screen adaptation of Elinor Glyn's original story, "Six Days," recently purchased. Miss Clark has just returned to the West Coast from New York, where she combined vacation and business.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

PERHAPS no week brought the important announcements that the one just ended uncovered. To begin with, virtually every studio in New York and New Jersey today is housing some independent producing unit. Bill Nigh, who ranks among the very best directors in our industry, started operations at the Jackson studio in the Bronx, working with a brilliant all-star cast. This production, which will be State righted by Bobby North and L. Lawrence Weber, will be ready for release early in the Fall.

OUT in Glendale, L. I., next week, Dell Henderson will commence work on "Sure-Fire Flint," the first of a series to be known as "Big Six" which C. C. Burr of Affiliated Distributors, Inc., will handle in the independent market. That independent exchanges in this country recognize in Hines a star who is ever welcome to the showman-exhibitor is established into a fact through announcement that already more than half of the country has been sold on this picture, on which production has not yet been started. But C. C. Burr apparently believes in doing big things in a big way, for he kept his every promise to buyers of the first Johnny Hines picture, "Burn 'Em Up Barnes," and he is well on his way to do likewise with the second offering, for the cast he announced is an exceptionally brilliant one, Doris Kenyon playing opposite Johnny. Others are J. Barney Sherry and Edmund Breese. And with Dell Henderson directing it seems as if the buyers who contracted in advance for the production will find that they made a wise move.

WE had a chat the other day with Whitman Bennett. For years, Mr. Bennett has been producing pictures for program companies. They have been generally successful and made money for all concerned. But Bennett, like many others, found that he had to wait between seven and 15 months before he obtained his investment back. So when he signed Betty Blythe to a long contract he sought a market that meant quick returns not only for himself, but for exchanges and exhibitors as well. Careful study of the distribution market convinced him that the independent field was sufficiently inviting to warrant an experiment. And that is what Mr. Bennett's invasion of the independent market virtually amounts to, for upon the results he obtains with the Betty Blythe pictures depends the status of his future operations in this field of endeavor.

BUT Mr. Bennett, according to his own statement, was compelled to enter this market. He observed that a "live" distributor with good box office attractions of merit can turn the product into cash for the producer in a comparatively brief period. And this is a fact. Take, for instance, the Warner product, whose valuation ran into six figures. The investment was returned to the Warners on "School Days" in less than seven weeks and at the end of the second month, they had disposed of their picture 100 per cent, thus getting back every penny they put into the venture plus a substantial profit on their investment. Elsewhere in this section, Dr. W. E. Shallenberger of Arrow has a few interesting words on independent production. Read it.

GIVEN the proper local co-operation and exploitation we can see nothing but success for the Whitman Bennett venture. His productions—there will be four of them—will have a good box office star, an established director, good exploitable title and a producer who is known to every moving picture fan. These are facts that no showman can afford to overlook. Not in these days when the theatregoer goes shopping for entertainment. But much will depend on the local exchangeman—and the first duty Mr. Bennett owes himself is to see to it that he lines up the proper string of exchanges to distribute his product locally.

THE independent market does invite the patronage of independent producers and no producer in this business is too big or too great to overlook the field. With the proper exchanges lined up—and there are many of them—the independent producer can have his investment plus a profit returned to him within a reasonable period. And the exhibitor, after all, doesn't care where the pictures come from so long as they will make money at the box office. The trouble in the past has been due to the inactivity of the local exchanges. They have not properly cultivated the exhibitor. They resorted to a policy of watchful waiting rather than aggressiveness. They did not get back of their productions with the necessary pep. They offered little or no co-operation to the exhibitor, thus driving the latter to do business with those who were big enough to give this necessary co-operation. That was in the past. Conditions have changed and will continue to change until this market has been completely stabilized—and stabilized it will be some near day. Then the showman, the business man who caters to and co-operates with his clients will come to his own.

THE industrial crisis through which this country has been passing has forced many to do some tall thinking. This depression has hit the box office harder than ever before. Consequently, exchanges have felt the slump. And with this condition staring them in the face, they have been compelled to think as few of them thought before. This has been a blessing to the market, for the unthinking and unreliable ones are gradually being driven against a wall—and ultimately through it into oblivion. The independent market is being rejuvenated—cleansed. Only the genuine showman and business men will survive—and when the reorganization has been made 100 per cent perfect, no producer in this country can afford to overlook the independent market.

THE letter sent to Gus Schumacher of the O'Conor Productions, Inc., of Los Angeles, by Will Hays, in which the latter invites the co-operation of independent producers and distributors is an interesting one. Mr. Hays is expected to make some sort of definite announcement concerning the independents and until then we had best refrain from making any comment. There is no more sincere man in this business than Mr. Hays. He may not be a showman, but he is straightforward, honest, reliable, fair, and a business man. He can do and will do the moving picture industry a world of good. Politically, he is a power yet. Greater and more powerful than some folks think he is. But more than anything else, he has taken hold of a job on which he has set his heart to complete. And Will Hays is not the type who starts anything he cannot finish. Mr. Will Hays has accomplished more for the moving picture industry in general in the short period that he has been in office than all the efforts of other would-be rescuers who have come and gone in the past without accomplishing anything. Mr. Hays is worth his weight in gold to the moving picture industry. Time will prove that. And we, for one, are happy that soon we will get his views on the independent branch of this industry.

In the Independent Field

Showman Summer Adage on Personal Shows Again Substantiated by Miss Gene Burnell

Personal appearances have contributed materially toward holding up the box office receipts at numerous theatres, judging from reports received from managers in many sections of the country. These personal appearances of charming and clever stars seem particularly attractive and are seemingly successful in their ability to draw theatregoers when the heat invites anything but indoor patronage.

Perhaps no better example of what a personal appearance will do for a production and theatre can be utilized than that of Miss Gene Burnell, the magnetic star of the Lee-Bradford feature, "Determination." Here is a production that exceeded its original production cost, and was more than a year in making. The valuation on this production seemed prohibitive insofar as local buying was concerned, but a method was conceived whereby the picture would first be exploited locally at some first run house and then sold territorially.

But in order to maximize the attraction value, it became necessary to strengthen the offering. Charging legitimate attraction prices for a picture has become quite common, but jamming the theatre with something more than Annie Oakleys was another question and it was this question that Lee-Bradford were called upon to answer for the reason that they could not afford to plug a first run showing with the anticipation of unloading the overhead on the exchange.

So it was decided on having the star of the production, Miss Gene Burnell, personally appear in conjunction with the showing of the feature. This combination has proved effective in more ways than one—and Miss Burnell's pleasing personality has sent them away boosting for the picture. Only last week the State Theatre, in Scranton, Pa., used the services of this star, who immediately won the hearts of Scrantonians to such an extent that the house record was broken and with the weather breaks all against theatre patronage. So successful was that engagement that she was booked into Wilkes-Barre, Pa., where she repeated her phenomenal appearances and again a new mark was set up.

Miss Gene Burnell is more than a star, she is a show-woman in every sense of the word, for she is a splendid mixer and has participated in a number of civic and charitable drives where she has appeared. These have all aided in bringing business to the houses and the demand for her presence is setting a new epoch. Likewise, it is proving the contention of wise showmen that personal appearances, particularly, at this time of the year, are necessary when a high-cost production is concerned, for the profit arrangement is mutually benefiting to exhibitor and distributor.

Jean Acker (ex-Mrs. Rodolph Valentino) has been signed up for a trip over the Loew theatres, showing both vaudeville and pictures. Just how strong she will go remains to be seen.

The demand for personal appearances in New England is particularly big at this time, exhibitors there finding that they are box office business getters. There are three stars now touring New England theatres.

Richard Talmadge, the Phil Goldstone star, who, in the opinion of the writer, will develop into a great star some day, would be extending exhibitors and exchangemen a helping hand if he took off about five weeks between productions to make personal appearances. Talmadge is a great acrobatic star who makes any similar player now on the screen fade away into oblivion, but he should be given greater personal exploitation.

Peggy O'Day, one of the most promising Coast stars, is expected to make a series of personal appearances, according to word from Los Angeles. Miss O'Day is a charming young leading woman whose work in "They're Off" was the outstanding feature of that production. She will be starred in two other productions.

The owner of a park in southern Ohio last week wired several of the bigger stars on the Coast a proposition providing for a record-breaking salary for appearances at that resort. The offer was wisely turned. Moving picture stars should be able to distinguish between being shown as honest-to-goodness entertainers and mere freaks. Lay off the outdoor stuff, it will do inestimable harm.

Betty Blythe is making rapid headway on her first independent production, which Whitman Bennett is producing at the Yonkers, N. Y., studio, and which is expected will be completed late this month.

Wesley Barry, star of two Warner features to be released next season, will make a series of appearances in big first run houses he did not touch during his last trip.

"Wild Youth" Is Finished By Abramson

"Wild Youth," Ivan Abramson's latest contribution to the independent market for early fall release, has been completed and will soon have its first private showing, according to announcment made at the Graphic Film offices. The film has been cut and titled, the only remaining work being completion of the art titles. The feature is in six reels and said to be the greatest work under Abramson's production and direction. It contains, including the late "Bobby" Connelly who died of acute bronchitis at his home suddenly on Thursday night, Virginia Pearson, "Sunshine" Mary Anderson, Julia Swayne Gordon, Harry T. Morey, Thurston Hall and Joseph Striker.

HELPING THE BOX OFFICE FIGURES SPEED SKYWARD
Gene Burnell, star of "Determination," in her car in front of State Theatre, Scranton, Pa., where last week her personal appearances resulted in new house receipts record, despite hot weather. R. A. Robillard, one of Pennsylvania's livest showmen, manages this theatre

Three-Quarters of Country Sold on Warner Feature

More than three-fourths of the State right buyers in the key cities throughout the country have purchased the exclusive territorial rights of the Warner Brothers wild animal feature, "A Dangerous Adventure," with Grace Darmond, according to Harry M. Warner.

The Canadian rights to the feature have been purchased by the Regal Films, Ltd., Toronto, and the latest purchaser in the states is said to be the Independent Film Corporation, Philadelphia. Mr. Warner is authority for the statement that other deals are now in process of materialization, and these will be announced as soon as they are completed.

"Wild animal feature pictures," said Mr. Warner, "are few and far between, but when one comes along that without exaggeration is so different as day is from night, then picture fans can expect to see something that will make them sit up and take notice. In all my experience in the film business I have never seen anything more thrilling and sensational as this wild animal picture.

"Executives are privileged to boast about their features. They can laud them to the skies, but ofttimes the statements do not measure up to the calibre of the picture they are raving about. Merely as an ordinary picture enthusiast, I think that there has never been placed within the reach of enterprising exhibitors so rare and fine a treat as 'A Dangerous Adventure.' It is a feature that smacks of adventure, combining thrills and sensations and a story that holds one until the film is over and it will be relished by the masses. That is the kind of stuff that makes them want to go to the picture theatres."

Al Lichtman Scores Big Scoop

It is a rather unusual procedure for one of the largest picture theatres in the country to book a picture after its manager has viewed only the roughest sort of "rush print," meagre titles and with the continuity still in its working stages. But that's what Fred Miller, managing director of the California Theatre in Los Angeles did this week when he booked the initial Al Lichman Preferred Pictures, Inc., feature "Rich Men's Wives," B. P. Zchulberg's Gasnier production.

Shipman's First Successful

"The Man From Glengarry," the special made under the supervision of Ernest Shipman for the Ottawa Film Productions, Ltd., is reported to be a big success. Henry McRae is directing these features. The second picture will be "Glengarry School Days." Pauline Garon will be starred. The decision to make the second was reached by the firm when it was realized that Shipman turned out the first picture $20,000 cheaper than had been originally estimated it would cost to make.

In the Independent Field

Howells' Survey of Independent Market Brings Out Many Interesting Facts

A valuable fund of information and statistics have been collected by Howells Sales Co. preliminary to the formulation of its releasing policy for the years 1922-23. A special representative was sent to visit every exchange center in the United States, to visit first-run houses and neighborhood theatres, and to ascertain the number of days that these theatres have tied up on product of national distributing organizations for the season commencing this coming Fall, as well as the character of productions, and stars and directors adding to the box-office value of attractions. A carefully tabulated statement was compiled as to the quality and form of various advertising matter most employed by the theatre. In addition to this the newspapers circulated in the distributing centers of the United States were gone over for a period of twelve months, and they were checked up as to the amount of space devoted to motion picture theatre advertising, as well as the amount of space allotted to items of news dealing with motion pictures, the industry generally and attractions playing in the local theatres.

All this information forms a part of a complete survey, and as a result of this, the Howells sales organization have made radical alterations in its policy with respect to the character and forms of advertising matter to be circulated by them on the productions to be released by way of the State right market. In addition to this they have definitely determined upon the class and character of attractions which they will release, commencing September, at the rate of one a month.

This survey or compendium reveals in part that more than ninety per cent. of the theatres in the United States are ready and willing at all times to play and book Independent productions of merit. That stars are not necessarily important in a production as long as the production itself has box-office appeal; that the advertising matter most used consists of two styles of one sheet, two styles of three sheet, a six sheet and in rare instances and only where an extraordinary big special is released, a 24 sheet; that 8x10 photographs are rarely employed, theatres confining themselves largely to the display of 11x14 photographs; that novelty advertising articles for distribution among theatre patrons will always increase the box-office returns; that society dramas with a strong element of comedy are most popular and that Costume productions, that are not strictly historical in their nature and are produced with a strong dramatic theme, are also well received. That newspaper advertising will be employed to a larger extent commencing next Fall than at any time heretofore. That theatres are lost without a press sheet or press book, but that such press book must contain valuable and practical suggestions for the exhibitor and must not be prepared with the ideal of selling the picture to any one but the public.

Statistics compiled by the Howells Sales Co. as a result of its investigation will be kept up to date by semi-annual surveys extending to every Exchange Center in the United States. Exhibitors seemed to lay stress upon their dependence to a substantial degree upon trade paper advertising for announcement as to the coming attractions and their merits, and that it is as a result of such trade paper advertising that exhibitors are prompted to make direct inquiry for specific productions rather than to depend upon salesmen of exchanges to first acquaint them with the box-office value of an attraction.

The survey compiled and the information gathered was reinforced by replies received from State right buyers to a questionnaire sent out by the Howells Sales Co. with respect to the matters referred to. Of upwards of 350 questionnaires, more than 75 per cent. of the exchanges replied, with approximately thirty-five questionnaires returned, addressed to exchanges no longer in existence. In this connection investigation of the Howells Sales Co. reveals that the exchanges in the majority are prepared to make substantial purchases.

Will Hays to Help Entire Trade, Not Employers Alone, He Informs Gus Schumacher; Coast S. R. News

LOS ANGELES — (Special) — Gus Schumacher, general manager of O'Conor Productions, Inc., this week received a letter from Will Hays, of the Motion Picture Producers and Distributors of America, Inc., in reply to a letter he sent the former cabinet officer to ascertain whether he would give any consideration to non-members' efforts toward better films, and if he would assist short subject producers in their efforts for cleaner pictures. The Hays reply follows:

"We are organized for the purpose of helping the motion picture industry, not any particular company. While naturally our first duty is to our members—we would not have existence if it were not for our members—we are at all times anxious to help anyone in the industry.

"Our constant aim is to be of benefit to those who are working to increase the moral and educational value of motion pictures, and are glad at all times to receive suggestions as to how this can be best done.

"I appreciate very much your assurance of loyalty to, and co-operation with, this association, and you may rest assured that we will be glad at all times to hear from you."

According to advices from the O'Conor studio in Hollywood, it is Mr. Schumacher's intention to broach to Will Hays the formation of a short subject producers and distributors division, membership therein being confined to comedy and educational producers.

"The obstacles in the path of the comedy producer are becoming greater every day and we need Will Hays' help to clear up the evils that have put a stop to comedy production. The short subject business needs a 'house cleaning' more than the feature field ever did and we intend to place certain facts before Mr. Hays in the near future toward this end."

Peggy O'Day, one of the most promising stars working on the coast, has completed her work in the next two productions in which she is featured. They are "Thundering Hoofs," another race horse picture, and "Greasepaint," a feature dealing with back-stage life. Miss O'Day did remarkable work in "They're Off"; in fact, the sole outstanding feature was the work of this star.

Prior to starting production on his first five-reel feature, "Hot Dog," a comedy-drama, Robert O'Connor, producer and distributor, with headquarters in Hollywood, will make a survey of the eastern independent market with a view of ascertaining whether that picture will be state righted or released through other channels.

No independent producer is receiving more commendation than Phil Goldstone, who has made remarkable progress in the independent market.

With A. Guy Frumm and C. A. Boyd, treasurer and auditor, respectively, of the Pacific Film Company, who recently formed a finance corporation, are meeting with surprisingly good success in their enterprise, and furnish a co-operative link between producers and financiers.

Cleo Ridgley, who is taking a leading role in "A Modern Madonna," being filmed at the Pacific studios in San Francisco by Graf Productions, Inc., recently broadcasted a talk from the Fairmont Hotel radio broadcasting station, her subject being "Men and Women of the Moving Picture Industry at Home."

Work has been started on "Gimme," a Rupert Hughes photoplay, with Mr. Hughes directing personally. This picture is being made at the Charles Templeton Crocker estate in San Francisco, and will be released through a national distributing organization.

Charles J. Hall and son have launched forth as producers at the Hollywood Studios, Inc., with John B. O'Brien directing the initial production. The title of the first picture is "Loyalty," from the pen of Warner Van Valkenburg.

"The Mother of the Studio" is the title bestowed upon Miss Miles Adams, playing a part in Congressman M. W. Edward's southern drama, "The Bishop of the Ozarks" at the Fine Arts studios here.

R. D. MacLean, the veteran Shakespearean actor, has been engaged for an important role in the Cosmopolitan Film Company's initial open market picture, "The Bishop of the Ozarks."

This department extends its thanks to the many coast players, directors, cameramen and producers who have voluntarily written the independent department of Moving Picture World, commending the section devoted to telling about the independent folks on the coast.

Webster Lands Arrow Franchise

A. N. Webster, of Syracuse, N. Y., has secured from the Arrow Film Corporation the rights to the four James Oliver Curwood productions, produced by Pine Tree Pictures, Inc., for upper New York State, and will form a company to handle these.

Second National Makes Frisco Release Tie-up

Second National Pictures Corporation announced that A. Markowitz, doing business as California Film Distributors at 168 Golden Gate Avenue, San Francisco, has been granted distribution rights for the twelve photoplays provided for release in the current season. Negotiations are nearing completion for the establishing of a Second National branch exchange in Dallas, for the State of Texas, which, it is said, will practically complete the organization for the distribution of Second National pictures in the United States.

Phil Goldstone Leases Studio

Phil Goldstone has taken over the Horsley Studio, Los Angeles, for the exclusive use for the many sets he has erected for his special production, "Deserted at the Altar." In addition he has leased space at other studios for this picture. The production will be ready for fall release. The cast includes Bessie Love, Tully Marshall, Eulalie Jensen, Wade Boteler, William Scott, Frankie Lee, Barbara Tennant and Queenie.

In the Independent Field

C. C. BURR'S FIRST "BIG SIX" HAND

Affiliated Distributors announce acquisition of "Sure-Fire Flint," starring Johnny Hines. Left to right:—Dell Henderson, director; Edmund Breese, Effie Shannon and Johnny Hines

C. C. Burr's Johnny Hines Second Feature "Sure-Fire Flint" Has All Star Cast

C. C. Burr, who is looming forth as one of the best and most successful producers and distributors, being president of Affiliated Distributors, Inc., giving the Independent market two money makers in less than a year, "Burn 'Em Up Barnes" and "I Am the Law," this week completed his plans for the next season, announcing in detail "The Big Six" program exclusively reported in process of consummation in Moving Picture World two weeks ago.

Mr. Burr announced this week that the title of the first of this big independent series will be "Sure Fire Flint," starring Johnny (Torchy) Hines, being the latter's second independent feature, the first being a rich money-getter. Dell Henderson, one of the most accomplished directors in this business and producer of many big productions, has been signed to supervise production on this feature. Mr. Henderson has particularly distinguished himself for his splendid directorial work in "The Girl from Porcupine" and "The Broken Silence."

The supporting cast is one of the strongest brought together for an independent production and testifies to the sincerity in the statement of Mr. Burr that he will produce none but big box office features. Playing opposite Hines will be Doris Kenyon. Others are Effie Shannon, who has appeared in George Arliss' successes; J. Barney Sherry, one of the most capable "heavies" in the business. Edmund Breeze, who did such good work in the other Hines special, "Burn 'Em Up Barnes," also has been signed.

According to present plans, "Sure Fire Flint," which will be made at the Glendale studios, will be ready for release about August 15. The following territories already have been sold on the Hines production:

West Virginia and Western Pennsylvania by Skirbell Brothers, First National, Pittsburgh; Ohio to William Skirbell's Gold Seal Productions, Inc., of Cleveland; Northern Illinois to Roy C. Seery; Iowa, Nebraska and Kansas to Abe Blank, Associated First National; California, Arizona, Nevada and Hawaiian Islands to M. A. Klausner of Mountain States Film Attractions, Inc.; Oregon, Washington, Montana, Northern Idaho and Alaska to Mountain States Film Attractions; Eastern Pennsylvania and Southern New Jersey to David Segal of Royal Pictures, Inc., and New England to Sam Moscow of Moscow Pictures Corporation.

"The Purple Highway" Title of Madge Kennedy Film

Kenma Corporation, organized to star Madge Kennedy on the screen, this week announced its selection of "The Purple Highway" as the title for its first Madge Kennedy picture.

There has been a great many weeks' work put in on the production of "The Purple Highway," as it is planned to make this one of the big fall releases. Arrangements have already been made for its screening at a Broadway theatre. Miss Kennedy is sure of attention and appreciation on a Broadway screen, as she was starred in three Broadway stage successes, two of which approached record runs. These were "Fair and Warmer," and "Twin Beds."

The rainy weather of the past several days found the Madge Kennedy company with most of its exteriors already photographed, but, despite weeks of studio work completed, there are many scenes yet to be filmed. The cast is a large one, many of the sets are massive, and from the very outset it had been determined not to sacrifice quality to speed. Henry Kolker, who directed George Arliss in "Disraeli," and who only a few months ago returned from Italy after completing the Italian spectacle, "Sant 'Ilario," is staging the production.

Cecil Spooner and Ed Barry in Wilson-Federated Comedy

Ben Wilson wired the New York office of the Federated Film Exchanges of America, Inc., that he had started shooting on the first "Federated Comedy" and that he had a good story lined up, with a cast, including Cecil Spooner, Eddie Barry, Billy Bletcher and Scott Darling. Hays and Goldaine are on the producing staff.

It will probably be of special interest to exhibitors east of the Mississippi river to note that Cecil Spooner is to appear in these comedies, as she has for the past fifteen years pleased many audiences, while en route over the country in various legitimate attractions.

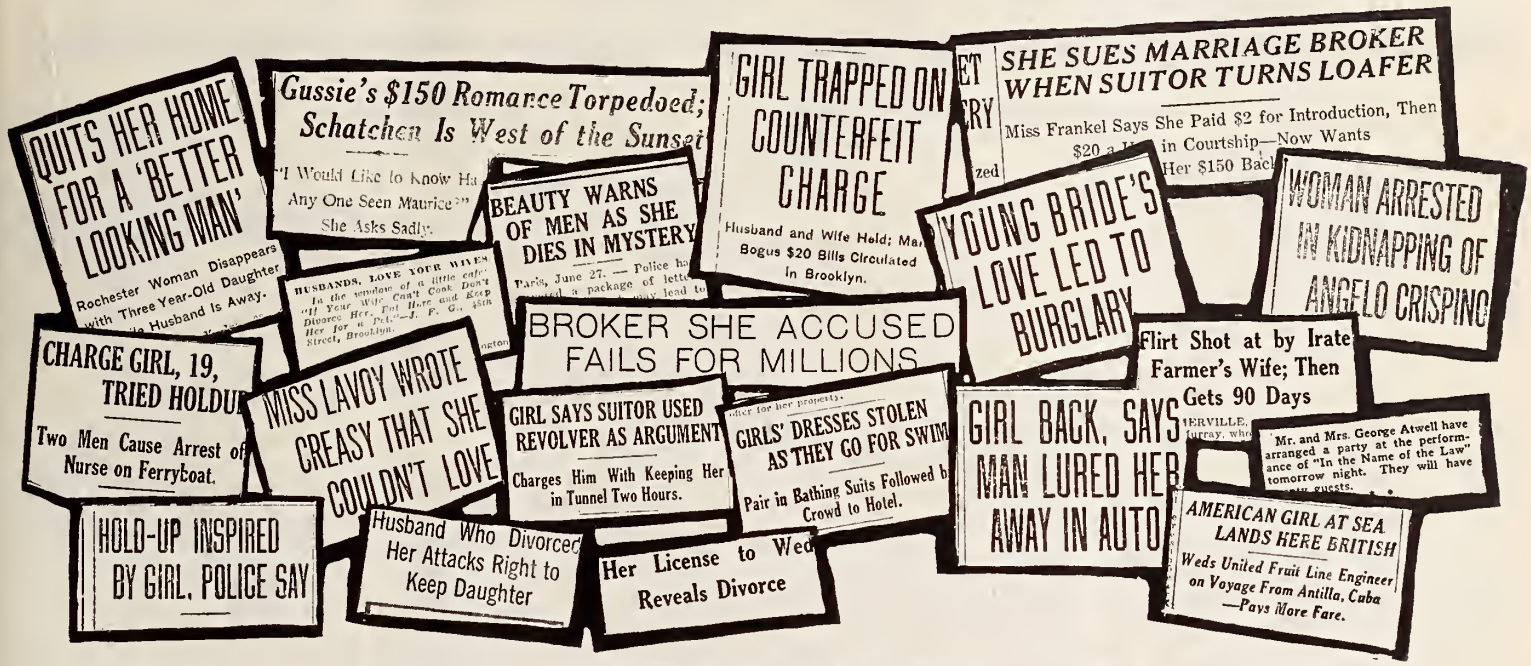
"Bull Dog Drummond" Will Be Made by Oscar Apfel for Producers' Security Corp.

"Bull Dog Drummond," the melodramatic success which played the Knickerbocker Theatre all last season to capacity business, is to be filmed under direction of Oscar Apfel. This announcement was made this week by Producers Security Corporation which will handle the releasing arrangements in America.

Evelyn Greeley and Carlyle Blackwell, popular stars, are cast for the leading roles. Several weeks ago these stars with Director Oscar Apfel sailed for Holland, but no mention at that time was made of their first co-starring vehicle. The information that they are at work on "Bull Dog Drummond" is indeed important, as many producing companies were angling for the picture rights.

READ PAGE 297

From Thousands of Screens—Including Yours—the Whole World Will Learn—


QUITS HER HOME FOR A 'BETTER LOOKING MAN'
Rochester Woman Disappears with Three Year-Old Daughter
Gussie's $150 Romance Torpedoed; Schatchen Is West of the Sunset
"I Would Like to Know Ha... Any One Seen Maurice?" She Asks Sadly.
BEAUTY WARNS OF MEN AS SHE DIES IN MYSTERY
GIRL TRAPPED ON COUNTERFEIT CHARGE
Husband and Wife Held; Ma... Bogus $20 Bills Circulated in Brooklyn.
SHE SUES MARRIAGE BROKER WHEN SUITOR TURNS LOAFER
Miss Frankel Says She Paid $2 for Introduction, Then ... in Courtship—Now Wants Her $150 Back
YOUNG BRIDE'S LOVE LED TO BURGLARY
WOMAN ARRESTED IN KIDNAPPING OF ANGELO CRISPINO
HUSBANDS, LOVE YOUR WIVES
BROKER SHE ACCUSED FAILS FOR MILLIONS
CHARGE GIRL, 19, TRIED HOLDU...
Two Men Cause Arrest of ... Nurse on Ferryboat.
MISS LAVOY WROTE CREASY THAT SHE COULDN'T LOVE
GIRL SAYS SUITOR USED REVOLVER AS ARGUMENT
Charges Him With Keeping Her in Tunnel Two Hours.
GIRLS' DRESSES STOLEN AS THEY GO FOR SWIM
Pair in Bathing Suits Followed b... Crowd to Hotel.
Flirt Shot at by Irate Farmer's Wife; Then Gets 90 Days
GIRL BACK, SAYS MAN LURED HER AWAY IN AUTO
'Mr. and Mrs. George Atwell have arranged a party at the perform... ance of "In the Name of the Law" tomorrow night. They will have ... guests.
AMERICAN GIRL AT SEA LANDS HERE BRITISH
Weds United Fruit Line Engineer on Voyage From Antilla, Cuba —Pays More Fare.
HOLD-UP INSPIRED BY GIRL, POLICE SAY
Husband Who Divorced Her Attacks Right to Keep Daughter
Her License to Wed Reveals Divorce

What's Wrong With The Women?

110,000,000 people throughout the length and breadth of these great United States will know the answer to the colossal question that has been puzzling hundreds of millions dead and gone—the mighty, overwhelming question—"WHAT'S WRONG WITH THE WOMEN?" woven into the fabric of a giant photoplay that is the first to truly humanize human beings. "WHAT'S WRONG WITH THE WOMEN?" will send its message whirling and swirling round the world. The curiosity of millions will be aroused. You'll be able to answer and satisfy that curiosity by showing "WHAT'S WRONG WITH THE WOMEN?"

Written and Produced by DANIEL CARSON GOODMAN

And Gentlemen,—look at this remarkable cast. WILTON LACKAYE, BARBARA CASTLETON, MONTAGUE LOVE, ROD LA ROCQUE, CONSTANCE BENNETT, HUNTLEY GORDON, JULIA SWAYNE GORDON, PAUL McALISTER, MRS. HEDDA HOPPER, MRS. OSCAR HAMMERSTEIN. It stands out in its sheer class like a beacon light thru a fog. Don't take our word for it—don't take anybody's word for it—SEE THE PICTURE WITH YOUR OWN EYES and know the facts. Here's the biggest clean-up picture the Independent market will see this Fall and Winter. YOU can sew up your play dates NOW if you use those God-given brains. Being the biggest Independent of the season, naturally it will be distributed by—

EQUITY PICTURES CORPORATION

723 SEVENTH AVENUE, NEW YORK

In the Independent Field

Heat of July Proves Jonah for Theatres, Although Exchanges Get Good Break in House Booking

With a decided change in weather reported throughout the country and a hot spell well under way generally, the theatre situation as it affected the independent distributor took a further drop last week with indications that the current month would be the dullest of the summer. However, few showmen had expected any big break in weather.

While business throughout the country was reported at virtually a standstill, the reports from New York, Chicago, Los Angeles and San Francisco were exceedingly encouraging. However, in the smaller towns the folks did not seemed to be as inclined as their cousins in the bigger centres to seek indoor entertainment. Despite this situation, however, independent exchange business held up without any change in either direction.

Manager J. Schwalin of the Rialto, Hamilton, O., apparently did so much business with Equity's "Where is My Wandering Boy Tonight?" that he writes in to the effect that "this picture is worth about 85 per cent. more rental than your average picture."

That Johnny Hines' second feature will find a ready market among exhibitors is evidenced by the fact that most reports on his first picture, "Burn 'Em Up Barnes," have all practically been good. For instance, this week L. R. Barhydt of Ozone Park, Quincy, Mass., writes saying that his audience "roared over this one" and he wants more like them.

"The Man from Nowhere," an Arrow production, did wonderful business during its three day stay at A. E. Rogers' Temple Theatre at Dexter, N. Y.

Lee Gunnison of the Royal in Atchison, Kans., is seemingly still congratulating himself for having rented Warner Brothers' "School Days," for he cleaned up with this production.

Fred Cooke revived "Berlin Via America" with Francis Ford at his New Lyric in St. Paul several weeks ago and, in spite of the heat, he succeeded in breaking his house record at a time when such a feat is seemingly impossible.

Louis Weiss of Weiss Brothers is a busy man these days closing contracts for big first run showings in representative cities of his special Old Testament feature, "After Six Days."

Here's some pleasant news that will give cause for Joe Brandt to smile: "Isobel," which was released first in the independent market about 19 months ago, is still playing and holding up strong in certain territories. It proved a cleanup for M. C. Kruchke of the Strand in Princeton, Minn.

Dr. W. E. Shallenberger On Status of Independents

Dr. W. E. Shallenberger, the aggressively enterprising head of Arrow Film Corporation, this week in a detailed statement pointed out the importance of independent production in the moving picture industry. Mr. Shallenberger directed attention to the fact that in 1922-23, according to a trade daily, out of a total of 908 productions to be released next season, 395 of them will come from independents.

Dr. Shallenberger's interesting statement follows:

"During the past year there was a great deal of talk about curtailing production, despite which fact there will be more pictures available for the theatres this year than there were last. This, in itself, is cheering news. The greatest feature of it all, though, is that the independent producers have advanced with such tremendous strides. Last year they contributed but 128 pictures to the quota of 887; this year they stand ready with an imposing array of feature productions—395 in all, an increase of 267. In other words, an advance over last year of more than 200 per cent. Another thing which must be taken into consideration is the fact that fully 50 per cent. of the 513 pictures to be released by national distributors were made by independent producing units.

"When I entered the motion picture industry, many years ago, I had a definite idea in mind. I still have it and I summed it up very succinctly in a recent letter written to the publisher of a motion picture trade journal, wherein I stated that 'the whole motion picture industry will be independent in five years.' The figures which I have quoted above would seem to point out that we are progressing rapidly toward that goal. In the last analysis the keen thinker must realize that independence represents the salvation of our industry, just as the condition which thus far has been permitted to exist, a condition which stifles not only initiative but creative genius as well, would represent its ultimate damnation unless checked.

"The only way in which a director can give the screen the best that is within him is when he is free and untrammelled. He can not function properly bound down by a system which compels him to grind out pictures to meet release dates. The only way a distributing organization can properly do business is by placing the output of various producers in open competition, one with the other, stimulating thereby the competitive spirit in the various producers which assists so materially in the creating of better product. The only way the theatre owner can continue on is if he is permitted to choose, himself, those pictures which are to be shown upon his screen. His right to existence depends upon his ability to please his patrons and keep them coming to his theatre. Under a system which makes of him merely a figurehead with practically no active participation in the running of his own house it can readily be seen that the individual plays little or no part.

"Thus I say and have said from the beginning that independence is the keynote of the entire motion picture situation. Complete independence will be the means of bringing into the industry the greatest creative brains the world has ever known. It will mean not only bigger and better pictures, but it will mean finer pictures, splendidly conceived and intelligently produced, which will stand as a monument to that sturdy group of pioneers who from the first have fought for freedom."

Read Page 273!

Gossip Of The Trade

HARRY Weiss has resigned from the presidency of the Superior Screen Service of Chicago. Weiss organized this concern two years ago. He started this week on a hard-earned vacation, following which he will return to Chicago and make known his new affiliation.

Carson and Castor, operating the Fine Arts Film Company in Chicago, have moved into their new quarters at 738 South Wabash avenue, that city.

Sam Werner, of Federated Exchange, St. Louis, is expected in this city some time this month, for the purpose of lining up product for the forthcoming season.

Bill Haggerty, formerly exploitation manager for De Luxe Film Exchange of Philadelphia, is now doing freelance exploitation in that section.

Bobby North of Apollo Pictures Corporation, has closed a deal whereby "The Curse of Drink" will be released in Eastern Pennsylvania and Southern New Jersey by Masterpiece Film Exchange of Philadelphia.

"Ted" Dana is in New York with a print of a production about which he is particularly enthusiastic.

Joe Singer, owner of the B. & B. Exchange of Philadelphia, has purchased 15 two-reel Harry Carey Westerns from Nathan Hirsch of Aywon Pictures Corporation, for distribution in his territory.

Associated with Ben Amsterdam of Masterpiece Exchange, Philadelphia, in the distribution of the Al Lichtman product in Eastern Pennsylvania and Southern New Jersey, is Louis Korson, who is interested financially in that exchange.

Quite a number of independent film folks, who are members of the Elks, took occasion this week to romp down to Atlantic City, N. J., where the "Bills" are holding their annual convention.

While it was reported some time ago that the Lee-Bradford special, "Determination," had been purchased for New England by Harry Segal of Boston, announcement was made this week by Lee-Bradford that that territory is unsold, but that several deals are pending. Miss Gene Burnell, star of "Determination," who has been meeting with such great success everywhere making personal appearances, will in all probability appear at the first run showings of that production.

Maurine Powers and Richard Travers Head All-Star Cast of Nigh-Weber-North Picture

Production started last Friday at the Jackson studio in New York on Will Nigh's independent production for release in the Independent market through the Apollo Pictures Corporation, owned by Bobby North and L. Lawrence Weber. A brilliant all-star cast has been engaged for the initial production of a series of four. The title of the first feature is "Notoriety."

Mr. Nigh is particularly enthusiastic about his cast, which is a particularly strong one. Maurine Powers, who did such splendid work in the Will Nigh-directed feature, "Why Girls Leave Home," will have the leading feminine role. Playing opposite her will be Richard Travers, one of the most popular leading men. Others in the cast will be Mary Alden, a prominent character woman, famous for mother roles; George Hackathorne, who played successfully the titular role in "The Little Minister," and Red La Rocque.

Mr. Nigh will within the next few weeks announce the remainder of his cast. He is negotiating for the services of a number of well-known players. "Notoriety" will be ready for release late in August, according to information on hand, and will be given extensive exploitation by Messrs. North and Weber, who are also releasing "The Curse of an Aching Heart," directed by Harry Hoyt.

Much progress is being noted in the production of the initial Betty Blythe feature, which Whitman Bennett is making at the Yonkers, N. Y., studio. Kenneth Webb is directing. Miss Blythe will make four independent productions.

J. Barney Sherry was this week signed by C. C. Burr for the second independent feature, starring Johnny Hines. The title of this production has been changed from "Go Get 'Em Gallagher" to "Sure Fire Flint."

Work on the initial Madge Kennedy picture, "The Purple Highway," is also proceeding satisfactorily.

Eddie Polo, who is now in Europe on a tour, is expected to return late next month, when he is scheduled to start work on another serial for independent release. Reports on his first State rights serial, "Cap'n Kidd," are encouragingly good.

The Producers Security Corporation announce receipt of word from the Oscar Apfel unit in Haarlem, Holland, reporting that the first picture being made there is rapidly nearing completion. Evelyn Greeley and Carlyle Blackwell will be co-starred in this picture.

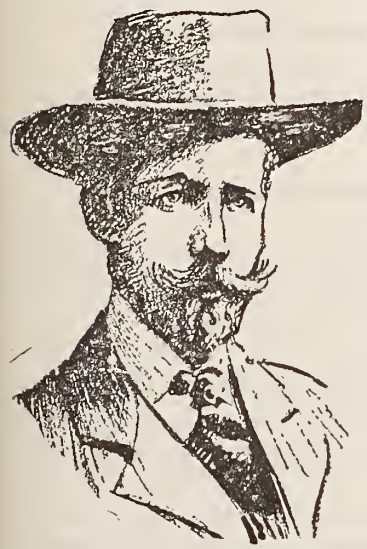
Catherine Calvert's next picture, "That Woman," being directed by Harry Hoyt and produced by Capt. Mims, is expected to be ready for editing and cutting late next month. Production is being done in New York.

New Film Begun

Wallace Reid has just finished his work in "The Ghost Breaker," his latest for Paramount, directed by Alfred Green, and now has begun on William de Mille's production of "Clarence," in which he is co-featured with Agnes Ayres and May McAvoy.

Keeping in Personal Touch

By FRITZ TIDDEN



NOTORIOUS TRAVELER HAS SUNK HIMSELF IN THE WILDS

The Toucher, himself, in person, not a moving picture, is hibernating for two weeks in his camp on Long Island

OLD JUPE and Lady Luck dealt the home team a rather severe wallop at the Catholic Protectory last Saturday in the eighth inning of the game between Paramount and Metro and handed Metro three runs; enough to tie the score and enable the Loewites to finish the game on even terms with the Mountaineers when the final downpour finished the game in the next inning. Had Paramount won they would have been tied for first place with First National.

Warren showed class for Paramount, allowing only one hit up to the eighth inning, when the first deluge came. Taking advantage of Warren's inability to properly handle the wet sphere, the Loew cohorts put their best foot forward and scored three runs on three hits and an error, making the score four all. At their turn at bat, Paramount "died" on two successive strike-outs, two singles and another strike-out. Hostilities were then suspended.

Although Arthur Loew, who pitched for Metro, had twelve strike-outs to Warren's eight, the Paramount team coming through more often with hits in the pinches.

Keator, of Paramount, starred in center field and had a perfect day at bat.

The old adage, "Procrastination is the Thief of Time," was proven Saturday at Fordham Field. First National delayed starting the game, and as a result were overtaken in the 6th inning by a downpour that put an end to the game.

Baily, the Franchiser's cub pitcher, started on the mound, but was yanked after two runs were scored from his delivery. Loges then went in but failed to stop the Pathe sluggers who gathered four runs during his term in the box. The Franchisers tried valiantly to overcome the lead in their half of the third, Rockwell's triple drove in two runs, and he scored himself, making a total of three runs. Again in the sixth with two men on, and Rockwell up, they had an excellent chance of tieing the score, but the umpire called the game on account of the deluge, with the score, Pathe, 6—First National, 3. Walker pitched a masterly game for Pathe, striking out six men and only allowing four hits. Batteries: Baily, Loges and Kelly; Walker and Higgins.

Game scheduled, Universal versus Vitagraph, and Hodkinson versus Goldwyn, postponed on account of no grounds being available.

Standing of the Teams

	W.	L.	P.C.
First National	6	2	.750
Paramount	5	2	.714
Goldwyn*	4	2	.667
Metro	3	3	.500
Hodkinson	3	4	.429
Vitagraph	3	4	.429
Pathe*	1	5	.167
Universal	1	5	.167

*Goldwyn-Pathe game of June 17th protested. Last inning will be played over again to decide winner. This game is not included in the above figures.

* * *

Hugo Riesenfeld has completed arrangements with various organizations conducting play schools during the summer months, whereby children of the poor can enjoy the entertainments at the Rivoli and Rialto Theatres free of charge. For several years Riesenfeld has granted free access to the theatre for children during the warmest period of the summer days, and this year is extending this work.

The children are not only entertained for two hours with first runs of the best pictures and the best music, but are kept from the dangerous streets during the months of school vacations. Children are brought to the theatres in groups of from 50 to 200 under the guidance of trained directors. At the end of the entertainment, the children are escorted to the different settlement houses or play schools where they are dismissed and sent home.

The Federation for Child Study, which conducts play schools accommodating between 1,000 and 1,200 children at the Ethical Culture School; Public School 4, Bronx; Madison House, New York Infirmary for Women and Children; Greenwich House, Beth Israel Hospital, Hudson Guild and Emanuel Sisterhood, is the largest group organization which will send children to the Rialto and Rivoli during July and August. Other organizations which have made arrangements with Riesenfeld are the Recreation Rooms and Settlement on Chrystie street, the Henry Street Settlement on Henry street and the Stuyvesant Neighborhood House at Ninth and Stuyvesant streets.

The dauntless movies are settling the question: "Should a Wife Work?"

* * *

Jack Keegan, for the past two years with First National Pictures, is back with Eggers Engraving Company. Mr. Keegan was with Selznick Pictures and with the Motion Picture News for three years before connecting with First National.

* * *

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, left New York July 6 for Chicago, whence he will go to the Pacific Coast, stopping at several Paramount exchanges on the way. Among the offices to be visited are Omaha, Denver, Salt Lake, San Francisco and Los Angeles. He will be gone until the first or second week in August.

* * *

William Duncan, Vitagraph star, and Mrs. Duncan, known on the screen as Edith Johnson, are on the Pacific, Hawaiian bound, for a two weeks' vacation.

* * *

Rex Ingram has completed his latest production for Metro, the title of which has not been announced and will leave the West Coast for New York in about two weeks.

* * *

Watterson R. Rothacker, accompanied by his wife and daughter, sailed for Europe on the Majestic July 8. The head of the Rothacker Enterprises planned to go direct to London for a conference in regard to the proposed London Rothacker laboratory and then on to Paris, Berlin, Vienna, Prague, Rome and Brussels. He expects to sail for home on the Majestic September 6.

* * *

J. H. Hoffberg, of the Goldwyn foreign department staff, has returned from a trip to South America.

* * *

Film critic found fault with a movie restaurant scene that pictured more than one sugar bowl in circulation.

* * *

Eva Novak and William Reed were married recently in Los Angeles. The couple are working but will go on a honeymoon soon.

* * *

Erno Rapee, chief conductor of the mammoth Capitol Theatre orchestra, sailed last week for Europe. He was accompanied to the pier by a band, the entire Capitol house staff and S. L. Rothafel himself. Rapee will tour the continent for musical novelties.

* * *

Roy Crawford, vice president and treasurer of Associated Exhibitors, left New York City July 8 for William Early's Camp, Maine, to "rough it" for three weeks. Mrs. Crawford, their 7-year-old son, Roy, Jr., and Orlin T. Crawford, Jr., Mr. Crawford's nephew, accompanied him. The trip was made by motor.

* * *

Louis Stern, undeniably one of the screen's best character actors, has been engaged to play Captain McNaughton in "Missing Millions," now being made at the Famous-Lasky Long Island City studio with Alice Brady as star. Stern is especially known for his fine work in "Humoresque" and "The Riddle Woman."

* * *

The Pathe syndicate department has completed the fictionization of the new Ruth Roland serial, "The Timber Queen." It will be used in instalments by many papers throughout the country.

* * *

Arthur D. Hotaling is in town from the coast. Shortly after his arrival he thought he would like to live near the seashore and fitting the action to the wise he entrained for Long Beach, L. I., and went to one of the prominent hotels to see about rooms. He liked the quarters all right but when he asked the price he dropped in a faint. After a speedy return to the city he told us the hostelry wanted four times as much per day as any hotel on the coast.

* * *

Gene Burnell, star of "Determination," who has just returned from a personal appearance tour of Pennsylvania, is now enjoying a well earned vacation at Barnegat, N. J. Beginning August 1 she will commence a six weeks' personal appearance tour of New England, opening in Boston. Upon her return she will start work on another picture.

EPES WINTHROP SARGENT AND RALPH R. RUFFNER, MANAGING DIRECTOR OF THE CAPITOL THEATRE, VANCOUVER, B. C., TAKEN AT VANCOUVER

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

First National

BARNSTORMER. Not up to the average of the Charles Ray pictures and patrons did not hesitate in saying so. Advertising; regular. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

CHILD THOU GAVEST ME. Above average, excellent. Little Richard Heidrick had the audience raving. Raised admission. Advertising; about twice the usual layout. Patronage; small town. Attendance; excellent. Victoria Theatre, Winnfield, Louisiana.

LOVE'S REDEMPTION. A little different type Norma Talmadge picture, but a good one. A few thought it ended in the wrong place. Will stand boosting. Advertising; ones, photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MY BOY. Very good picture, but not worth the price asked. Advertising; ones, twenty-fours, sixes, threes and heralds. Patronage; mixed. Attendance; fair. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

MY LADY FRIEND. Not as good as some of the other DeHaven pictures, although some funny complications arise. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

NOBODY. Here is a chance to run a picture that may not draw a dime's worth of business. Nobody is the offering and nobody comes to see it. The picture is a fairly good program offering and you can run it on an off night and please them, but don't pay much for it. Advertising; regular. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

RIVER'S END. Ran this on advice of people who had seen it some time ago, and, while old, we had a good print and everybody well pleased. Advertising; posters and press. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

STAR DUST. A picture that got by. Railroad wreck effective. Hope Hampton only fair as an actress. Well produced and directed. Don't go making promises on this or you'll regret it. Play it as a pretty good program release and there'll be no kick, for it will please about 75 per cent. Advertising; usual. Attendance; good. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TOL'ABLE DAVID. We had more favorable comments on this picture than any we have had lately. The star was not known to our patrons, but has already created a following by this picture. Advertising; ones, threes, photos and cards. Patronage; small town. Attendance; fair. Kenneth Richardson, Star Theatre, Seneca, South Carolina.

WOMAN HE MARRIED. I had a half a dozen good comments on this picture. I did not see it myself, but it seemed to strike the women patrons just right. Charles H. Ryan, Garfield Theatre, Chicago, Illinois.

WELCOME VOLUNTEERS

"It pleases me immensely to read reports on pictures through this Department. Kindly forward your Report Blanks and I'll be glad to co-operate with you through this medium." James J. McGill, Palace Theatre, Coatesville, Pennsylvania.

"I receive your Moving Picture World every week, and I consider your Straight From The Shoulder Reports very good. Please send a few of your blanks to fill out, and oblige." H. W. Deutschmann, King's Theatre, Toronto, Canada.

THE WONDERFUL THING. This picture has some wonderful acting in it, especially Norma Talmadge's role. It's way above the average. Advertising; three ones, one three, one six and programs. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Fox

ARABIAN LOVE. This "Sheik" picture wil satisfy about 50 per cent., not more. Those who like this kind of a picture will find it quite pleasing. Others will call it fair. Advertising; posters, slides and programs. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

CHASING THE MOON. Not quite as good as other Mix subjects. Mix is best in Westerns. This is not that type and did not please. Yes, it drew as usual; but many more like this will kill him. Advertising; billboards and heralds. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

CONNECTICUT YANKEE. This picture is next to none. It is a laugh from start to finish, a tonic for those who haven't laughed. Advertising; newspapers, photos, ones and twenty-fours, etc. Patronage; country town. Attendance; fair. J. A. Harvey, Palace Theatre, Dixon, California.

FACE AT YOUR WINDOW. This can be said to be the best that I have ever run. A picture that is true to the conditions of today. Everyone pleased. Advertising; four sixes, four threes, eight ones, slide and cutouts. Patronage; usual. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

FAME AND FORTUNE. This picture, although a little old, is good and full of life as are all of Mix's productions. Advertising; one sheet, six sheets, newspaper, photos, etc. Patronage; country town. Attendance; fair. H. W. Harvey, Palace Theatre, Dixon, California.

LAST TRAIL. A corking good attraction and one that should please most any audience. Advertising; usual. Patronage; mixed. Attendance; fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

LAST TRAIL. A good Western picture with plenty of thrills. When the dam breaks there is a real flood scene. Advertising; posters. Patronage; usual. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

MONEY TO BURN. Not much of a picture. It could only fairly satisfy those who want to while the time away. Advertising; posters, slide and program. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THE NIGHT HORSEMAN. Plenty of action, but not much story. Advertising; sixes, threes, ones, photos. Patronage; small town. Attendance; good. Robert Marsden, Noble Theatre, Marshfield, Oregon.

OVER THE HILL. Went like a house afire. People waiting out in the rain for house to open. Many came back two and three times. All you have to do is book it and after the matinee your telephone will start working. Advertising; usual display. Patronage; everybody. Attendance; capacity. J. S. Kallet, Family Theatre, Rome, New York.

QUEEN OF SHEBA. Failure in small towns. Leave this one alone. Despite big exploitation it failed to draw. Advertising; billboards, newspaper, mailing list. Patronage; all classes. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

ROUGH DIAMOND. Good picture. Business, while pretty good, not what it should have been counting cost of picture. Advertising; extra, twenty-four sheet and newspaper. Patronage; mixed. Attendance; good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ont, Canada.

SHAME. A well acted but much overdrawn feature. It is too long and much padded. The idea that a well-to-do business man would believe he was a half caste Chinese on the word of one man is ridiculous. Your standing with the movie fans will be better if you do not show this. At-

Straight from the Shoulder Reports

tendance; poor. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THUNDERCLAP. This is the most thrilling picture we have seen in years. It is also a good story with a good moral. Mary Carr is better in this than in "Over the Hill." Don't pay too big a price for "Over the Hill." It is not worth it. "Thunderclap" is better. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

A VIRGIN PARADISE. A picture liked by the children. Adults not so well pleased with picture. Advertising; ones, threes, photos and newspaper. Patronage; better class. Attendance; good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Goldwyn

BEATING THE GAME. Good picture. Tom Moore is always good. Everyone likes him. Play this picture and you will have a full house. Advertising; photos and one sheets . Patronage; mixed. Attendance; good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

MAN WITH TWO MOTHERS. A very pleasing and interesting picture which we got at a very reasonable price and it got good business. Mary Alden and Cullen Landis are fine in this. Could recommend it to any kind of a house. Attendance; good. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

THE OLD NEST. Fine, as good as "Over the Hill." You cannot go wrong on this picture. Pleased all. Patronage; town. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

Wid Gunning, Inc.

OLD OAKEN BUCKET. Not up to the standard. Probably will please the very old very young patronage. Advertising; usual. Attendance; poor. Patronage; better class. K. H. Sink, Wayne Theatre, Greenville,

Hodkinson

FREE AIR. A very fine picture. Makes you want more of this kind. Pleased the folks, that is what a fellow wants. Manager doesn't have to hide when the show is over. He can meet the people without running a chance of being mobbed. It is a good picture and the price is right. You have something to work on with this one. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MYSTERIOUS RIDER. Another Zane Gray story full of thrills and just enough comedy to make it a wonderful success. Advertising; sixes, threes, ones and slide. Patronage; usual. Attendance; fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RIP VAN WINKLE. Fairly good picture. Too much drawn out. Music cue they send you was promulgated by some long-haired Klux in Philadelphia. I only have 1,000 pieces for my fotoplayer so I couldn't make out whether was coming or going. The best time to put this on is during the school year. Patronage; best small town. Attendance; fair. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

Metro

THE CONQUERING POWER. Very good picture, but a little too heavy for our patrons. Advertising; newspaper, lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

CONQUERING POWER. Don't care much for this one. French scenario. Advertising; papers and posters. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

GLASS HOUSES. Viola Dana is one of the few actresses who doesn't care to look beautiful all the time. In fact you don't take the play seriously at all; you just accept it as the necessary framework for Miss Dana, so those fans who like a good, convincing story are apt to find many flaws in "Glass Houses," but those who like to be entertained and do not hold a post mortem over the plot at the end of reel five, are pretty apt to find this very satisfactory entertainment. This is the type of comedy drama that town and village people desire. Patronage; general. Attendance; good. Harold S. Clousc, Hollywood Theatre, Highwood, Minnesota.

THE MAN WHO. Would have been a very good picture only print was cut down and in very poor condition. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

OVER THE WIRE. A fair little program picture and nothwithstanding I went after and tried for some business with this, bolstered up the bill with a good comedy, and the weather was fine, I starved to death. They won't have Alice Lake here. Advertising; one sheets, three sheets, programs mailed and distributed. Patronage; health seekers and tourists. Attendance; pitiful. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WITHOUT LIMIT. This is an unusual picture from several standpoints and certainly did please our patrons. Advertising; ones, threes, photos, cards. Patronage; small town. Attendance; fair. Kenneth Richardson, Star Theatre, Seneca, South Carolina.

Paramount

ACROSS THE CONTINENT. A very good picture and pleased, but what's the use, it cost me so darned much that I did not make a dime on it. Where these people get on at is more than we can see. Is it their intention that the exhibitor should make a cent on any picture they produce? Mr. Adolph and I are going to play quits. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BACHELOR DADDY. Great picture, kids scored as heavily as Meighan. Patronage; best. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

BACHELOR DADDY. One of the finest pictures we have ever had the pleasure of showing our patrons. We believe it a credit to Mr. Meighan, Famous Players, and the industry. With the possible exception of "Inside the Cup" we have never had so many favorable comments from our patrons. Advertising; weekly newspaper, sixes, threes, ones and photos. Attendance; excellent. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

FOOL'S PARADISE. This one proved to be a winner for us and was held over extra three days. The exploitation campaign put over by Paramount's Exploiter from Cincinnati woke up the town and we played to "old time" business. Advertising; newspaper, stunts, ballyhoo, post cards and bill boards. Patronage; general. Attendance; good. Fred Tynes, Columbia Theatre, Portsmouth, Ohio.

GAME CHICKEN. Just a fair Daniels release; fair entertainment. Advertising; newspaper, lobby, windows. Attendance; poor. S. N. Chambers, Palace Theatre, Wichita, Kansas.

IDOLS OF CLAY. Mae Murray in a very good outdoor picture which pleased all. Photos and sheets have drawing power. Advertising; photos, sheets and heralds. Patronage; town. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

LAW AND THE WOMAN. One of the best features Paramount has sent us in a long time. Every one enjoyed it. Holds you to the last reel. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

LITTLE MINISTER. Very good. Advertising; extra space. Patronage; mixed. Attendance; good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ONE GLORIOUS DAY. Something different and a good clean picture. Pleased 100 per cent. Advertising; lobby, program, newspaper, billboards. Patronage; mixed. Attendance; poor. G. E. Skilkett, St. Denis Theatre, Sapulpa, Oklahoma.

PRINCE THERE WAS. A very fine picture. Drew well, everybody satisfied. Advertising; lobby, slides, extra newspaper. Patronage; family. Attendance; good. J. A. McNear, Jr., Hill Opera House, Petaluma, California.

RED PEACOCK. Pola Negri is a very fine actress but she is not very popular and for our patrons does not pull very well. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

ROOKIE'S RETURN. Not nearly so well liked as "23½ Hours' Leave." Good acting, but a weak story. Comedy situations lacking. Advertising; ordinary. Patronage; rural. Attendance; poor (due possibly to rain). L. P. Frisbee, Community Theatre, Meredith, New York.

SATURDAY NIGHT. A real DeMille production. Bound to make good in almost any house. Advertising; big. Patronage; middle class. Attendance; good. D. Buss, Star Theatre, Tonawanda, New York.

Straight from the Shoulder Reports

Pathe

MONEY CHANGERS. Here is a picture that is hard to beat in the way of acting, story and scenery. Audience well pleased. Advertising; regular. Patronage; small town. Attendance; very poor. Kenneth Thompson, M. W. A. Hall Theatre, Hancock, Wisconsin.

R-C

CALL OF HOME. An excellent picture that pleased 100 per cent. Advertising; posters, photos, slide and handbills. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

EDEN AND RETURN. A fair program picture. Doris May a cute little actress. On the Doris May pictures I take particular pains with my "short stuff." It's advisable as this little star's product is rather light. Advertising; usual. Attendance; fair. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SEVEN YEARS' BAD LUCK. Nothing to it, did not take at all. If given to me gratis would not show it. Advertising; regular. Patronage; small town. Attendance; poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

TWO KINDS OF WOMEN. A good clean western with Pauline Frederick as star. Pleased 90 per cent. Advertising; regular. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

Selznick

CLAY DOLLARS. Drew fair business. A few kicks, but pleased majority. Advertising; newspapers, lobby and slides. Patronage; mixed. Attendance; fair. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

DE LUXE ANNIE (Revival). Owing to an electrical storm, attendance was very poor; but had an unusual number of favorable comments. It was so different from the usual program picture of today that it was almost a novelty. Advertising; usual lobby, ones and photos. Patronage; small town, mixed. Attendance; poor (as above). T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

Universal

ACROSS THE DEAD LINE. Very good Western picture; clean cut. This kind of picture will appeal to all. Advertising; one, three, photos, slide, newspaper. Patronage; family. Attendance; fair (against tent show). E. T. Dunlap, Dunlap's Theatre, Hawarden, Iowa.

BLAZING TRAIL. Very good, but unfinished. Star must clear himself of charges against him before I run any more of his. Advertising; ones and photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

MOONLIGHT FOLLIES. Fair program; no protests, no bouquets. Advertising; newspaper. Patronage; small town. Attendance; poor. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

SHORT SKIRTS. Just an ordinary program picture; received no compliments. Advertising; ones, threes, photos, newspapers and screen. Patronage; neighborhood. Attendance; good. Edw. W. Weiner, Windsor Theatre, Canton, Ohio.

Comedies

CIRCUS DAY (Federated). This is a very good little picture. Will go good with the children. Advertise it for the kids and the kids will fall for it. It's more of a drama than comedy. Wm. Thatcher, Royal Theatre, Salina, Kansas.

HANK MANN COMEDIES (Arrow). Have used three of these and they all are very good slap stick comedies, reasonably priced, too. Advertising; one sheets. Patronage; small town. Attendance; good. E. A. Oestern, Oestern Theatre, Harpers Ferry, Iowa.

I DO (Pathe). Very good Harold Lloyd comedy, book it. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

PEGGY BE GOOD (Universal). This is a dandy. Pleased good audience. William Thacher, Royal Theatre, Salina, Kansas.

SAILOR MADE MAN (Pathe). Best Lloyd yet. While there was no hilarious applause at one time, the patrons were well pleased. Advertising; extra. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SHE SIGHED BY THE SEASIDE (Sennett F. N.). Took very well here. Better than average. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut

TIN CANS (Universal Century). Good, where wonder dog takes. Advertising; regular. Patronage; small town. Attendance; fair. Centennial Theatre, Lowell, Wisconsin.

TORCHY A LA CARTE (Educational). A very good comedy. You can always bank on Johnny Hines making a good comedy. Advertising; slide and one sheet. Patronage; better class. Attendance; good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

UNCLE TOM WITHOUT THE CABIN (Famous Players). An old Mack Sennett two-reeler, liked it myself and believe majority of patrons liked it still better, as have received more favorable comments on it than on any other two-reeler for some time. Much of the credit is due Turpin. Advertising; none, except announced on monthly program. Patronage; village and rural. Attendance; fair. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

Serials

HURRICANE HUTCH (Pathe). A number of boys panned this, but as I just finished this serial I must say that it was as good as the average. Had as good a night for the last chapter as the first one, so I figured it wasn't so bad. Patronage; small town. Attendance; good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

Short Subjects

WHITE MOUSE (Educational). Rather good short play, only objection was not a longer picture. Curwood pictures always take well here. Advertising; threes, ones, slides and lobby. Patronage; mixed. Attendance; average. M. J. Bradley, Airdrome Theatre, Thornton, Arkansas.

State Rights

BURN 'EM UP BARNES (Affil. Distributors). A live wire picture. You cannot boost it too much. Rotten print sent us from Cincinnati. Advertising; posters. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

DEVIL DOG DAWSON (Arrow). I didn't see it, but I heard it was very good and Hoxie is a good star and drew well. Pleased 85 per cent. Patronage; mixed. A. E. Rogers, Temple Theatre, Dexter, New York.

SCHOOL DAYS (Warner Bros.). A splendid picture. Good title, story and well acted. Attendance good considering season. Did not make money because film rental was twice what it should have been. Advertising; newspapers, lobby, slide, window cards, etc. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

TEN NIGHTS IN A BARROOM (Arrow). The same old story which seemed to have too much sad stuff to set well with my patrons. They praised the acting, said it was a good picture, but didn't like the sadness, barroom stuff, etc. Business fell off bad on second day. Advertising; ones, threes, sixes, window cards, heralds, newspaper, slides. Patronage; mixed. Attendance; poor. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....

Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"In the Name of the Law"

Picture of Family Life With Strong Dramatic Touches Should Have Wide Appeal—An F. B. O. Production.

Reviewed by Mary Kelly.

At least one feature about this production is strikingly different. Burlesque, which has long been considered indispensable in connection with screen portrayals of the American policeman, is entirely absent. Here is a sincere human treatment of the side of life of which the public usually hears nothing. This should mean very definite success for the picture with the entire brass-buttoned tribe, as well as the not inconsiderable number of those who have always been in close sympathy with the policeman and his troubles.

It can be capitalized upon as a delayed appreciation of the corner cop. But with one important consideration—it is not propaganda. It is not, as might be guessed, a depiction of the public sacrifices of the average official, so much as it is a story of one individual devised simply for entertainment. The policeman and his family are the principals and the emphasis on loyalty and affection in the home is the first motive. This is evident at the start, where one is drawn into the atmosphere with that peculiarly intimate feeling that he is a privileged spectator amid the experiences of an interesting household. While there may be some criticism that the domestic angle has been over-played, and an unnecessary amount of footage devoted to sentimental passages, this will not mean a general disappointment. With the majority it will all be counted as heart interest, and will be appreciated for its quantity, as well as quality.

A scene that has been conceived and handled with skill is the bank robbery which culminates in the father shooting his own son under the mistaken impression that he has run down the culprit. The trial that follows is another successful dramatic achievement. The cast is commendable for the whole-souled interest, which each displays, and together with the director, deserves credit for the naturalness of the performance.

The exploitation possibilities, as has already been demonstrated, are tremendous.

The Cast

Patrick O'Hara.....Ralph Lewis
Mrs. O'Hara.....Claire McDowell
Mary (at the age of eighteen years).....
..... Ella Hall
Mary (at the age of six years).....
..... Josephine Adair
Harry O'Hara (at the age of nine years)..
..... Benny Alexander
Harry O'Hara (at the age of twenty-two years) .....Emory Johnson
Johnny O'Hara (at the age of eight years)
..... Johnny Thompson
Johnny O'Hara (at the age of twenty years)
..... Johnnie Walker
Mr. Lucus.....Dick Morris

Story and Scenario by Emilie Johnson.
Direction by Emory Johnson.
Length, 6,126 Feet.

The Story

Patrick O'Hara, a kind-hearted policeman, comes upon a lost child who has stolen some milk, and instead of punishing her, takes her home. In the morning the paper informs him that she has run away from the orphanage and his wife and he arrange to adopt her. As times passes the youngest son, Johnny, grows more and more fond of Mary and plans to marry her. The other son, Harry, is working his way through law college, and is accused of stealing several hundred dollars. When word of this reaches his home, the mother is so overwhelmed with disappointment that both Mary and Johnny contrive, separately, to get the money somehow to clear Harry. On the night when the bank is robbed, Johnny is unfortunately on the grounds and is accused of the theft. At the trial it looks hopeless for him until his brother, Harry, starts on his plea for the defense. A confession from the real culprit is forced and it ends happily. Harry, too, is cleared of the charge of the theft.

IN THIS ISSUE

"Always the Woman" (*Goldwyn*)
"A Self-Made Man" (*Fox*)
"The Ladder Jinx" (*Vitagraph*)
"Bing, Bang, Boom" (*Western Pictures*)
"Human Hearts" (*Universal*)
"If You Believe It, It's So" (*Paramount*)
"Destiny's Isle" (*American Releasing*)
"In the Name of the Law" (*F. B. O.*)

"The Hillcrest Mystery"

For a murder mystery melodrama, this three-reel Pathe Playlet, originally issued in five reels, certainly fulfills its missions and lives up to the title. The spectator is led to suspect the wrong man and the actual culprit and his assistants are carefully concealed until the last, and there is also an unexpected twist brought in to supply the motive. At the same time, you do not feel that you have been imposed upon as you can look back and see the reason for the action throughout. Irene Castle gives a satisfactory performance of the leading role; her gowns indicate, however, that the picture was made some time ago. Others in the cast include Wyndham Standing, Ralph Kellard and J. H. Gilmore.—C. S. S.

"The Bride to Be"

This is certainly a "moving picture" comedy for a large majority of the action, which is cleverly done, occurs while the hero is continually on the move; while he is walking down the street in negligee he extracts complete outfit from a knapsack of a fellow pedestrian and even shaves himself; also on being found out he discards his ill-gotten garb while running down the thoroughfare. There are some other comedy elements, but this is the cleverest angle to the picture, which is a single reeler distributed by Pathe and is one of the best in which Paul Parrott has been starred.—C. S. S.

Seeing Scotland

The highlands and lowlands of Scotland are seen in this Kineto Review. Sights of much historic interest are pointed out, as well as those which have not yet been covered with history's glamour, but which, nevertheless, are none the less interesting. One of these is the single span bridge, the largest of its kind in the world, at Connel Ferry on the Firth of Lorne. A delightful trip on the lakes in the "Rob Roy Country" is also taken pictorially. —T. S. daP.

"The Ladder Jinx"

A High-Class Vitagraph Comedy That Will Make 'Em Laugh Heartily by the Comicality of Its Situations and the Clever Treatment

Reviewed by T. S. daPonte.

With a story that is exceptional in that it carries on through from beginning to end without a breakdown at any point, and with a plot that is extremely clever combined with acting that is fine in every respect, "The Ladder Jinx" must be considered nothing less than a film comedy gem.

Neither must it be left unremarked that there is not a foot of the production that is not altogether "clean," and there is not a semblance of undesirable suggestiveness. The clever captions, too, are deserving of praise.

A comedy of this sort, while it is full of angles that can be used for exploitation purposes, is also bound to receive a great deal of publicity by word of mouth advertising. Any audience will find it a joyful privilege to recommend it to their friends.

Heart interest is not lacking, and in fact plays a conspicuous part, even though the picture is a riot of comical situations from beginning to end. There is a naive thrust at the superstitiously inclined, and a great number of the hero's mishaps are directly attributable to his fiance's fear of a bad luck omens.

The Cast

Arthur Barnes, a bank teller...Edw. Horton
Peter Stalton, retiring cashier.....
..... Tully Marshall
Thomas Gridley, Barnes' uncle...Otis Harlan
Cheyenne Harry, a crook.....Ernest Shields
James Wilbur, bank president. Wilbur Higby
Richard Twing, another teller..Colin Kenny
Sam, bank porter.....Max Asher
Helen Wilbur, bank president's daughter..
..... Margaret Landis

Adapted from Story by Edgar Franklin.
Scenario by David Kirkland.
Directed by Jesse Robbins.
Length, 5,068 Feet.

The Story

Arthur Barnes' fiancee makes him promise to find a ladder under which he had walked earlier in the day, and cross back under it so as to remove "the jinx." He finds the ladder, is accused of using it to rob a house, is pursued by the police, and, as he passes the bank where he is employed darts in just as two robbers are making their exit. He is found there by the bank president, his fiancee's father, who had been notified that the bank was being robbed, and realizing the predicament in which circumstances had placed him, he again flees. He is finally captured, brought into court where all evidence seems against him until by a queer twist of fate a witness appears who had seen the real bank robbers and who had recovered the loot from them. Barnes is thereupon released and he and his fiancee are happily reunited.

"Treasure Bound"

Jack White comes across with a surprising number of original gags in this two-reel production of his for Educational release. All of them are laughable and they evoke a wonder at White's ingenuity. The story deals with balloonists competing for a hidden treasure, their perils in the air and in the treasure cave. Lige Conley is featured and colored players figure largely in the comedy. This short subject should make good in theatres of every character.—S. S.

Newest Reviews and Comments

"Human Hearts"

Universal Presents House Peters in Fine Adaptation of Old-Time Heart Interest Melodrama.

Reviewed by C. S. Sewell.

Another of the famous old-time stage melodramas which proved a great box-office success in its day has reached the screen. It is Hal Reid's "Human Hearts" and is presented by Universal as its newest Jewel production. This picture is not of the rip-roaring thriller type, but as the title implies, depends for its appeal on its heart interest, and no bet has been overlooked along this line. There is the blind mother, the half-witted brother, the hero with a bad wife who deserts him for another man, taking their baby with her and who is himself unjustly imprisoned, convicted of killing his own father, and goes to jail to shield his wife.

All of these, and other subordinate angles which tug at the heart strings, have been played up to the limit and the result is a production that should prove a box-office winner, for it will appeal to audiences that like this type of rural melodrama, and these are in the big majority. The story has been well-handled by Director King Baggott, but could probably be shortened to advantage.

This picture has the advantage of an unusually fine and well-balanced cast, headed by House Peters. He is well cast as Tom Logan, his sincerity and wholesomeness and fine ability being particularly suited to the role. Then there is Russell Simpson, who gives an excellent portrayal in a role that suits him, that of the stern, unyielding father. George Hackathorne gives a fine performance as the younger brother, who loses his mind as the result of an accident, while Edith Hallor lends conviction in the thankless role of Tom's wife, and Gertrude Claire is a fine selection for the blind mother. The subordinate roles are also well taken care of.

A feature of this production, which stands out strongly, particularly in the opening scenes, is the unusually beautiful photography, there being several soft-focus effects.

The Cast

Tom Logan.....House Peters
Paul Logan.....Russell Simpson
Ma Logan.....Gertrude Claire
Jimmie Logan.....George Hackathorne
Old Mose.....George W. West
Carolina ..... Lucretia Harris
Barbara Kaye.....Edith Hallor
Benton ..... Ramsey Wallace
Ruth ..... Mary Philbin
Seth Bascom.....H. S. Karr
Ran Schreiber.....Snitz Edwards

Adapted from Hal Reid's Stage Play.
Scenario by Lucian Hubbard.
Directed by King Baggott.
Photographed by Victor Milner and Otto Dyar.
Length, 6,350 Feet.

The Story

Tom Logan, son of the village blacksmith, lives in contentment until along comes Barbara Kaye, an unscrupulous woman, enters his life and seeks to marry him, believing he will inherit property which he does not know is rich in coal. Tom's father forbids the match and disowns him. Barbara marries him and a daughter is born, but Barbara soon tires of the small town life and when a former pal turns up she elopes with him, taking the child. Tom's father is killed by her companion in a fight and Tom is accused and found guilty. After serving several years he is pardoned as Barbara, because of the ill treatment of her companion, has told the whole story. Tom believes she was guilty of the murder and went to jail to save her.

On his release from prison Tom goes to see his wife to try and get back his child. He arrives in time to save her from the vengeance of her companion, but in the fight Barbara is shot trying to shield Tom. This is instrumental in causing Tom and Barbara to become reconciled and he nurses her back to health and happiness.

Program and Exploitation Catchlines:

One of the Stage's Most Celebrated and Successful Melodramas Brought to You as an Unusually Fine Motion Picture.

A Wonderful Melodrama That Will Tug at Your Heart Strings, Portrayed by an Unusual Cast, Including House Peters, Russell Simpson and George Hackathorne.

Exploitation Angles: Make it clear that this is a new version of the famous drama by the father of Wallace Reid, and not a revival of the old five-reeler made some years ago by the same company. Bear down hard, for the old-timers still remember kindly this once famous money maker. It should repeat its financial success if properly urged.

"A Self-Made Man"

Favorable Production of Popular Magazine Story Stars William Russell Made by Fox.

Reviewed by Mary Kelly.

A popular story has been interpreted on the screen, in this, with an unusual amount of snap and good taste. William Russell, as the hero of George Horace Lorimer's novel that attracted attention first in the Satevepost, knows what to do with this exceptionally likable role. His performance, thanks partly to fine directing, is the most interesting which he has recently offered.

From the model screen he-idol to the typical he-graduate of our modern colleges is quite some jump, and the screen version is a triumph in not coloring the original material. Jack Spurlock, Jr., is thoroughly human and lacking in some of the highly-esteemed virtues. He thinks life was invented to furnish him with pleasure, but when he finds he is mistaken in this, he is not the least embittered. When he is called upon to earn his own living he does so in the most entertaining ways possible. As a prize-fighter, as a reporter, then as a stock-broker (all three times he takes part in some scenes that are original and amusing).

You can appeal to men, particularly, in exploiting this picture. Almost everything it contains in the way of dramatic interest, its style of humor and general motive mark it as a man's picture. But the light and pleasing manner in which the material has been handled will bring appreciation from feminine fans, too. The sub-titles contribute a certain smartness and are not too long.

The Cast

Jack Spurlock.....William Russell
Anita Gray.....Renee Adoree
Aunt Lydia.....Mathilde Brundage
Jonas Spurlock.....James Gordon
Hugo Bonsall.....Richard Tucker
Detective ..... Harry Gribbon
Kato ..... Togo Yamamoto

Adapted from the Stories, "Jack Spurlock, Prodigal," by George Horace Lorimer.
Scenario by Monte M. Karterjohn.
Direction by Rowland V. Lee.
Length, 4,920 Feet.

The Story

"A Self-Made Man" describes the adventures of a young man who is sole heir to his father's fortune. The son drives a fast car and studies art with a capital A, but has little use for business. He breaks into the newspaper headlines because of his peculiar exploits, and his father, in an angry moment, disowns him. Then his sweetheart turns him down. The future seems black, but events prove him to be a go-getter, and he comes out at the top of the heap.

Program and Exploitation Catchlines:

He Was An Artist—He Painted His Name On Another Man's Canvas—He Was a Prize-Fighter, But He Couldn't Fight; Then He Decided to be a Reporter, But He Couldn't Write—Then He Played the Stock Market and the Gods and the Right Girl Smiled On Him.

"Bing Bang Boom"

David Butler Star of Enjoyable Small Town Comedy Drama Distributed Via State Right Market.

Reviewed by C. S. Sewell.

David Butler's newest starring vehicle, "Bing, Bang, Boom," distributed on the State right market by Western Pictures Exploitation Company, is an enjoyable comedy drama of small town life. The story is obvious and follows along familiar lines with a lack of suspense as you are satisfied that the hero, even though appearances are against him, will outwit the political boss and win the girl. There are no sub-titles in the direction and much of the action and situations are obvious. There is nevertheless a pleasing wholesomeness and quite a little good, clean comedy which coupled with the absence of any complex problem or necessity for deep thought in following the theme makes the production a satisfactory entertainment, particularly during the warm days.

At the Washington Theatre, New York, a neighborhood house, the comedy touches all registered and the audience was apparently pleased with the picture as a whole. Much of this was due to the wholesome and likable personality of the star and also to the fine character-comedy work of Carl Stockdale as a good-hearted rube station agent. There is also a good fight in this picture between David Butler, who is no pigmy himself, and a burly thug, which seems to be very real.

Doris Pawn, who is attractive to look at, fulfills the requirements of the role opposite to her and the remainder of the characters are satisfactorily portrayed.

A pleasing feature of the development of this story is the fact that the hero is an everyday character who does not do impossibly heroic things, for instance when he goes to rescue the girl, the thug fells him with a bar and it is the girl's father who does the rescuing.

The title is somewhat misleading for this type of story, as it is a nickname for the hero and does not indicate a "thrill-a-minute" picture.

The Cast

Bertram Bancroft Boom.....David Butler
Ruth Warren.....Doris Pawn
Ellis Turner.....Ed. Wallock
Mrs. Jonas Boom.....Kate Toncray
Paprika Blake.....J. M. Carlyle
David Hudge.....Carl Stockdale
Sheriff Warren.....William Walling
Fred Patterson.....Bert Hadley
The Mayor.....William Duvall

Adapted from Magazine Story by Raymond Leslie Goldman.
Scenario by Vance Wethered.
Directed by Fred J. Butler.
Length, 5 Reels.

The Story

Bertrand Bancroft Boom, nicknamed "Bing, Bang" Boom, through ill luck has hard time keeping a job. Settlement of a war claim of his grandfather's bring him $20,000 and he is persuaded to buy a country hotel. Visiting the place he finds he has been buncoed, but with the aid of the editor of the village paper he succeeds in finally getting the best of the village boss who has cheated him. He also opens the hotel as a health resort and wins the hand of one of the town's belles after having experienced many difficulties, including a fight with a thug hired to beat him.

Program and Exploitation Catchlines:

Pleasing and Enjoyable Story of an Unsophisticated Young Chap's Fight Against a Grafter Who Has Buncoed Him.

A Story of a Likable Young Chap Who Does Not Do Impossible Things, But Who Makes You Like Him Because of His Sincerity and Whole-heartedness.

Exploitation Angles: Match the title and whoop it up with jazz lines to convey the idea of the action. But make it plain that it is just a story and not a disjointed collection of sure fires.

Newest Reviews and Comments

"If You Believe It, It's So"

Paramount Presents Thomas Meighan in Unusual Reformed Crook Story With Strong Appeal.

Reviewed by C. S. Sewell.

There is a wealth of appeal to the better instincts of mankind for those who attune themselves to the mood of the story in "If You Believe It, It's So," a Paramount picture, starring Thomas Meighan. At the same time, however, it is not preachy but entertaining. The picture is unique in theme. It is said to have been one of the stories selected by the late George Loane Tucker to follow "The Miracle Man." In fact, it is reminiscent of that production for not only does the story deal with a city crook who is led to better life through the influence of a kindly old man, but also, as in "The Miracle Man," Thomas Meighan is the crook and Joseph Dowling the old man. Then, too, you are kept in ignorance at the beginning of the picture of the fact that the hero is a crook.

Very fine portrayals of types also characterize this production; particularly noteworthy is the work of Theodore Roberts in an unusual role, decidedly out of the ordinary. Joseph Dowling is interesting and registers well as the patriarch whose simple faith and kindness causes the crook to return the wallet he has stolen from him. Pauline Starke is excellent as the simple country girl who has faith in the reformed crook and Charles Ogle is excellent as the lovable, poor and proud old colonel with too great a fondness for drink. Thomas Meighan is well-suited to the role which he portrays, and Ed. Brady is a gem as the country constable, a role from which he extracts a lot of homely humor.

It is a pretty story of the simple faith of small town folk and moves along at an easy pace, except for a crackerjack fight between the hero and a bartender, which is unusually realistic. If you believe that a hardened city crook can be so easily influenced as to desert his companions and seek the country to start life anew and holds to his high ideals despite all setbacks, because of the influence of the girl; the appeal of the story is strong. As one of the characters expresses it in speaking of the hero's change of heart, "It was all pious guff but he believed it, and if you believe it, it's so."

Director Tom Forman deserves praise for the manner in which he has transferred to the screen the atmosphere and appeal of the story; however, the satisfactory denouement has been somewhat forced in the sub-titles.

The Cast

Chick Harris.....Thomas Meighan
Alvah Morley.....Pauline Starke
Ezra Wood.....Joseph Dowling
Sky Blue.....Theodore Roberts
Col. Williams.....Charles Ogle
Frank Tine.....Charles French
Bartender ..... Thomas Kennedy
Constable ..... Ed. Brady

Story by Perley Poole Sheehan.
Scenario by Waldemar Young.
Directed by Tom Forman.
Length, 5 Reels.

The Story

Chick Harris, a crook, takes a wallet away from an old man who is so obviously downhearted that he tries to help him and finally is so impressed with the old man's simple faith that he decides to go to the country and start life anew. There he meets Col. Young and his niece, Alvah, and despite many vicissitudes which jar his faith in the sincerity of the country-folk, through the good influence of Alvah he fights the good fight and his better self conquers to such an extent that when a former pal appears with a supposedly philanthropic scheme by which he is to cheat the country people, Chick outwits him, secures the money and builds an orphanage. One of the townsmen who is as big a crook as Tom ever was, seeks to double-cross him, but his scheme is discovered and all ends happily and Tom wins Alvah.

"Destiny's Isle"

American Releasing Corporation Offers Picture That Is Materially Attractive But Lacking in Strong Story.

Reviewed by Mary Kelly.

Catering to the desire for material beauty, framing a rather impossible but spectacular story, "Destiny's Isle" is not unlike many other productions of a type that has made good. The plot, itself, judged without regard for its ornamentation, does not register. It is unreal and far-fetched. But the production embraces many popular effects, and where theatre patrons come to see beautiful clothes, airplanes and attractive settings, they will find satisfaction. The Florida settings are unusually picturesque. Aided by good photography, the residential and garden scenes have an appeal that is at times dazzling. There are several shots of the ocean and the beach that add a refreshing touch.

Due to somewhat hasty construction there is an effect of overcoming all obstacles with amazing and unnatural swiftness. The social barrier of the prince-and-beggar-maid type is too easily bridged and the struggle on the rocks, so familiar in screen finales, avoids tragedy too obviously in the sudden arrival of the aeroplane. This fault is noticeable in minor incidents as well. The solution of the various difficulties should have entailed more suspense. The cast offers little that is new in the way of types or interpretation with the exception of George Fawcett, who is as usual, an entertaining figure.

The Cast

Lola Whitaker.....Virginia Lee
Tom Proctor.....Ward Crane
Florence Martin.....Florence Billings
Arthur Randall.....Arthur Housman
Judge Richard Proctor.....George Fawcett
Lazus.....Wm. B. Davidson
Dr. Whitaker.....Mario Majeroni
Mrs. Pierpont.....Ida Darling
Mr. Ripp.....Albert Roccardi
Mammy ..... Pauline Dempsey

Story and Scenario by Margery Land May.
Direction by William P. S. Earle.
Length, 5,496 Feet.

The Story

Tom Proctor, seeking solitude in his motorboat upon considering himself jilted by seeing his sweetheart in his rival's arms, is wounded in a thunderstorm and found the next morning by a girl on a neighboring island. Learning of his whereabouts, the former sweetheart and her guardian find Tom in the company of the island girl and he valorously quiets their innuendos by declaring the girl his wife. The former sweetheart, in her pique, contrives to place Tom in a predicament from which he is rescued by the island girl. The rival exposes the young woman's trickery and Tom marries his island girl.

Program and Exploitation Catchlines:

The Romance of a Girl from a Desert Isle and Her Advent Into Society—Here She Finds Jealousy and Intrigue—Back on the Lonely Isle She Finds Respite and Once Again True Love Finds Her.

Movie Chat No. 21

United States Senator Robert L. Owen, of Oklahoma, is seen speaking in praise of the Federal Reserve Act, in this film. He tells about how it enabled the United States to raise $40,000,000,000 for the World War, and placed this country in the van of all the world's financial powers. There are also shown pictures that present the way food is handled and served in the dining cars of the nation's great railroads from the time it is first put into the refrigerator cars. Pictures of travel, physical culture and hazardous navigation complete the reel.—T. S. daP.

"Always the Woman"

Goldwyn Presents Betty Compson and a Fine Cast in a Picture With a Background of Romance Aboard Ship and in the Egyptian Desert.

Reviewed by T. S. daPonte.

Starting off with what gives promise of being a fine story, carrying the interested spectator along absorbed in the graphic details of the presentation, "Always the Woman" suddenly sags toward the latter half and at the end leaves the bewildered onlooker wondering why the theme couldn't have been carried on logically throughout.

Though as a story the latter half of the film does not measure up to the strength which the first part carried, there is, however, no let up in the fineness of the settings, in the vivid photography, the artful acting, or the smart clothes worn by the women.

Miss Compson, as usual, gives an impressive portrayal of the character she impersonates. Her acting is exceptionally praiseworthy because of its artful naturalness, and the entire cast backs her up in a way to give an adequate background for her art.

With its desert surroundings, an amorous sheik who lets no law of right stand in the way of his wooing, the pyramids of ancient Egypt, and a theme of reincarnation to lend it mystery the production has many angles from which to play upon the feelings of the movie fans, as well as many angles from which the resourceful exhibitor can draw inspiration for exploitation.

The Cast

Celia Thaxter.....Betty Compson
Boone ..... Emory Johnson
Mrs. Boone.....Doris Pawn
Reginald Stanhope.....Gerald Pring
Mahmud ..... Richard Rosson
Vaudeville Manager.....Arthur Delmore
Kelim Pasha.....Macey Harlam

Story by Perley Poore Sheehan.
Directed by Richard Rosson.
Photographed by Ernest G. Palmer.
Length, 5,450 Feet.

The Story

Celia Thaxter, an American vaudeville actress, on her way to Egypt, plights her troth to Reginald Stanhope, a fellow passenger on the steamer. Arrived in Egypt those two with a retinue start on a treasure hunt in the desert under the supervision of Kelim Pasha, who had also been a passenger on the boat. Far from civilization and in his desert domain Kelim Pasha shows his true colors and makes advances to Celia, and Stanhope, who it develops was simply a tool of Kelim Pasha, forsakes her. But another woman in the party kills Kelim, and leaves Celia free to find happiness with an American whose life she had saved while on the steamer.

Exploitation Angles: Sell the star and the colorful settings, stressing the Egyptian locale. Knowing Miss Compson, they will realize that the picture will be eye-pleasing and not demand too much logic in the story.

Two Hy Mayer Travelaughs

"Montmartre" and "The Children of France," each in one reel, are unsensational descriptions of differing phases of life and pleasures in France. The first one is rather more prosaic than the title might suggest. It consists largely of scenes and human types that have often been seen before, brightened rather obviously by the touches of Hy Mayer. The second contains more amusement. It is an enthusiastic analysis of the characteristics of the children and babies of the land and shows, at times, a native in the choice of subject, that is out of the ordinary. These are distributed by R-C. —M. K.

PROJECTION

By F. H. RICHARDSON

He Butts In

Fred C. Shivers, Projectionist Majestic Theatre, Lexington, Nebraska, arises, makes his best bow and remarks:

I am going to butt into the discussion as to whether an A. C. and a D. C. current can be sent through an arc circuit at the same time. It seems that few of the men have nerve to try the experiment, but your Uncle Dudley has.

My answer to the question as above is yes and no. Here is what I found from actual experiments, which same were conducted with a 40-ampere Hallberg single arc machine for the D. C. end, and a Bell and Howell transformer, 40 and 60 ampere capacity, for the A. C.

I first tried hooking the A. C. in parallel with the D. C., under which condition there was just nothing at all doing. Apparently the transformer would short circuit the generator. Next I tried connecting the transformer and generator in series, which worked all right, but did not give good results.

With the transformer "off" I could strike the D. C. arc, the transformer completing the circuit. I would then switch on the transformer, start the projector, and this is what I saw: with transformer on, the alternations were very noticeable and light was not so strong. With transformer off the light would flash up stronger. Why? You tell us, F. H. I don't know.

Forgot to say that with transformer off the light was true D. C. When making this experiment set both D. C. and A. C. to deliver same amperage. If any of the men want to try this out, go to it. It will not hurt the apparatus a bit, but you won't get results.

Didn't suppose I would suggest anything to you which I was not certain would be harmless to the apparatus, did you? With the transformer "off" you would, of course, have a straight D. C. circuit through the secondary coil, and of course, D. C. through the coil would have no magnetic effect at all. The reason the parallel connection would not work is, I think, explained in the letter I shall append hereto, but it would not be the same with a series connection, I think, though I cannot myself quite figure out exactly what would take place in the latter case. So far as I can see, the two currents would be entirely separate, insofar as electrical action be concerned, the transformer completing its circuit through the armature coils of the generator. The effect, insofar as concerns the generator, would be, if long continued, to heat the armature and possibly in the end injure it, though that could hardly happen for quite a while.

Texas Takes a Crack At It

M. V. Cousins, Pineland, Texas, submits the following on the matter of sending A. C. and D. C. through the same arc circuit:

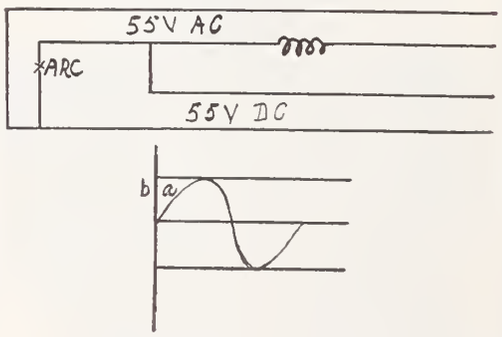
It was with some curiosity I examined your reply to "Lens Diameter," February 11 issue. Expected to see someone question the feasibility of sending both A. C. and D. C. through an arc, and was surprised that no one did so until April 22 issue.

Attached find two sketches designed to explain the point I shall try to make. The first is what I suppose Mr. Cuddy meant the hook-up to be. If I am in error, just tear this letter up and let it call the waste paper basket its home.

The second sketch is the voltage curves of A. C. and D. C., which for the sake of convenience we will consider as both being 55 volts. Curve *a* is the A. C. and curve *b* the D. C., which latter is, of course, a straight line.

Let us first consider the first half-cycle only. At its beginning the A. C. voltage and amperage will be zero, and the D. C. voltage 55. It therefore follows that the D. C. will be discharging through the A. C. lines. [This would present two very difficult effects if a transformer be used and if A. C. be taken directly from a generator through resistance. —Ed.]

But as the A. C. voltage rises the discharge will gradually decrease until when the maximum is reached it will entirely cease, and the two sources will be connected in parallel and the arc will have its full voltage of 55 [and full A. C. and D. C. amperage.—Ed.] The voltage of the A. C. then decreases and the process of D. C. discharge is repeated, except that the two currents will be discharging against each other, and the effect will be the combined voltage of the two sources discharging through a circuit, with only the line and armature resistance for opposition. If there were any fuses in the lines outside the arc circuit they would immediately blow.



COUSIN'S DIAGRAMS
Showing hook-up and voltage curve

Might say that I am trying to make a little theatre "go" in a small manufacturing town, and am everything from clean-up boy to manager. Take a lot of pride in my projection and have extra good equipment for a town of this size, including two Power 6-A projectors and a Westinghouse rectifier. My best wishes to you and to the Moving Picture World.

Too Much for Me

Frankly, friend Cousins, you seem to have put the whole thing in the most simple, understandable form possible, but it is just a bit too much for me. I'm inclined to think you are right, except that I am not able to see where any fuses would be affected except at the maximum voltage point, where double amperage would flow—meaning the normal output of both generators, the D. C. generator and transformer.

Just what, if any, effect the flow of current in opposite directions would have I am not certain. I am sending this whole thing to the General Electric, with request that they have their engineers check it over and give us the authoritative dope on the whole question.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

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Questions Answered

Paul Darnell, Linton, Indiana, propounds the following questions, to which he requests answers:

(1) Will painting a rectifier bulb shorten its life. If not, what kind of paint would you recommend?

I have and do recommend painting rectifier bulbs in cases where the light from the bulb is objectionable, with a paint made by mixing lampblack with about half linseed oil and half turpentine. It will not shorten the life of the bulb, but should rather be of benefit, since the black paint will aid in radiating the heat from the bulb.

(2) What would you consider as an ideal test set for the projectionist? I have in mind one voltmeter and set of resistances, ammeter and set of shunts, telephone magneto and step-down transformer, compass, head receiver and buzzer and dry cells. Such an outfit would, however, be too heavy and too large. What apparatus would you omit, or what additional would you install?

For the ordinary work of projection I can see no need for such an elaborate set. I would be glad to have our readers submit their own views on what test apparatus the projectionist should have, and what he must have.

(3) My picture could not be focused at the edge. Optical system was correctly aligned. condenser of proper focal length and correct distance from aperture. Thought fault must be in projection lenses.

Purchased two Gundlach 4 inch E. F., but there is no improvement. What is wrong?

Data is insufficient. You say "edge." If it is only one edge I presume you have your projectors spaced well apart, and since your lenses are rather short focal length, they have not sufficient 'depth' to take care of the angle. Try stopping down lens diameter by inserting paper disc with ½ inch diameter round hole in center (using black paper, which you can get from any photographer) in front of lens. Let it lie right up against front lens. If this cures the trouble, gradually increase the size of hole until trouble just begins to appear, whereupon a lens opening a bit smaller will be your maximum lens diameter under present conditions. If you can locate your projectors

closer together it will help, and maybe entirely cure the trouble. If stopping the lens down cures the trouble, it is evidence that my guess is correct. You may test this roughly by seeing if focusing one side makes the other sharp, and vice versa. If I am right (as I said, your data is not complete), your distance of projection is too short for the size picture your are showing. If your projectors are already the minimum distance apart, then moving the projection room further back, stopping down the lenses, with accompanying light loss, or projecting a smaller picture are the only remedies.

(4) Where could I obtain rulings of Department of Water Supply, Gas and Electricity of New York City?

Address Chief Examiner Board of Motion Picture Examiners, Municipal Building, Park Row, New York City, saying I referred you to him. I think he can and will send you what you want.

(5) Where can I get a copy of the National Electric Code?

Address National Board of Fire Underwriters, William Street, New York City. For exact street number and room number see the new handbook. I haven't it in my office, or at least can't find it.

(6) Why are lenses of front combination of projection lenses cemented together. Seems to me surfaces are in contact when placed together, without cement.

To reduce light loss. The two surfaces would reflect about four per cent of light each if uncemented. When cemented, since Canadian balsam has about the same refractive index as the glass itself, the loss is reduced to almost nothing—about one-half of one per cent, if I remember rightly.

(7) Given only the picture size and projection distance, is there any formula by means of which the proper condenser combination can be determined?

There is not. Selecting the condensor combination has entirely to do with getting correct size spot without locating the light source too far from collector lens, or the aperture too close to condenser.

(8) What will cause travel ghost when framing lever is above center?

It is due to the toggle gear, or probably to lost motion in it. The toggle gear is the gear connecting the fly wheel pinion and gear 680, figure 243, page 498 of Third Edition of handbook.

(9) and (10) Cannot spare space to answer their questions. It would require a whole issue of the department; also it has been answered, and will be again in the new handbook.

(11) Who, if any one, can supply me with switch blades and contact buttons to be used in place of the links for changing amperage on the old style General Electric rectifiers. Tried the General Electric Company without success.

Don't know. However, you could utilize single-pole, single throw knife switches, it seems to me, and they can be gotten from any dealer in electric supplies. You probably would have trouble with a home-made butterfly switch, if that is what you propose making.

Heat Waves?

A. J. Mason, manager Opera House, Wolfville, Nova Scotia, from whom XX we have not heard in quite some time, is in search of information, as follows:

Dear Mr. Richardson: I have taken over a theatre in Parrsboro, N. S., not very far from Wolfville. Parrsboro is a larger town than Wolfville, although its theatre will not seat more than 375. I am fixing it up. It was in very bad shape and not paying. There was a reason.

Am planning to put in a pipeless furnace, located in the center of the theatre, but before doing so wanted to make sure that the heat waves will not interfere with the projection light beam. Personally, I feel that it will not make any difference, but want your assurance of that.

My assurance will work backwards, Brother Mason. Better let that stunt severely alone. I'm not going to say that it will raise the devil with things, but certainly it has done so in many cases. The chances are that if you put it in a pipeless furnace with its opening under or nearly under the light beam it will be a case of he marched right up the hill, my boy, then marched right down again. Summed up, my answer is DON'T!

Not Hazardous

Walter McCabe, New York City, proposes constructing a projector stand similar to the one illustrated on page 282 of the handbook, but placing the projectors as close together as is practicable. Wants to know if I would consider the close proximity of the two projectors as extra hazardous.

Always provided there be sufficient room between to properly handle the projector on the left, then there is no appreciable extra hazard.

But why not change the left projector to a left hander, as I understand has been done by several. Of course, it could not be done entirely as the lower magazine could not well be altered on account of the takeup gear.

Anyhow, as long as there are eighteen inches between the magazines of the two projectors there would, in my opinion, be no danger whatever of a burning film in the magazine of one communicating itself to the film in the magazines of the other projectors. Theoretically, there would be somewhat greater danger of communication—practically there would be done.

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Why Bill Gave His Patronage to the Sunburst, Leaving the Old House Cold

"HELLO, BILL!" said the proprietor of the Star to one of his acquaintances. "Where have you been keeping yourself for the last few weeks? Your family used to be one of the most enthusiastic groups of fans in town, but I've not seen hide nor hair of any of you for a dog's age. Shaken the pictures?"

"Well, no, not exactly," answered the ex-patron, "but we have been taking in the show over at the Sunburst of late."

"That's the deuce of a way to treat an old timer," said the exhibitor. "Here I am, a fellow townsman who went to school with you and I have been giving you good shows for the last seven years. And now, along comes a fellow, whose first name you don't even know; who starts up an opposition house and you leave me flat. Is that what you call local pride?'

"Can that sob stuff, Bob,' said the ex-patron. "Just remember that there are two sides to your argument. For the seven years you have been pulling shows in this town, I've been coming across and helping to support your house, with admissions for the whole family, and every time you jacked up the price, I stayed with you and met the increase without a yell.

More Comfort for Same Money

"I'm an old schoolmate of yours, and, as you say, we call each other by our first names and yet you continue to hand me out the same accommodations with which you started the show. Then along comes a fellow, from another town, who doesn't know me from a side of sole leather and gives me, a stranger, a lot more comfort and enjoyment in three performances than I ever had in your house since I started paying my way into it."

"Gee! Bill, but you are rough on an old friend," said the exhibitor. "What is the other fellow giving you that I have not? Don't I give you just as good pictures as can be seen anywhere? Do I soak you any more for admission than the other fellow does?

"You give the pictures all right," admitted the ex-patron, "and you don't charge any more, but if you want to know what the other fellow is handing out with his pasteboards, just go over to his show and look around.

"Honestly, don't you think you have one fine crust to expect me to sit in those narrow, dinky, uncomfortable and none-too-clean seats of yours, with my knees plumb up against the seat back in front of me and every late-comer making work for my bootblack, when I can go over to the other theatre and enjoy a comfortable seat and plenty of leg space?

Leg Room Appreciated.

"Why the deuce don't you tear out a half dozen rows of your seating and at least spread us out comfortably? If you will watch the audience instead of the ticket receipts some evening you'll see that you have about that number of rows that are so blamed bad, from a screen view point, that nobody uses them anyhow.

"And, while you are about it, why don't you put in some comfortable seats? The ones that you have were about as good as could be procured when you built the house, but all the improvements in the picture business have not been confined to programs and you can get a lot better chairs if you nose around.

"And, for the love of the late lamented Michael Angelo, hire some painter or decorator, who knows his business, to take that lurid red off the walls. It harmonizes all right with a riot or a battle scene, but to sit and look at it until the picture goes on makes a man all het up, particularly in warm weather.

Give us something restful; something resembling what you would put in your own living room, with the idea of inducing a contented frame of mind.

Calls for St. Vitus Remedy

"You spoke about the picture a while ago. The pictures which you screen, so far as the producers are concerned, are all right, but the way they jerk and wabble around on that screen of yours some of the time constitutes an application for treatment with a Saint Vitus's dance remedy.

"I met your projectionist on the street one day and started to rag him about it and he told me that you are using the same old projectors with which you started and that you have spent about $19.45 on replacements and repairs in seven years.

"And then you have the gall to ask me why I patronize the show that wants my money badly enough to take care of these little things that have evidently never had any weight in your consideration.

Overloading Friendship

"Friendship is like a camel's back—you can pile just so much on it when it lies down cold and quits, and I bet you will find a lot of your other friends, who are now ex-patrons, going to the new house, because they feel a sight more comfortable there than they do in your joint.

"Fix up your house. Bring it up to date. There is a bunch of us who really like you and we would a lot rather pat-

Improving Theatres

HERE are a dozen live ones who are making their houses sufficiently attractive to hold their patrons:

BRUNSWICK, GA.—C. W. McClure, of Atlanta, owner of opera house, will remodel building.

ALEXANDRIA, IA.—Saenger Amusement Company will remodel Rapides Theatre.

BALTIMORE, MD.—Rivoli Theatre Company will improve its ventilation system with the erection of a one-story fan house.

ATLANTIC CITY, N. J.—M. B. Markland, Guarantee Trust Building, has contract for alterations to Central Theatre at 2426 Atlantic avenue for Central Theatre Company.

NEW YORK, N. Y.—Nora Construction Company, 233 Broadway, has contract to make alterations to theatre at 11-13 West 115th street for Manfreed Amusement Company, to cost $40,000.

PULASKI, N. Y.—Lodge No. 648, I. O. O. F., has plans by William J. Townsend for extensive improvements to its theatre.

WATERTOWN, N. Y.—Robbins Amusement Company plans extensive improvements to Olympic Theatre.

GRANVILLE, N. D.—J. Charles Haynes, who recently purchased Gem Theatre, has remodeled house.

McKEESPORT, PA.—Blair & Mack have contract to remodel brick and tile theatre at 512 Fifth avenue for Harry Barney, 511 Ringfold street to cost $50,000.

MAHANOY CITY, PA.—Benjamin R. Stevens, 1737 Filbert street, Philadelphia, is preparing plans for alterations and an addition, 50 by 175 feet, to theatre.

DALLAS, TEXAS.—Extensive improvements will be made to Old Mill Theatre, to cost $10,000. Address Jean Finley, manager.

IRON RIVER, WIS.—Building occupied by Daniels' Theatre is being remodeled.

ronize you than the Sunburst if you would give us the same comfort and the same service.

"There are lots of new ideas in furnishings and equipment since you took hold of the Star. Why don't you put them in? So long." And the ex-patron floated down the street.

But he left behind him a mighty contemplative exhibitor. "It is all right for Bill to hand out a bunch of advice like that, but how the deuce am I to know what the latest dew-dads are if I don't spend the entire summer's receipts traveling around the country and looking up the new houses," he soliloquized.

Got An Eye-Opener

Later in the day, he put the same question up to his projectionist and received an eye-opener. "Say, Boss," said the latter, "do you remember that guy who was in here about six months ago from the Moving Picture World and how you told him to go plum to blazes when you found that he wanted one dollar more for his subscription than you'd have to pay for any other trade paper?"

"I sure do," said the exhibitor. "He must have thought that I was some sucker."

The projectionist grinned. "Well, then, maybe I'm a sucker, but I'm mighty glad to be one. While you were ragging him I looked through a sample copy and there was a lot of stuff on projection by a gink named Richardson that caught me right where I live and, unbeknownst to you, I gave up three iron men and have been reading the paper ever since and I've learned enough about projection to know what an awful, rotten lay-out you have in this coop that you call a projection room, and I know it, by reading in the Moving Picture World, what other houses, no bigger than ours, consider a fairly modern layout.

"And I don't stop reading when I finish the Projection Department. That World sure does have some splendiferous illustrations and lay-outs of what real up-to-date theatres look like. The pictures show what the other fellow has and the text tells the how and why of it.

Read the World and Save Transportation

"I'll bring over my file and you can look them over and by the time you are hep to all the stuff they have printed about picture theatre arrangement, equipment and furnishings, you will know as much as you would have gotten from a trip around the country that would set you back a whole lot and you will have all that money to spare to buy new stuff with.

"What Bill told you is dead right. The seats in this house are something awful and the best that I can do with what we have in the projection room is to keep just close to the safe side of having a riot down in the audience."

"All right, Jim," said the exhibitor. "Bring over your file and I'll look 'em over, and, meanwhile, I guess I'll subscribe on my own hook."

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Wenatchee's New 628 Seat Rialto Is Equipped With Two Simplexes

THE Rialto, Wenatchee, Washington's beautiful new theatre, opened recently under the management of F. E. Wesp. The building housing the theatre and offices is two stories in height and covers a ground space of 50x120 feet. It is built of brick. The marquise is of art glass, extending across the entire front, is illuminated by radium lights. Indirect fixtures light the lobby and booth. A small store is at either side of the main theatre entrance. An electric "Federal" sign is directly over center front.

The lobby and aisles are carpeted in blue with a fine black stripe and the color scheme is carried out in blue and pastel shades, with blue velvet drapes trimmed with gold.

The Rialto is a one story house with side aisles, and seats 628 patrons. The projection room is directly in the center of the balcony and flanked at each side by the ladies' room and the men's smoking room.

Indirect Dome Lighting

The dome is lighted by a large indirect fixture, which diffuses a soft light over the warm pastel blend of colors in which it is decorated, while four bracket lights on either side, complete the lighting scheme.

The house is equipped with a late type organ, the chambers of which at either side of the stage are in a rounded effect, with eight lattice panels. The stage is draped with a day curtain of blue velvet. Two gold medallions hang pendant on blue silk cords to right and left of center of the overdrape, which has a double border of gold.

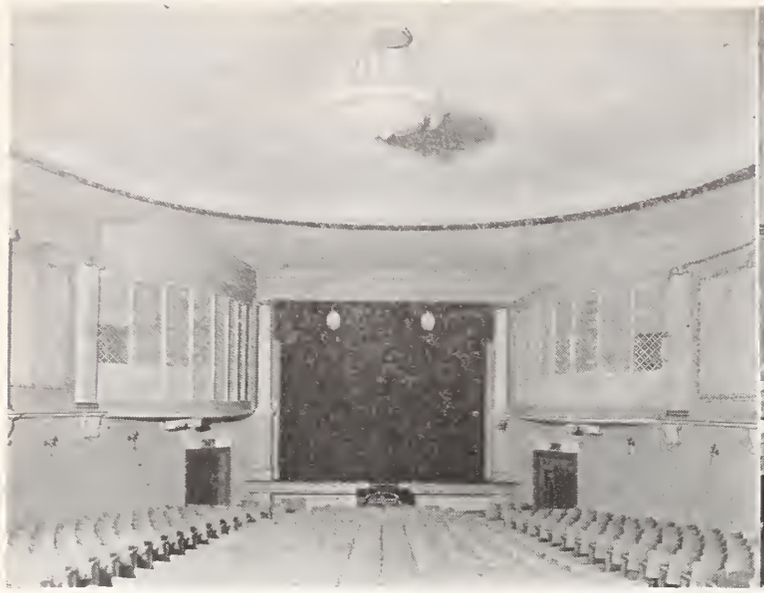
The projection room is absolutely fireproof, as indeed, is the entire theatre, so far as such a thing is possible. M. London Fagg, of B. F. Shearer, Inc., had complete charge of projection installation, interior decorating and lighting fixtures.

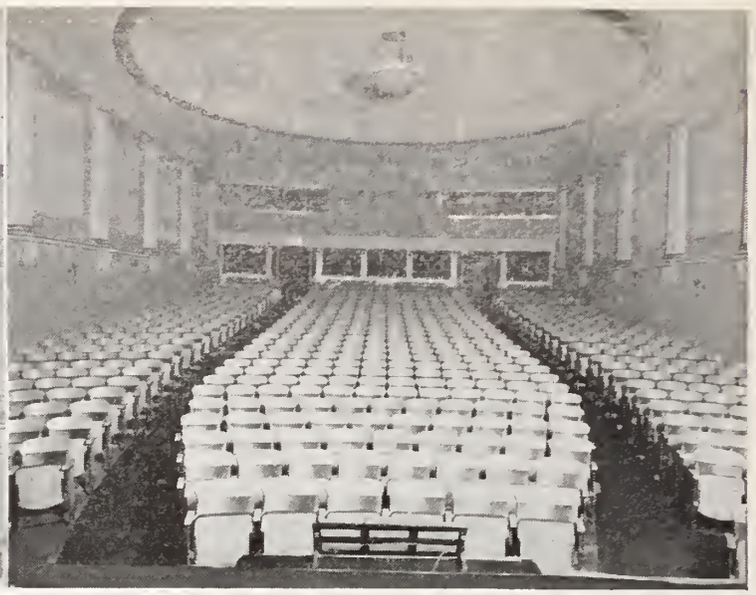
Shearer Installed Simplexes

The projection booth and lighting effects are a duplicate of those installed in the Seattle Blue Mouse Theatre, by the same firm. Two Type "S" Simplex projectors are used, one transverter, a dissolving stereo and an automatic rewind.

THE RIALTO OF WENATCHEE, WASH.

At left, the house front, showing the wide canopy and the deep vestibule. At right, the foyer, with a stairs leading to the balcony





INTERIOR VIEWS OF WENATCHEE RIALTO

At left, front of house, showing curtain-covered screen, organ grilles and exits. At right, looking toward the rear, showing entrance doors and the projeciton room ports

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The heating and ventilating systems are in a co-operative arrangement, the ventilating system forcing the hot air through the heating plant which is equipped with a blower system. Rest rooms and smoking rooms are equipped with modern appliances. An automatic ticket machine is installed in the box office.

E. W. Houghton was the architect, and the Rialto is his eighty-first theatre in the Northwest.

Keokuk Hippodrome Is Being Remodeled

The Baker-Dodge Theatre, Inc., operating the Hippodrome and Grand Theatres, of Keokuk, are now remodeling the former house.

The Hippodrome building covers an area of fifty by one hundred and forty feet and practically the entire interior of the house is being torn out.

The present long, deep lobby will be replaced with one of less depth but wider. A new balcony will be constructed and when finished, the total seating capacity of both orchestra and balcony will be 1,300.

The cost of the improvements, it is estimated, will be between $15,000 and $20,000.

On reopening, the name of the Hippodrome will be changed to a shorter and more suitable one, which has not yet been selected.

New Corvallis House

The new theatre being erected by the Corvallis Amusement Co., Corvallis, Ore., is almost an exact duplicate of the Neptune Theatre in Seattle.

Contracts for complete furnishing and decorating, installation of Simplex machines and specially designed lighting fixtures have been let to B. F. Shearer, Inc., of Seattle. The new house will seat 1,178, and will cost $175,000. It will open about September 20.

Incorporate at Albany

The following companies incorporated in the motion picture business in New York State, during the week ending July 8, the amount of capitalization and directors for the first year, being given in each instance: Qualtoplay Film Corporation, Syracuse, $25,000, Granby Dodds, F. E. Hagedorn, E. T. Shepard, Syracuse; Davidson-Kranz, Inc., $50,000, Charles Kranz, Henry Frank, New York City; G. M. Davidson, Harrison, N. Y.; Nursery Rhymes and

Big Bargain $10
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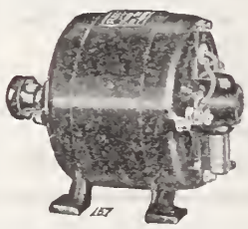

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Kiddies' Fairy Tales Film, Inc., $250,000, E. W. Nye, Edna Wallach, Abraham Kalisky, New York City; Bronx Capitol Amusement Corporation, $10,000, R. L. Noah, Leo Rotschild, Morris Epstein, New York City; Pilgrim Pictures, $100,000, Alexander Lewis, C. L. Lewis, H. R. Winokur, New York; Warner Research Laboratory, $500, Leslie Reid, Charles H. Lawson, New York; William H. O'Neil, Jersey City, N. J.

Recent Northwestern Power's Installations

D. J. Hatcher, who owns Liberty Theatres in Twisp, Wash., and Winthrop, Wash., has recently installed Power's projectors. The Liberty Theatre in Wenatchee, Wash., has put in a new screen.

* * *

"Doc" Johnson, who recently opened the new Lois Theatre in Toppenish, Wash., has installed a new Power's 6-B.

* * *

At Peshastin, Wash., which boasts of no movie house, the community has installed a Power's projector in the public school. It will be used for entertainment purposes.

Picture Theatres Projected

SANTA ANA, CAL.—C. E. Walker, proprietor Princess Theatre at 308 North Main street, plans to erect new structure, to cost about $75,000.

EUSTIS, FLA.—J. B. Southard, of Orlando, has contract to erect theatre for Mattocks-Wheeler Building Company, to cost $30,000.

WEST PALM BEACH, FLA.—Carl Kettler will erect five-story Bijou Theatre de Luxe and office building.

WEST PALM BEACH, FLA.—Nichols-Williams Company, Inc., has purchased site at Rosemary street and Second avenue, in colored section, for erection of an up-to-date theatre.

BENTON, ILL.—Reed & Zamm, Duquoin, have plans by Kinnerly & Stigemeyer, Title Guaranty Building, St. Louis, Mo., for theatre, store and office building to be erected on South Main street, to cost $100,000.

MANLIUS, ILL.—New theatre will be erected here. Address secretary, Chamber of Commerce.

INDIANAPOLIS, IND.—New Apollo Theatre, with seating capacity of 1,200, has opened under management of James D. Kennedy with a picture policy. Isadore Seidel is director of orchestra.

INDIANAPOLIS, IND.—Fred R. Bonfield, 700 Fletcher Savings Bank Building, and Glenn E. Black, of Park Theatre Company, will erect new theatre and hotel building at northeast corner Washington and Capitol streets.

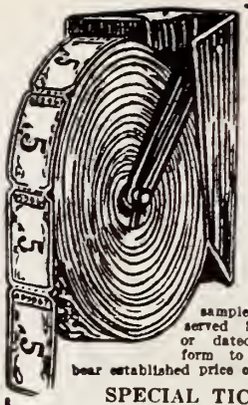
COUNCIL BLUFFS, IA.—Parsons Construction Company, of Omaha, has contract to erect Broadway Theatre at Bryant street and Broadway, to cost $150,000. Lessee, A. H. Blank, of Des Moines.

BENHAM, KY.—Abertthaw Construction Company, of Atlanta, Ga., has contract to erect brick theatre, store and office building for Wisconsin Steel Company, of Chicago, Ill., to cost $300,000.

PADUCAH, KY.—Strand Amusement Company, Inc., Arcade Theatre Building, has plans by W. E. Gore, National City Bank Building, for one-story balcony brick, stone and terra-cotta theatre.

DETROIT, MICH.—Loyal Theatre Company has plans by Scisorek & Malkin, 1330 First National Bank Building, for one-story brick and reinforced concrete moving picture theatre, with seating capacity of 1,050, 140 by 57 feet, to be erected at 578 Michigan street, to cost $75,000.

PORT ANGELES, WASH.—Mack Davis, proprietor Dream Theatre, has plans by George B. Purvis, of Seattle, for new theatre, to cost $60,000.



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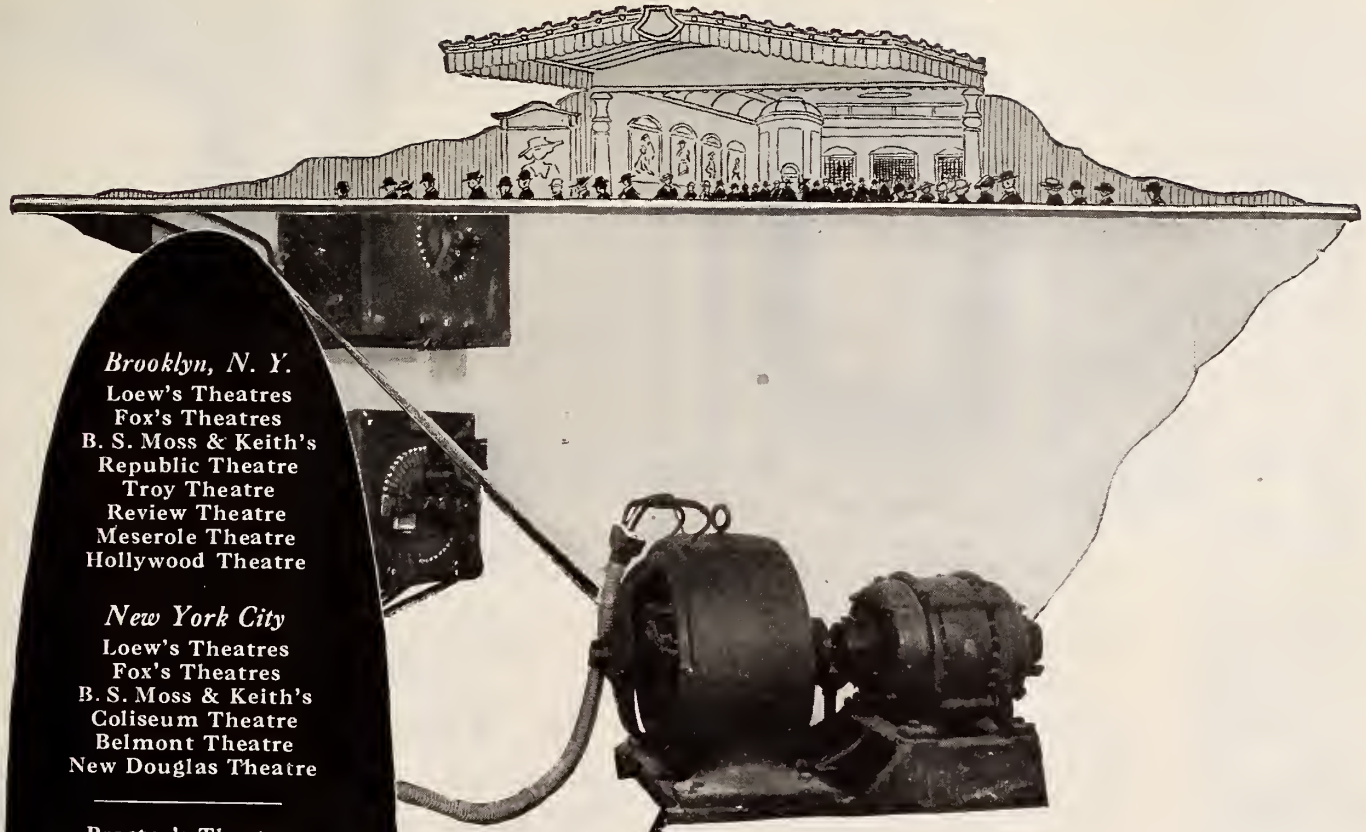

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Loew's Theatres
Fox's Theatres
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Republic Theatre
Troy Theatre
Review Theatre
Meserole Theatre
Hollywood Theatre

New York City
Loew's Theatres
Fox's Theatres
B. S. Moss & Keith's
Coliseum Theatre
Belmont Theatre
New Douglas Theatre

Proctor's Theatres
Mt. Vernon, Yonkers, Troy
American Theatre, Troy
King Theatre, Troy
American Theatre, Albany
Strand Theatre, Albany
Regent Theatre, Albany
Amendola, Niagara Falls
Lynn, White Plains

New Jersey
Capitol Theatre, Trenton
Trent Theatre, Trenton
Main Street, Asbury Park
Central, Jersey City
Fulton, Jersey City
Ironbound Theatre, Newark
Rivoli Theatre, Newark

Connecticut
Capitol Theatre, Bridgeport
Strand Theatre, Stamford
Fotl's Theatre, Waterbury
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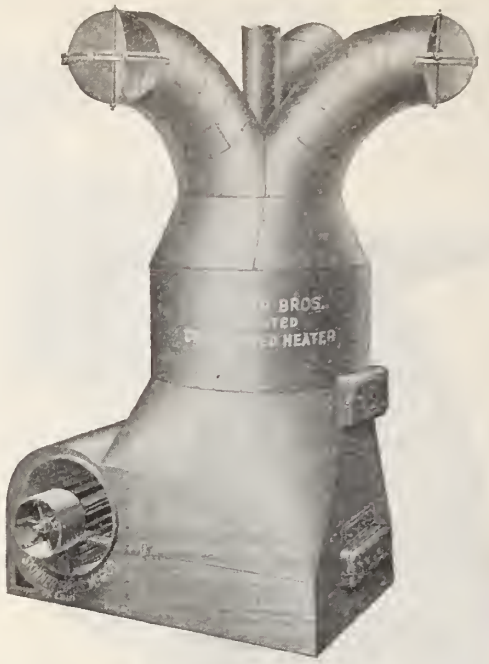

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The Skinner Bros. Heating System is entirely different from old time types. There are no exposed pipes or ducts to clutter up the aisles or passage ways in your auditorium. Besides this, you save the usual cost of the miscellaneous fittings which go with the old, inefficient systems.

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Even in coldest weather the Skinner Bros. Heater needs to be operated only a few hours before the performance. Costs little to install and can be operated by anyone. If steam is available we supply our Baetz Type, which uses live or exhaust steam at any pressure.

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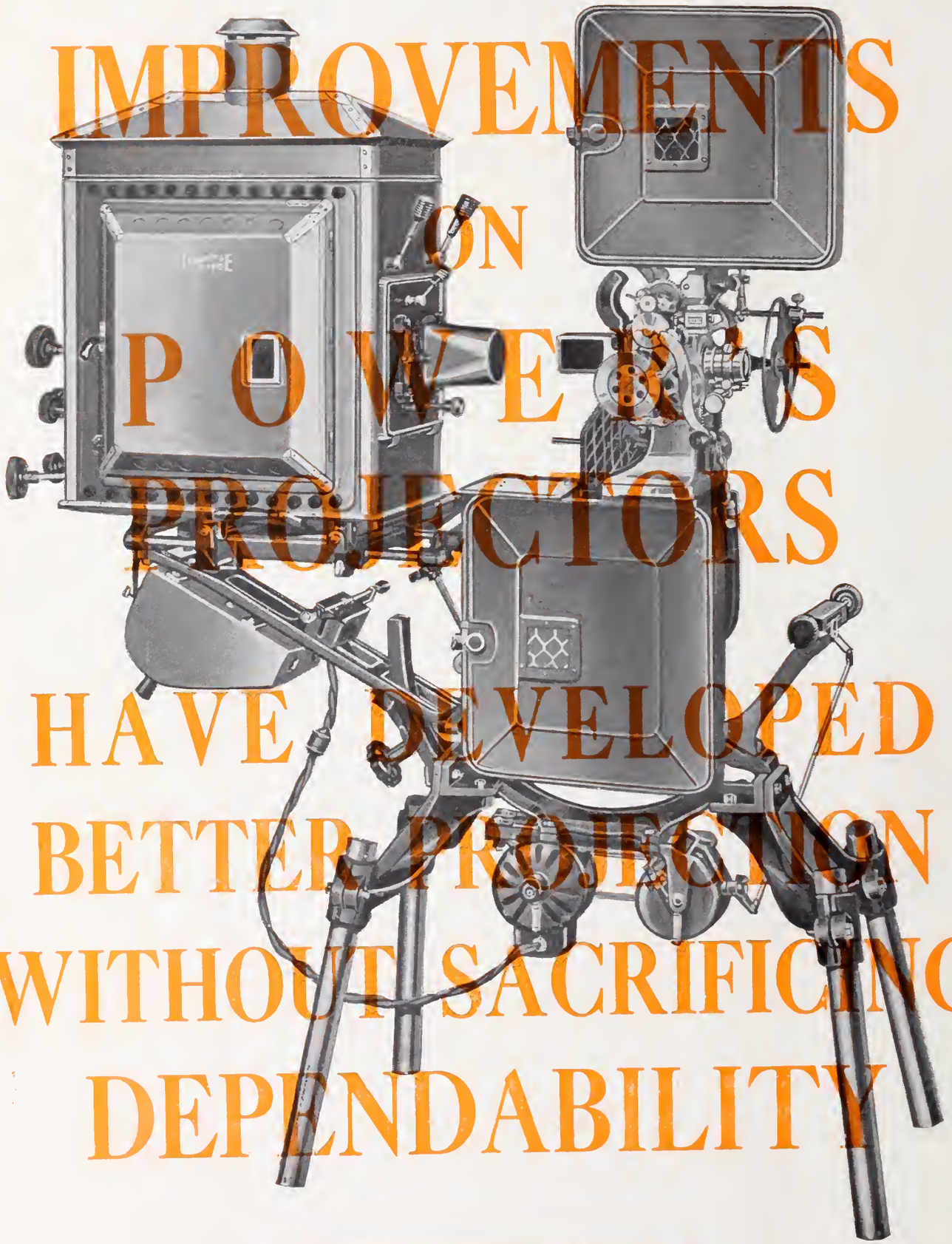

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Lon Chaney. Next Season's Thriller!

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Vol. 57. No. 5 July 29, 1922 Price 25 Cents

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The Incomparable Jane Novak

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MILLIONS acclaim Jane Novak a star of marvelous talent and matchless beauty. Millions will respond eagerly to the PEERLESS COMBINATION of a bewitching young star and our UNBEATABLE EXPLOITATION. Never before has Jane Novak touched such dazzling heights of artistry. Never before has she adorned a vehicle so superbly balanced in all the sure-fire elements of heart interest that make a GREAT, BIG, ROUSING SHOW!

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Imagine that theme for Jane Novak!—the appeal of whose eyes—the tenderness of whose face—has won her a warm place in the hearts of millions.

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IN

"Blood and Sand"

WITH

LILA LEE AND NITA NALDI

THE whole world wants to see Valentino as the dashing toreador in this great tale of love and adventure.

"Blood and Sand" is the masterpiece of the author of "The Four Horsemen," and produced by Fred Niblo, who made "The Three Musketeers," it will be one of the two biggest pictures of the year.

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Forty-One Great Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
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No. 8

A FRED NIBLO Production
Scenario by June Mathis.
From the novel by Vicente Blasco Ibanez and the play by Tom Cushing.

THIS IS THE FOUR-COLUMN PRESS AD.
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You'll find your patrons will scramble for these, and there are many uses for them. You can print your program or advertisement on the back, offer them as souvenirs, display them in windows.

These are much the finest photos ever issued as accessories. The price is fifteen dollars per thousand of each star. You can see them at all exchanges.

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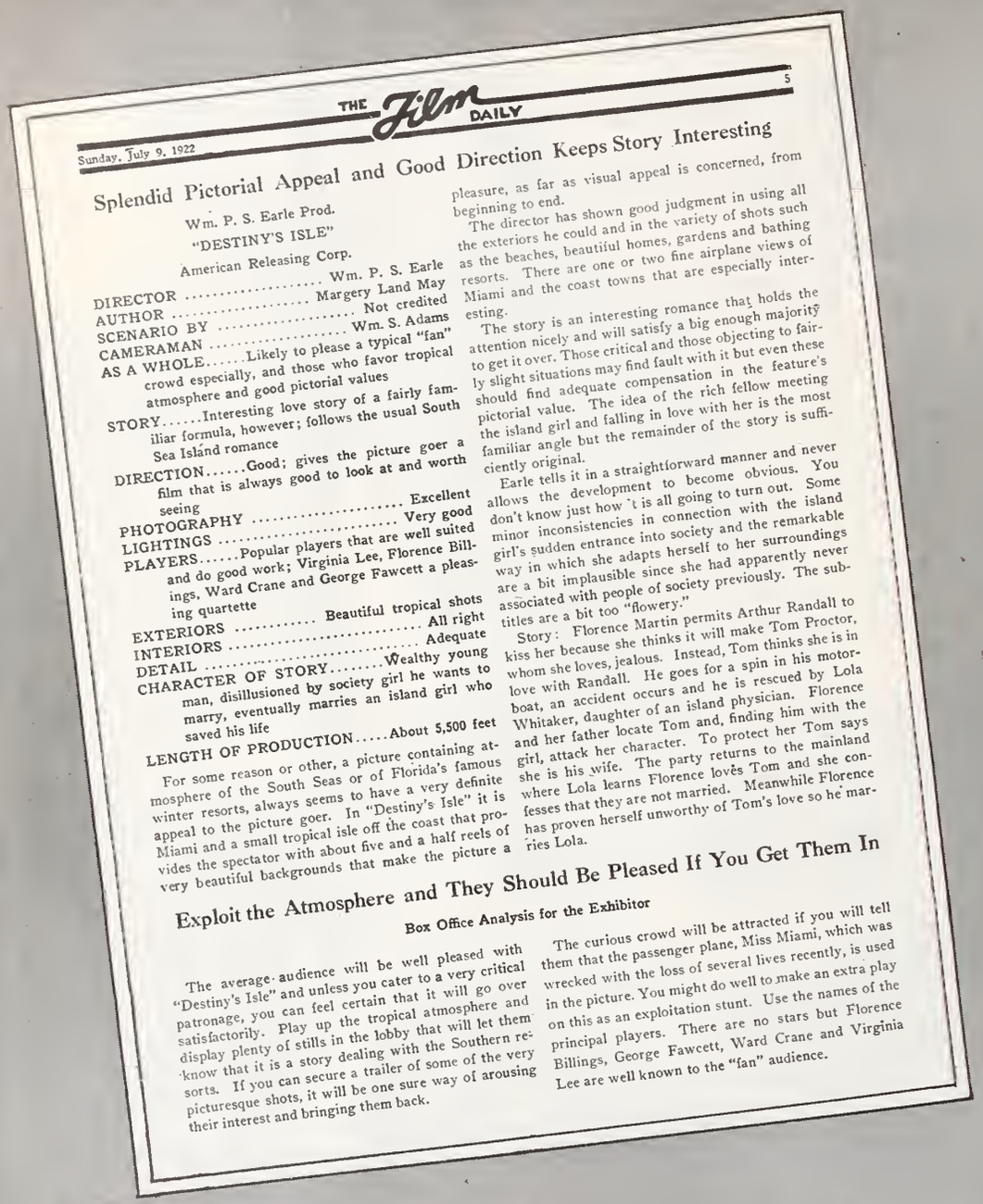
FAMOUS PLAYERS-LASKY CORPORATION



THE Film DAILY 5

Sunday, July 9, 1922

Splendid Pictorial Appeal and Good Direction Keeps Story Interesting

Wm. P. S. Earle Prod.
"DESTINY'S ISLE"
American Releasing Corp.

DIRECTOR ..... Wm. P. S. Earle
AUTHOR ..... Margery Land May
SCENARIO BY ..... Not credited
CAMERAMAN ..... Wm. S. Adams
AS A WHOLE.....Likely to please a typical "fan" crowd especially, and those who favor tropical atmosphere and good pictorial values
STORY.....Interesting love story of a fairly familiar formula, however; follows the usual South Sea Island romance
DIRECTION.....Good; gives the picture goer a film that is always good to look at and worth seeing
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
PLAYERS.....Popular players that are well suited and do good work; Virginia Lee, Florence Billings, Ward Crane and George Fawcett a pleasing quartette
EXTERIORS ..... Beautiful tropical shots
INTERIORS ..... All right
DETAIL ..... Adequate
CHARACTER OF STORY.....Wealthy young man, disillusioned by society girl he wants to marry, eventually marries an island girl who saved his life
LENGTH OF PRODUCTION.....About 5,500 feet

For some reason or other, a picture containing atmosphere of the South Seas or of Florida's famous winter resorts, always seems to have a very definite appeal to the picture goer. In "Destiny's Isle" it is Miami and a small tropical isle off the coast that provides the spectator with about five and a half reels of very beautiful backgrounds that make the picture a pleasure, as far as visual appeal is concerned, from beginning to end.

The director has shown good judgment in using all the exteriors he could and in the variety of shots such as the beaches, beautiful homes, gardens and bathing resorts. There are one or two fine airplane views of Miami and the coast towns that are especially interesting.

The story is an interesting romance that holds the attention nicely and will satisfy a big enough majority to get it over. Those critical and those objecting to fairly slight situations may find fault with it but even these should find adequate compensation in the feature's pictorial value. The idea of the rich fellow meeting the island girl and falling in love with her is the most familiar angle but the remainder of the story is sufficiently original.

Earle tells it in a straightforward manner and never allows the development to become obvious. You don't know just how it is all going to turn out. Some minor inconsistencies in connection with the island girl's sudden entrance into society and the remarkable way in which she adapts herself to her surroundings are a bit implausible since she had apparently never associated with people of society previously. The subtitles are a bit too "flowery."

Story: Florence Martin permits Arthur Randall to kiss her because she thinks it will make Tom Proctor, whom she loves, jealous. Instead, Tom thinks she is in love with Randall. He goes for a spin in his motorboat, an accident occurs and he is rescued by Lola Whitaker, daughter of an island physician. Florence and her father locate Tom and, finding him with the girl, attack her character. To protect her Tom says she is his wife. The party returns to the mainland where Lola learns Florence loves Tom and she confesses that they are not married. Meanwhile Florence has proven herself unworthy of Tom's love so he marries Lola.

Exploit the Atmosphere and They Should Be Pleased If You Get Them In

Box Office Analysis for the Exhibitor

The average audience will be well pleased with "Destiny's Isle" and unless you cater to a very critical patronage, you can feel certain that it will go over satisfactorily. Play up the tropical atmosphere and display plenty of stills in the lobby that will let them know that it is a story dealing with the Southern resorts. If you can secure a trailer of some of the very picturesque shots, it will be one sure way of arousing their interest and bringing them back.

The curious crowd will be attracted if you will tell them that the passenger plane, Miss Miami, which was wrecked with the loss of several lives recently, is used in the picture. You might do well to make an extra play on this as an exploitation stunt. Use the names of the principal players. There are no stars but Florence Billings, George Fawcett, Ward Crane and Virginia Lee are well known to the "fan" audience.

There is not a better or more pleasing summer season picture now in the market than "Destiny's Isle" with its beautiful Florida and Bahamas out of doors backgrounds and its popular all-star cast of well liked players. The public in a score of cities has expressed its liking for the picture, as well as the critics quoted below.

Destiny's Isle

A William P.S.Earle Production

With an all star cast including
VIRGINIA LEE
GEORGE FAWCETT
FLORENCE BILLINGS
WARD CRANE
Personally directed by Wm.P.S.Earle

Film Daily in its critic's review on July 9 said: "Audiences will be pleased with 'Destiny's Isle.' There are fine chances for exploitation in it. It is an interesting romance that holds the attention nicely and will get over well. Visually the picture is a pleasure from beginning to end." Ask our nearest exchange to show it to you now.

American RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

Rain and Pictures

Rain at the Right Time
Saves the Farmer's Crops

The Right Picture at the Right
Time Saves the Exhibitor's Season

Just as water puts new life into dry fields, and keeps the crops growing for weeks after the downfall

So does the RIGHT PICTURE put new life into your theatre territory, and keep right on working for YOU for months after the showing.

For this reason a great picture is far more important to YOU and YOUR theatre than just a week's attraction.

It brings that new life, that new growth, that keeps right on drawing patrons and making money for months.

That's what you can expect and get from

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"Orphans of the Storm"

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Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith
Hiram Abrams, President

Mr. Fred Miller

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A Gasnier production

RICH MEN'S WIVES

by Frank Dazey and Agnes Christine Johnston

With
House Peters
Claire Windsor
Baby Richard Headrick
Gaston Glass
Rosemary Theby
Myrtle Stedman
Mildred June
Charles Clary
Carol Halloway
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BOOKED ON THE SPOT!

By Mr. Fred Miller for his magnificent California Theatre in Los Angeles. Mr. Miller saw some of the scenes in "RICH MENS WIVES" before the production was completed and immediately selected it because *it is a Great Picture!*

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LEWIS J. SELZNICK
presents~

Elaine Hammerstein

in

"Under Oath"

By Edward J. Montagne
Directed by
George Archainbaud

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REG. U.S. PAT. OFF.
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The superb story of a remarkable character transformation in which Miss Hammerstein is ably supported by Niles Welsh, Mahlon Hamilton and other notable players.

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First Weekly Release July 30

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A full description of each reel will be contained in a booklet now in preparation. Every exhibitor will receive a copy.

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4. Alexander Hamilton.
5. The Maverick.
6. The Towering Wonders of Utah.
7. The Alphabetical Zoo.
8. "Roving Thomas" on an Aeroplane.
9. Grandfather's Clock.
10. Better Milk.
11. Nature's Wild Babies.
12. Spending Six Million a Day.
13. Bending the Twig.
14. "Roving Thomas" on a Fishing Trip.
15. Abraham Lincoln.
16. Dwellers of the Deep.
17. Hunting Ground of Hiawatha.
18. The Cavy and the Rat.
19. "Roving Thomas" in Nova Scotia.
20. Pirates of the Air.
21. The Staff of Life.
22. Bobbie's Ark.
23. Nature and Poet.
24. Bare Facts Concerning Bears.
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26. William Tell.
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29. The Silvery Salmon.
30. George Washington.
31. Nature's Handiwork.
32. "Roving Thomas" in San Francisco and Chinatown.
33. Thomas Jefferson.
34. The Hare and the Tortoise.
35. The Power of the Clouds.
36. Science at Home.
37. The Lion and the Fly.
38. Fishing in Many Waters.
39. "Roving Thomas" in Mountains of Utah and Colorado.
40. Nature Lover's Rambles.
41. The County Fair.
42. Little Old New York.
43. Beasts of Prey.
44. "Roving Thomas" from Vancouver to Frisco.
45. Daniel Webster.
46. The "Woodland League of Natures."
47. Newsprint Paper.
48. Sage Brushing Through Yellowstone National Park.
49. The Prophecy of a Dying Bird.
50. "Roving Thomas" in Chicago.
51. Last Stand of the Red Man.
52. Modern Banking.

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-Third St.

PRESIDENT.

New York City

A remarkable Mystery Drama.

"In the Night"

The great Stage Production that captured New York and London for a whole Season

A DeLuxe Photo Drama Offering

Soon available at your favorite State Right Exchange

Producers Security Corporation, 516-5th Ave. New York

Everybody Talks a Lot About the Weather But Nobody Ever Does Anything About It

Mark Twain pulled this one, but ain't it the truth? Well, let's do something about it. We'll furnish the pictures to give the K. O. to the Hot Weather Jinx. You play 'em up. Here they are!

Richard Barthelmess
presented by
Inspiration Pictures, Inc., in
"Sonny"

His third big production for First National and a worthy successor to "Tol'able David." Taken from the play by George V. Hobart and directed by Henry King.

Norma Talmadge
presented by
Joseph M. Schenck in
"Smilin' Through"

Eight reels of Storm and Sunshine. Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin.

Oliver Morosco
presents his
stage success
"The Half Breed"

A story of tradition's barrier and how he smashed it. The play that has been road showed all over the country and is known to everyone. With Wheeler Oakman.

Buster Keaton
presented by
Joseph M. Schenck in
"My Wife's Relations"

One of Keaton's funniest comedies and well worth featuring on your program—a sure hot weather winner. Written and directed by Buster Keaton and Eddie Cline. Open Market.

Marshall Neilan
presents his latest
First National
"Fools First"

With Claire Windsor, Richard Dix and Claude Gillingwater. Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post.

Anita Stewart
presented by
Louis B. Mayer in
"Rose o' the Sea"

From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers." A thrilling tale of the wrecks of the sea —and of society.

"One Clear Call"
presented by
Louis B. Mayer in
The John M. Stahl Production

A gripping tale of masked avengers in a wild night ride. From the book by Frances Mimmo Greene and directed by John M. Stahl.

Mack Sennett
presents his
latest 2-reel fun maker
"Gymnasium Jim"

A comedy that will keep your patrons roaring from start to finish. With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open Market.

Constance Talmadge
presented by
Joseph M. Schenck in
"The Primitive Lover"

One of the fascinating comedienne's most sprightly pictures. Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn and directed by Sidney A. Franklin.

Katherine MacDonald
presented by
B. P. Schulberg in
"Domestic Relations"

The most beautiful woman of the screen in an interesting story of domestic tangles. Story and scenario by Violet Clarke and directed by Chet Withey.

Dorothy Phillips
presented by
Allen Holubar in
"Hurricane's Gal"

A thrilling story of the sea and a smuggling ship commanded by a girl. Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

Hope Hampton
presented by
Hobart Henley Productions in
"Star Dust"

The beautiful star in a picture suggested by Fannie Hurst, author of "Humoresque."

You can depend on First Nationals Winter and Summer

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
for a
SENSATIONAL ANNOUNCEMENT

TROUBLE?

You know it! There's Trouble ahead for you—TROUBLE in finding room to accommodate the rush!

TROUBLE in trying to keep your patrons from yelling so loud with laughter the police don't get 'em!

TROUBLE in counting up the big box office returns!

TROUBLE—TROUBLE—TROUBLE

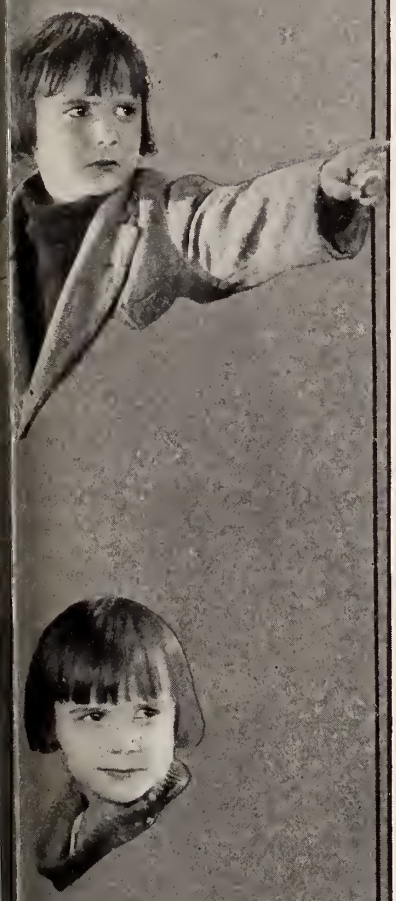
Nothing but Trouble when you play Sol Lesser's presentation of

Jackie Coogan

in **"TROUBLE"**

A Jackie Coogan Production
His latest and best

A First National Attraction



"Barthelmess Superb in Latest Picture!"

Exhibitor's Herald

Trade papers are for business men.

They don't gush.

They present the stern fact. They never grow fanciful nor dreamy; that isn't their business; they're there to interpret the picture play in terms of the good, hard dollar and cent. They don't raise their circulation to be a kidder either of themselves or their readers.

"Sonny," the new Barthelmess film play, is reviewed in the Exhibitors Herald. Here's what's said: "Its war is good war. Its domesticity is good domesticity. Its melodrama is sharply drawn, briefly depicted and forceful. Both tears and laughs were heartily given by the Chicago theater audience present when reviewed. Marching doughboys were applauded. This hasn't been done recently.

"Barthelmess is superb. Margaret Seddon is a better mother than films often present. Pauline Garon, whose childish beauty remains a haunting eye memory, portrays an understandable and effective flapper. Herbert Grimwood (eldest of the three brutes in 'Tol'able David') and Lucy Fox, as his daughter, do the heavy stuff of the picture without making it weighty. There are no weak characterizations.

"The picture is one to advertise, to give special musical setting, to sell as all wool and yard wide. It will fulfill promises. An unusual romance is worked out. All are satisfied at the fadeout."

So that is "Sonny"—from the stern and rock-bound business side!

Inspiration Pictures, Inc.

Charles H. Duell, President, Presents

Richard Barthelmess

in "SONNY"

From the play by George V. Hobart. Screen adaptation by Frances Marion and Henry King; Directed by HENRY KING.

A FIRST NATIONAL ATTRACTION

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 29
1922

The Unwisdom of Cheating

A REALLY wise man said a long time ago that "honesty is the best policy." This has been written by small boys and girls in their writing books countless times down through the years. It has been voiced by teachers and orators and savants in one form or another times out of number. It may be said to have grown hackneyed because we have become so used to hearing it. But today it is just as true, just as fresh, just as important as in the day it first was spoken.

Another wise man said sometime after that "a chain is as strong as its weakest link," meaning thereby that human character, and human programs of procedure cannot admit of one link of dishonesty if the chain is to be dependable and strong. This also is quite as true now, quite as vital as on the day it was written.

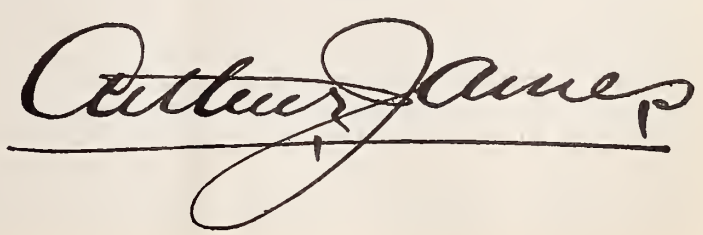
These two basic truths are applicable today, significantly applicable to the moving picture business in all of its elements. Will H. Hays said not long ago that "character" was and is the thing most important in our business just as it is in any business. General Hays wasn't preaching when he said that. He was expressing his downright conviction based on observation, investigation and careful thought.

The reason why character is so important as a business necessity is that without it all our business structure would collapse. It is our belief in the word of our fellow man, in his integrity and squareness that forms the foundation of our business life. If a man cheats you in business you are unwise if you put faith in his word again, not because one cheating is ruinous, but because one cheating or twenty cheatings merely evidence a lack of character. *Cheating is the outward expression of inward dishonesty.*

Our business, in common with all businesses, should set its face against the cheater. He is bad medicine for us as well as for others. He puts honest competition in the discard. He hits below the belt. He lies his way into a temporary success. Judged from the point of view solely of expediency the cheat is a fool. He puts his whole business institution into disrepute because if he fakes you in one thing *he can be counted on to fake you whenever it seems to be to his advantage.*

Sometimes a cheat when exposed is eager to make restitution, to square himself. The discovered burglar has frequently shown a similar state of mind. The motive is of course evident. He wants in both instances to escape the just penalty of his own falsity to the rules of the human game.

We have no room for a cheat in any part of our business. No matter how well he dresses, no matter how oily his tongue, no matter how nice his manners, he still is a cheat, a dishonest player, an outlaw. When you catch him cheating don't let your soft sentiment take charge of you. Remember the viper is not to be coddled.



¶ Robert E. Welsh will assume active editorial control of MOVING PICTURE WORLD beginning with next week's issue, dated August 5th.

¶ Mr. Welsh's varied experience in the motion picture field is well known. He has contributed in no small measure to the advancement of film trade publishing to its present position.

¶ That his originality, sincerity and keen knowledge of practical film necessities will be given speedy expression in the editorial conduct of MOVING PICTURE WORLD is a prospect that I feel confident and proud in placing before our friends.

JOHN F. CHALMERS.

F. B. O. Announces Abandonment of Group Booking Plan; Picture for Picture Policy Is Inaugurated

FOLLOWING up the meeting of eastern and southern exchange managers in the home office, a second convention in Chicago on July 6 and 7 marked the inauguration of the Film Booking Offices of America, the newly-named Robertson-Cole Distributing Corporation. This meeting served to introduce three home office executives to midwest and western branch managers, J. I. Schnitzer, vice-president of F. B. O., Harry M. Berman, general manager of distribution, and Nat G. Rothstein, publicity and advertising manager, making a quick jump to the convention city.

When the meeting closed the abandonment of group bookings by the Film Booking Offices of America was announced. The company's policy will hereafter be "picture for picture." This distribution plan was announced by Mr. Berman to the southern and eastern managers on July 1 and at the Chicago convention the week following.

"It is not only because we have confidence in each production to be issued under the F. B. O. banner," said Mr. Berman, "but largely because we are assured that the individual booking plan is the most equitable and desirable to the exhibitors that we have relegated the old series system into the sphere of Useless Things. Since we are developing into a high-powered sales and exploitation agency we have no desire of doing lump business—booking a series and then sitting back to wait for our producers' new output. We want pictures to sell; pictures to exploit. Group bookings may be the easiest, most-conservative, line - of - least - resistance method of distribution, but it is not the F. B. O. way. We want to work with the exhibitor to get the most exploitation out of each and every individual production. When we can show the exhibitor our picture and let him see what kind of exploitation and publicity we intend to put behind it, we are ready to talk bookings."

Mr. Schnitzer also addressed the branch managers, outlining in detail Mr. P. A. Powers' plan for developing F. B. O. into a high-class sales and exploitation medium. Mr. Rothstein's talk on exploitation was greeted with the most spontaneous enthusiasm.

Many Attend

At the New York meeting the following branch managers attended: R. A. Davis, of Atlanta; S. E. Fitzgibbon, of Boston; E. W. Kramer, of Buffalo; Charles R. Rogers, of New York; J. M. Flynn, of Philadelphia, and Milton Simon, of Washington.

Those at the Chicago meeting were C. R. Plough, of Chicago; E. T. Gomersall, of Cincinnati; Mark Goldman, of Cleveland; L. E. Harrington, of Dallas; J. S. Nelson, of Denver; A. M. Elliott, of Detroit; E. M. Booth, of Indianapolis; R. E. Churchill, of Kansas City; Frank Jene, of New Orleans; William Benjamin, of Omaha; A. H. Schnitzer, of Pittsburgh; C. D. Beale, of San Francisco; E. J. Lipson, of Seattle; Joseph Klein, eastern district manager; D. C. Penrod, central states district manager, and E. C. Jensen, western district manager.

Financial Difficulties of Aschers Are Only Imaginary, They Insist; Blame "Disgruntled Stockholders"

DENIAL is made by Harry, Max and Nathan Ascher that financial difficulties exist in the affairs of the Cosmopolitan Securities Company or of Ascher Brothers, Inc. It is said that rumors to this effect have been current since the receivership action instituted by Eugene A. Katz, a minority stockholder, against the Cosmopolitan company and the three men. Goldwyn's financial support of the Ascher string of twenty-five theatres is pointed to as evidence that there can be no failure. The Aschers term Katz, who is in no way connected with Balaban & Katz, "a disgruntled stockholder."

In answer to the petition for a receiver the Aschers detail the history of the Cosmopolitan company. They say that Katz holds a one-third interest purchased in 1913 for $2,500, and that he has since received dividends amounting to $2,700 over his original investment. They charge that Katz has consistently tried to force them to purchase his interests at a high figure, said to be $110,000, and that the move for a receiver followed Katz's refusal of their offer of $50,000. The Aschers also charge bad feeling as the result of their discharge of his brother, Milton Katz, as bookkeeper, and the substitution of Max Nathan as manager of the Cosmpolitan Theatre for Eugene A. Katz, who, they say, was inefficient.

The Aschers strenuously deny that their affairs are badly entangled, as charged in the Katz affidavit, and deny that the companies are "threatened with or on the verge of bankruptcy." The books and accounts are simple, efficient and open to Katz's inspection at all times, they say.

Gould Resigns from Motion Picture News

After more than five years with Motion Picture News, during which time he acquired a wide circle of friends and an enviable reputation as a trade paper editor, George D. Gould has resigned the managing editorship of that publication, effective July 22.

Joining Motion Picture News in January, 1917, after a number of years as a newspaper man on the New York American, San Francisco Chronicle and other metropolitan dailies, he later entered the army. After fourteen months' service in France, he rejoined the News upon his discharge from service and has been with the magazine since.

Announcement of his future connections will be made after he returns from a short vacation.

Seventy American Releasing Pictures Include Beban's "Sign of the Rose"

AMERICAN RELEASING CORPORATION, making announcement for the coming year of an annual output of seventy big productions by notable directors, reveals the fact that it has captured from competitive distributors one of the biggest pictures of the new season in George Beban's production, "The Sign of the Rose." This unusual picture has been presented by Mr. Beban, in conjunction with a company of eight players, in certain of the larger first run theatres of the country to large business and should be one of the sought-after pictures of the fall season.

Simultaneously, American Releasing, through Walter E. Greene, president, and F. B. Warren, vice-president, announces its entire sequence in order of release for the first quarter of the 1922-1923 season at the rate of one big picture a week, beginning Sunday, September 10. An announcement is made in connection therewith of the casts, authors, directors, scenario writers of each production.

The company naturally takes pride in the completeness of its production arrangements and declares that this represents the largest amount of definitely assured product ever announced for release by any new organization in the history of the industry. American Releasing was formed in late December, 1921, but did not begin actual distribution until the second week of February, 1922.

The productions announced, and their dates of release, are as follows:

September 10, *"QUEEN OF THE MOULIN ROUGE"*—Ray C. Smallwood's Pyramid Production of Paul M. Potter's great play, featuring Martha Mansfield, Joseph Striker and Henry Harmon. Art direction by Ben Carre. Scenario by Garfield Thompson and Peter Milne. A powerful melodrama.

September 17, *"TIMOTHY'S QUEST"*—A Dirigo Films, Inc., production of Kate Douglas Wiggin's world famous story. Directed by Sidney Olcott. Production Manager, Charles M. Seay. Scenario by Catherine Stuart. A combination of "Daddy Longlegs" and "Rebecca of Sunnybrook Farm." A heart story with an all-star cast.

September 24, *"FOOLS OF FORTUNE"*—An A. B. Davis production written and titled by W. C. Tuttle and directed by Louis William Chaudet. Called the biggest melo-comedy drama of the past two years. Star cast includes Marguerite De La Motte, Tully Marshall, Russell Simpson, Frank Brownlee and Jack Dill.

October 1, *"THE WOMAN HE LOVED"*—A J. L. Frothingham production. Directed by Edward Sloman from the story by William V. Mong. All-star cast includes Marguerite De La Motte, Wm. V. Mong and eight other prominent players.

October 8, *"WHEN THE DESERT CALLS"*—Ray C. Smallwood-Pyramid production featuring Violet Heming, Sheldon Lewis, Robert Fraser and a big cast. An unusual, gripping romance of the desert.

October 15, *"THE PILLAGERS"*—A story of the far north, with an all-star cast of seven big principals. An A. B. Davis production directed by Louis William Chaudet and edited and titled by W. C. Tuttle, author of "Fools of Fortune." Romance and melodrama.

October 22, *"THE HOUSE OF SOLOMON"*—Starring William H. Strauss, suported by Brenda Moore and Nancy Deaver. Directed by Lem F. Kennedy. This is a great Jewish comedy-drama. It combines the pathos and beauty of Peter Grimm and the humor and philosophy of Abe Potash. Produced and presented by Carl Krusada from the story of Val Cleveland.

October 29, *"FLAPPER LOVE"*—From Eugene Walter's newest play, "The Flapper," which is to be presented this fall on the New York stage. All-star cast includes Faire Binney, Lucy Fox, Florence Billings, Huntley Gordon, Joe Striker, J. Barney Sherry, Julia Swayne Gordon. Directed by George Terwilliger, who made the Marion Davies' success, "The Bride's Play."

November 5, *"THE OTHER SIDE"*—A Hugh Dierker production from the story by Thelma La Nier. Dierker is the man who produced "When Dawn Came," a screen production that set the entire country talking. A story of the home with an all-star cast including six big names.

November 12, *"THE DEERSLAYER"*—Another of James Fenimore Cooper's famous Leatherstocking Tales. Produced at Glacier National Park by Sacremento Pictures Corporation with entire tribes of Crow and Blackfeet Indians, giving the picture the reality it deserves. A story of romance and adventure.

November 19, *"MILES BREWSTER AND THE SUPER SIX"*—A Frank R. Adams production of his own story, personally supervised by the noted author made known internationally through his stories in Hearst's Cosmopolitan Magazine and the Saturday Evening Post.

November 26, *"AT THE CROSSROADS"*—Starring Seena Owen. This is Harriet Comstock's new domestic novel that is one of the best sellers today in the forty leading cities in America. The star of "Sisters" and "The Woman God Changed" in the biggest picture of her career.

December 3, *"THE GREAT CITY"*—A great melodrama of New York's night life—its dance palaces and its bright lights. A cast of big names and a big director. Produced at the Whitman Bennett Studios under the personal supervision of Whitman Bennett.

Months ago each of these productions was carefully planned with one fixed object in mind: that they have a definite box-office value. Each was built up to a standard so that exhibitors might check them week by week all through the year against the entire market, believing that such a check will show exceptional audience values in their product.

Personalities Behind the Pictures

WHILE primarily building its productions on story value, the units distributing through American Releasing Corporations have, in direct collaboration with the releasing company, selected for casts actors and actresses already developed and having definite exploitation values.

The roster of names comprises George Beban, Seena Owen, Violet Heming, Martha Mansfield, Gladys Leslie, Helen Rowland, Marguerite De La Motte, Tully Marshall, Faire Binney, Marcia Manon, Charles French, Lucille Ward, Joe Striker, Henry Harmon, Lucy Fox, Florence Billings, Huntley Gordon, William H. Strauss, Brenda Moore, Nancy Deaver and scores of others.

Of authors and playwrights whose works are standard are listed such celebrities as Kate Douglas Wiggin, Harriet Comstock, Frank R. Adams, James Fenimore Cooper, Caroline Abbott Stanley, Eugene Walter, Paul M. Potter, W. C. Tuttle, Donald McGibney, George Beban, Thelma La Nier, Val Cleveland and William V. Mong.

Every single one a name offering a splendid angle of exploitation to the exhibitor besides assuring him the strongest element of all in screen entertainment, says American Releasing Corporation.

Joe Levenson and Virtue Triumph

Terrific Whack Dealt in Behalf of Public Modesty as Selznick Reel is Censored

By SUMNER SMITH

"LEGS," we can imagine Joe Levenson saying, "are one—or two—of the chief difficulties confronting us New York censors in our efforts to guard the morals of us Americans. Legs trip us up sometimes, especially news reel legs, but we never falter in our determination to conceal them. I blush to say it, but legs whose, er, lines are unconcealed by fabric, whose whiteness or sunburn are too obvious, figure too largely in the public eye, in the public print, in the movies. Should I have said 'limbs?'"

Prologue

Joe Levenson garbed in becoming white, bearing a gladiator's shield and a pair of shears, pursuing Indecency, represented by a celluloid film centipede.

Act 1

Scene 1—Four bathing girls, bare of leg and arm, snugly hugged by knitted bathing suits, romp gayly before a Selznick News camera on a Chicago beach.

Scene 2—Female police censor arrives and measures bathing suits. Finding them short, she tries to pull down the trunks to reach the girls' knees. The trunks come down, but they are well cut trunks and they fly up again when the woman lets go. A crowd laughs, the woman censor gets mad, the girls are locked up. Meanwhile the camera is steadily grinding away.

Act 2

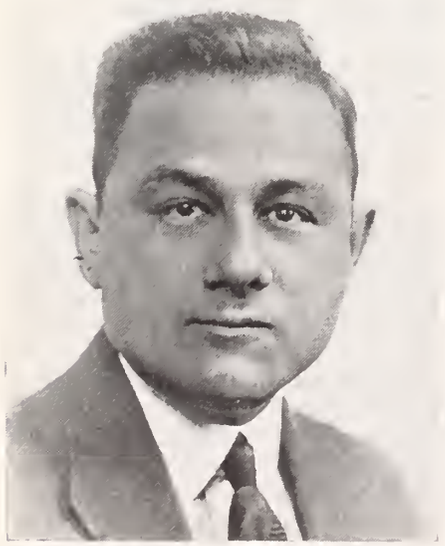
Scene 1—The news reel is projected before the New York censors. They see the crowd laughing at their sister censor's censoring. There is a cry of: "Rally, censors, for the preservation of morals and our jobs." Joe Levenson encores from the depths of his throat: "Us censors must stick together." The bathing suit episode that chagrined the Chicago censor is deleted from the news reel.

Scene 2—Levenson is trying to convince New York newspapermen that the scenes are "indecent." He defines indecency as "the intentional public exposure of those parts of the human body commonly regarded as private." Joe's face is flushed by the knowledge he has been viewing—in the line of duty—women's legs.

Scene 3—More newspapermen arrive. They admit to having occasionally seen legs at the New York beaches. Joe wiggles and says he censors for the protection of that 45 per cent. of the population which are minors and that other 45 per cent. which are sub-normal adults. (So 10 per cent. of us are normal!) The New York World man says his newspaper is going to publish a selection from the censored reel. Joe seeks comfort in the expressed belief that "indecency in a newspaper is not so harmful in effect as indecency in the films."

Epilogue

Allegorical scene with Joe Levenson representing Public Modesty triumphant over Indecency.



CHARLES ROSENSWEIG
New manager of the New York Exchange of the Film Booking Offices of America

Talk of Decline of Motion Picture Is Nonsense, Says Lichtman Back from Trip

AL LICHTMAN, president of the Al Lichtman Corporation, is back in New York after an extended tour of the country which embraced every section except the South. There is a note of optimism in Mr. Lichtman's observations about general conditions which he does not confine to the motion picture industry.

"While I was, of course, primarily interested in conditions in the film business, I could not help but be impressed by the great boom in industrial and agricultural fields," said Mr. Lichtman. "Crops are abundant—larger I understand, than for some time—and factories in the Middle West are working at full capacity, many running on an overtime schedule.

"As to the film business, indications everywhere point to a return to excellent business when the fall season starts and, even now, where cooler weather prevails, theatres are playing to a most satisfactory attendance.

"And I want to go on record right here as saying that all this talk about the decline of the motion picture is nonsense. A general survey of the country covering practically all walks of life indicates that most people are thoroughly sold on GOOD pictures. The independent field has long needed a reliable, permanent source of supply in the matter of product and we are going to do our share—a large share—in meeting that requirement.

"While on the coast I spent a week with B. P. Schulberg at the studios. I found Gasnier and Tom Forman at work on forthcoming productions. We are planning far ahead on production work. For the present Gasnier is at work on 'Thorns and Orange Blosoms,' while Forman starts a production which has for a working title, 'Ching, Ching Chinaman.' A final title will be given this production later.

Asked what he thought was the most important problem from the producer's angle, Mr. Lichtman said: "I think that the producers who will succeed will be those who, at all times, consider the exhibitors' problems and chief among these is good entertainment at a price low enough to permit of a reasonable profit."

Hager to Holland

Carl Laemmle, from Paris, has sent for G. A. Hager, manager of the universal exchange at Salt Lake City, to come to Paris to meet him. This is just a preliminary to his work of opening Universal exchanges in Holland. But it is in line with the policy of the Universal president of promoting his own men to important posts.

Mr. Hager sails on the Homeric on Saturday, July 22. His headquarters in Holland will be established in Amsterdam, after a conference with Mr. Laemmle in Paris.

PROPOSES CENSORSHIP FOR GEORGIA

A censorship law with full power of acceptance or rejection of films has been proposed in the House of Representatives of the Georgia legislature by Representative Collings of Cherokee county.

This bill is similar to the one defeated last year.

The bill as proposed provides for the appointment of a board of three members who will view and censor all films presented in Georgia. The bill also states that the board is to be kept up by an assessment of 50 cents for each thousand feet of film.

Claire Windsor

Who Appears with House Peters in "RICH MEN'S WIVES," the initial Al Lichtman Production. Gasnier Directed.

Shirley Mason

in

"THE NEW TEACHER"

a

William Fox Picture

Gloria Swanson

in

"HER GILDED CAGE"

a

Paramount Picture

"SHATTERED IDOLS"

a J. L. Frothingham

Production

Through

American Releasing

Corporation

Guy Bates Post

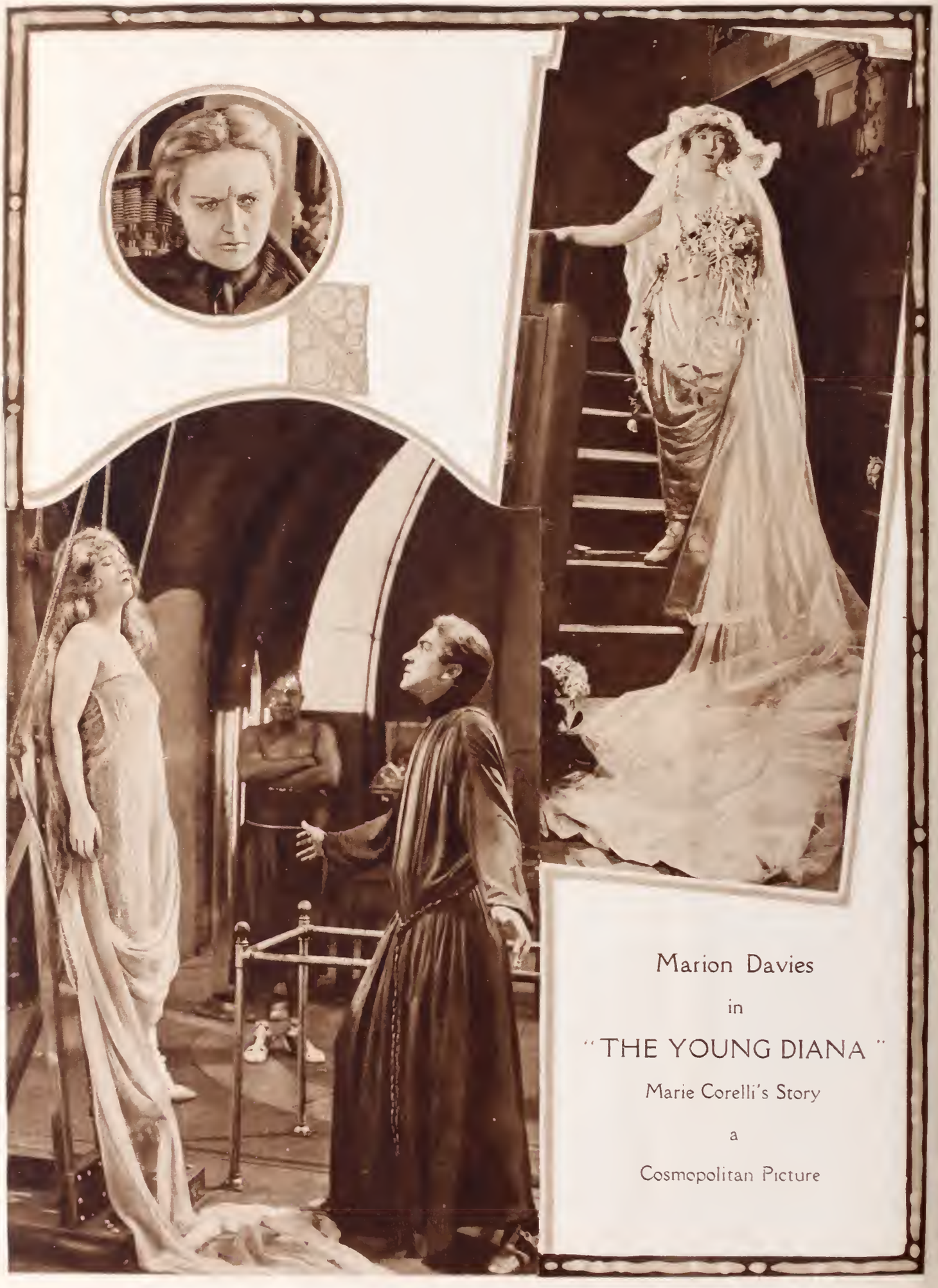
in

"THE MASQUERADER"

Richard Walton Tully's

Picture For

First National



Marion Davies

in

"THE YOUNG DIANA"

Marie Corelli's Story

a

Cosmopolitan Picture

"BROKEN CHAINS"

Goldwyn's $10,000 Prize Story

with

Colleen Moore, Claire Windsor,

Malcolm McGregor & Ernest Torrance.

Allen Holubar Directed.

CONSTANCE TALMADGE

NORMA TALMADGE

RICHARD BARTHELMESS

GUY BATES POST

BUSTER KEATON

HOPE HAMPTON

Some of the Stars

appearing in

First National

Attractions

KATHERINE MACDONALD

Delightful American boy comedies, absolutely clean, and sure-fire entertainment—

JOHNNY JONES COMEDIES

Two Parts Each

Each portrays the adventures of Johnny Jones and his Kid "gang" in juvenile business.

In story, cast and production they are beyond criticism.

The first of the series is "Supply and Demand," as played at the Capitol.

What some of the N. Y. papers say:

"The combination of Johnny Jones and Gertrude Messinger is going to rival some of our most famous grown-up movie duos if the standard they have set in 'Supply and Demand' is continued."—*Evening Mail.*

"'Supply and Demand' is wholesome and bright. Stay and see it."—*World*

"Has a delightful appeal."—*Telegram.*

J. K. Mc Donald Productions, Inc.

Pathépicture

SCREEN SNAPSHOTS

JACK COHN AND
LOUIS LEWYN

"THE GREATEST SINGLE REEL ON THE MARKET," SAYS MR. GOLDREYER

A much in little picture.

Every issue full of the kind of entertainment that all your patrons like.

Famous stars as they really are, at home, at play, on location.

Peppy, novel, very attractive.

No wonder every exhibitor who shows it swears by it!

Pathé Distributors

Pathe Exchange,
33 West 45th Street,
New York City.

April 27, 1922

Gentlemen:

I have just read that the single reel SCREEN SNAPSHOTS is to be released through your organization and want to congratulate you on its acquisition.

I consider "Screen Snapshots" the greatest single reel on the market and my patrons look upon it as a real feature, come to see it regularly, and talk about it in the highest possible terms.

Personally, I never miss seeing it myself and on the days "Screen Snapshots" plays my house, am sure to be in the audience to see it at least once.

You have a big thing in this reel.

Very truly yours,

Charles A. Goldreyer.
The Concourse Theatre

cc:

Producers Finance Corporation Plans to Encourage Production Among State Rights Men by Establishment of Credit

AN event of great importance in the field of independent motion picture production was consummated during the past week when Producers Finance Corporation awarded to Converse D. Marsh, a broker at 111 Broadway, a contract for the sale of more than $3,000,000 of its capital stock.

Producers Finance Corporation was organized a year ago by Frank R. Wilson, formerly a national executive in the U. S. Treasury Department in the Liberty Loan campaigns. Mr. Wilson, at the close of the war, joined D. W. Griffith's organization and through his activities D. W. Griffith, Inc., was organized and financed.

When this work was completed, Mr. Wilson got several of the most important men in the independent motion picture field together and proposed a plan for the creation of a banking organization to specialize in loans to motion picture producers. The plan met the approval of these experienced and successful operators. A company was formed under New Jersey laws.

Board of Directors

Its board of directors contains several of the most important figures in the industry, including J. E. Brulatour, Arthur S. Friend, D. W. Griffith, P. A. Powers, Oscar A. Price, A. H. T. Banzhaf, Whitman Bennett, J. J. McCarthy and Frank R. Wilson, all of New York City; John B. Cochran, president of the Franklin National Bank of Washington, D. C.; and A. J. Dalton, a wealthy coal operator of West Virginia.

It was determined that before going to the public for a large volume of capital to finance this corporation, a year's experiment should be made with a limited capitalization subscribed by directors, organizers and others. The first year has now been concluded. The corporation has made a number of loans to producers with such success that the large profit-making capacity of the corporation is said to have been demonstrated beyond question. According to a recent audit, Producers Finance Corporation has earned in a few months' operation its dividend on the paid-up capital for the entire year.

Provides Adequate Credit

Producers Finance Corporation will solve the long standing difficulty under which the motion picture industry has labored in getting adequate credit at the banks. Banks have been unwilling to give sufficient advances to producers because of their scanty knowledge of the nature of motion picture collateral, credit and integrity. Producers Finance Corporation, officered by responsible motion picture men who understand motion picture value and who know the credit and integrity of producers and distribution companies can pass safely on such loans.

The finance corporation, then having responsibility, will place its indorsement on these loans and pass them on to the banks. Producers Finance Corporation has established relations with several banks and its plan of operation meets the approval of those banks which are seeking a larger proportion of motion picture business.

The executive committee of Producers Finance Corporation, which passes upon the loans, consists of Frank R. Wilson, Arthur S. Friend, A. H. T. Banzhaf, J. E. Brulatour and Oscar A. Price. The company has offices at 807 Longacre Building. Mr Wilson is president of the corporation.

"Night Life in Hollywood" Marks New Feminine Influence in Picture-Making

By MARY KELLY

IF there is any floating impression that Hollywood is the place to forget work and trouble and responsibility and morals, Mrs. A. B. Maescher's picture, "Night Life in Hollywood," should be a great aid in dispelling it. In this six-reel feature which is soon to be offered by the De Luxe Film Company, she is setting forth a story—not a sermon—based on her knowledge of this city as a regular place for regular people.

Mrs. Maescher's record as a business woman and her interest in the new moving picture give her that distinction which will probably generally be described as being "an unusual personality." Quite the contrary, one can imagine Mrs. Maescher herself saying, after meeting her. Her specialty is sincerity. Her "line" is modesty. In her estimation the person who succeeds, the picture that is clean, the city that is moral, is not unusual but the most natural thing in the world.

Into her first production for the screen she has incorporated her idea of life. "Night Life in Hollywood" is the story of the surprise that awaited the man who went to California in the hope of having one perpetual party. He had dreamed of meeting a beautiful screen star who would banish all cares, financial and otherwise, for the rest of his life. He meets the girl but she is not at all like the girls he has been reading about on the front page of every bright yellow newspaper. She is the kind of girl a man marries.

Less Tinsel, More Gold

It is Mrs. Maescher's plan to give the public a little less tinsel and a little more gold. She is going to buy stories about the spirit of people you meet and call your friends, and not the ones you read about in the extra editions. Her characters are going to live in honest-to-goodness homes instead of pasteboard palaces.

And on the question of homes she is an authority. Until this first picture her interests have been concentrated in the De Luxe Building Company of which she is president. Her reputation for fairness in contracts for bungalow-building is a high standard all along the West Coast. Many of the finest residences of the stars have been built by her company, and some of them, with their owners, have been photographed in the scenes of "Night Life in Hollywood."

Mrs. Maescher is in New York at present planning for the distribution of the picture. Offices under the management of Eugene Evans have been opened at the Hotel Astor.

Mullin to Represent F. B. O. in Canada; New Branch in West

Harry Berman, general manager of distribution of the F. B. O. of A., announces the appointment of J. M. Mullin as special representative for Canada, with headquarters with the Regal Film Company in Toronto. He will further the sale, exploitation and publicizing of F. B. O. pictures and stars in the Dominion.

A new F. B. O. exchange will be opened at Salt Lake City on September 1, says Berman. Emil C. Jansen, western division manager, is now en route to the Utah city from Chicago, where he attended the meeting of exchange chiefs, and will be in charge of the opening. The manager will be announced soon. This will make a total of twenty-three F. B. O. exchanges.

A. M. P. A. Enlists in Emergency Drive for Orphan Asylum; Many Stars to Aid

The A. M. P. A., representing the advertising and publicity branches of the industry in the East, has enlisted in the emergency drive for the Israel Orphan Asylum as the result of action taken at the association's weekly meeting at the Cafe Boulevard on July 12.

In co-operation with the most prominent stars in the East, and with other amusement interests as represented by the theatrical producers and baseball interests, the motion picture people will give their co-operation in the drive to raise funds in the emergency that faces the orphanage. The asylum, which has been a shelter for more than 200 Jewish orphans who would otherwise be homeless, was totally destroyed in the Arverne fire a short time ago.

Morris Ryskind, who is representing the orphanage's efforts to raise these funds and who has secured the support of the following screen artists available in the East have promised their co-operation: Dolores Cassinelli, Marion Davies, Richard Barthelmess, Johnny Hines, Alice Brady, Jack Holt, Hope Hampton, Mabel Ballin, Hugo Ballin, Zena Keefe, David Powell, Pearl White, Betty Blythe, Pauline Garon, Gwynedd Vernon, Lucy Fox and many other stars. The exact nature of the part that these stars will play in the drive is dependent upon plans that will be announced during the course of the week.

A. B. Carter, secretary of the National Restaurant Association, and who has spent a great many years in organization work, the guest of honor spoke on successful organization.

The constitution and by-laws were read and passed upon and membership fees were decided upon. The members are limited to those who have suburban theatres, as their problems are often not the same that trouble the down-town exhibitor.

Sues to Have Funds Turned Over to City

Through Attorney Charles G. Fryer, Edwin E. Becker of Schenectady, N. Y., has served a demand upon Mayor Lunn of that city, to turn over to the City Treasurer, the sum of $8,524.02, collected from motion picture theatre proprietors in Schenectady during 1920, 1921 and 1922. Becker, acting as a taxpayer, began action against Mayor Lunn for an accounting of the fund more than a year ago. The fund, as announced at the time it was instituted, was to be devoted to charitable work. Proprietors of motion picture theatres in Schnenectady contributed the money as a special license fee for the privilege of exhibiting on Sunday nights.

Chamber of Commerce Formed in Kansas City

The Theatre Owners Chamber of Commerce of Kansas City, recently organized by the exhibitors of suburban Kansas City, held its first meeting with a luncheon at the Hotel Baltimore July 7. The organization was started just recently and the first meeting was exceedingly well attended, nearly every member turning out.

Thomas' Persistency May Force a Theatre on Exclusive Suburb

After a number of arrests had been made in connection with the contemplated establishment of a picture theatre in Oak Lawn, one of the exclusive residential districts of Dallas, Texas, J. P. Thomas agreed to change his plans to a mercantile structure and the charges were quashed.

But Thomas, not to be outdone, comes to the fore again, this time backed by a number of Oak Lawnites. It seems that he is determined to put a "movie" into Oak Lawn or bust in the attempt. He is so determined, in fact, that Commissioner Blaylock, mayor pro tem of Dallas, has agreed to give him a chance.

Providing that Mayor Sawnie Aldredge who is out of the city, and who, incidentally, also lives in Oak Lawn, has no objections, the question of the Oak Lawn theatre is to be put to a vote of the residents of that section.

Makers of Worthless Checks to Be Jailed

The Washington Bureau of Moving Picture World has had a number of inquiries concerning the law recently enacted by Congress regulating the issuance of checks, drafts, and orders for the payment of money within the District of Columbia. This is the so-called "phony check" law. It has been stated that the motion picture trade of Washington annually suffered the loss of large sums of money through the operations of persons who prey upon the trade through the medium of worthless paper. The new law provides for fines and imprisonment for those who engage in the old-time practice.

"Mitt" Jack Cohen

Jack Cohen, Goldwyn salesman in Pittsburgh, is once again a proud daddy, his wife having presented him with a baby girl Sunday evening, July 9. Mother and daughter are doing well. Congratulations!

An Announcement

Moving Picture World wishes to call the attention of scenario writers to the discontinuance, some time ago, of our lists of producers and their addresses which were mailed on request. Please do not write and ask us for them. All other letters requesting general information about the industry are not only gladly answered when possible but welcomed. We want to be of service to you.

Sourbier Merges with B. F. Keith in Toledo

Edward G. Sourbier, treasurer of the Central Amusement Company, of Indianapolis, returned to Indianapolis this week from Toledo, where plans were perfected toward a merger of the Rivoli and Toledo theatres, which Mr. Sourbier controls, and the B. F. Keith interests. The new company resulting from the merger is known as the Toledo United Theatres Company.

The company will take over all property of the three theatres, valued at more than $2,000,000. It will have 10,000 shares of no par stock and a bond issue of $600,000 par value 6½ per cent. gold bond maturing at various times up to 1940. Mr. Sourbier will own half the stock, and the Keith interests will have the other half.

Californians to Meet in Frisco August 15

A one-day convention of the Motion Picture Theatre Owners of America, Northern California Division, will be held at the Palace Hotel, San Francisco, on August 15, the gathering to be brought to a close in the evening by a banquet in honor of Frank R. Devlin, recently appointed general counsel and adviser for the organization.

The principal theme of the convention will be the producing, distributing and presentation of moving pictures so that censorship will not be necessary. It is hoped that Will H. Hays will be present and acceptances have already been had from Governor William D. Stephens and Mayor James Rolph, Jr.

Metro Now Banned

The Post Office Department has been advised by the Postal Administration of Mexico that importations into that country of films released by the Metro Pictures Corporation, of New York, will be prohibited until further notice. This prohibition, as previously announced, extends to other companies. Mexico, it is said, does not like the way Mexicans are depicted in American films.

Hoy System Incurs Will Hays' Disfavor; First National-Goldwyn Rumor Revived

By SUMNER SMITH

THE Hoy Reporting Service, touted as a means of equitably adjusting differences between exhibitors and distributors, is not looked upon with favor by the Motion Picture Producers and Distributors, Inc., and seems likely to be dispensed with, developments this week indicated. The news that Will H. Hays does not consider it the proper intermediary for adjustments will be hailed with joy by many exhibitor organizations which have been "resoluting" against it for some time.

Coincident with the knowledge of Mr. Hays' attitude came a statement from Sydney S. Cohen, president of the M. P. T. O. A., denouncing the system as he has many times in the past and placing the organization squarely behind Fred G. Nixon-Nirdlinger in his suit to test the legality of the Philadelphia Film Board of Trade, which uses the Hoy system.

On Friday morning, July 14, Cohen, Nirdlinger, M. E. Comerford, John T. Collins, E. M. Fay, M. J. O'Toole, John Mannheimer and C. E. Whitehurst of the M. P. T. O. A. conferred with Will H. Hays, Karl W. Kirchwey and Courtland Smith on uniform contracts. Discussion of the Hoy system is said to have entered into the conference and Mr. Hays' position to have been stated. A plan for arbitration was considered.

For Equal Representation

It is hinted that the change of attitude by the distributors in the organization of which Mr. Hays is president has not resulted from any pressure by Mr. Hays or through any law suits, but "is due to a clearer insight into the principles of arbitration." The opinion seems to prevail that there should be no discrimination against an exhibitor who has incurred the displeasure of any of the exchanges. Mr. Hays is for a fifty-fifty representation on the arbitration boards and a method of procedure is now being discussed.

A series of Film Boards of Trade in operation in all of the exchange centers is planned. On the arbitration boards of each there would be equal exhibitor and exchange representation. Deadlocks would be taken to a national board of appeal sitting in New York which would be composed of an equal number of exhibitors and distributors. The legality of the plan is now undergoing scrutiny.

It now develops that apparently there is only one major distributing company definitely signed with Hoy—that the others supposed to be signed with him have not concluded the deal.

Sydney S. Cohen is generally being given credit for the apparent forthcoming discard of the Hoy system. The M. P. T. O. A. voted against it at the national convention and has insisted that its members do not co-operate in any way with Hoy and his branches. Various state organizations have passed resolutions condemning the method of procedure. Hoy was in New York this week and lunched with Courtland Smith, who represented Mr. Hays while his chief was in the West. The T. O. C. C. in New York is holding in abeyance the signing of a new contract with the F. I. L. M. Club and Hoy.

Mr. Hays, who has been in Bay View, Mich., has with his family gone to the West Coast for a flying visit with production forces before returning to New York. He is expected back July 30. By means of this trip he hopes to complete his introduction to the industry.

Until Mr. Hays returns, it is not thought there will be any announcement as to the standard contract which Sydney S. Cohen and various exhibitor organizations are discussing with him. Certain details incident to it are being worked out during his absence and again it is announced that a most amicable spirit pervades the negotiations.

Progress also is reported in the effort to obtain a complete and workable plan of co-operation between producers and civic organizations to insure clean, enlightening pictures. The original committee of three is now selecting a committee of twenty, and a general committee composed of all interested in the project also will be named. Details of a practical plan of procedure, which will be of great interest to the industry, will be made soon.

Of interest to exhibitors will be the recurrence this week of the rumor that First National and Goldwyn are about ready to close the distribution deal which has been predicted several times before in these columns. Again it is said that the contracts are all drawn and ready for signature. Details said to have retarded the progress of the negotiations are Goldwyn's interest in the Ascher string of theatres and the disposal of Alfred Weiss' ownership of the New York State exchanges. No statements can be obtained from either of the companies involved.

Now the New York City projectionists have joined with exhibitors in the demand for decreased rentals. Their stand is a result of the plea of insufficient profits made by the T. O. C. C., which offered them a 10 per cent. wage reduction at a mass meeting of exhibitors and members of Moving Picture Machine Operators' Local 306.

Living costs will not permit them to accept a reduction, say the projectionists, "and it is to rental costs of film to which, in our opinion, the exhibitors should look for a solution of their much spoken of operating costs. The wage scale of the operators took no flights during the war period and since that time we have suffered one 5 per cent. curtailment."

The remainder of the statement dealt with the distastefulness of the work and claimed that projectionists cannot be "broken in" in three hours, as alleged, it is said, by exhibitors. The local says it has plenty of money and will win the controversy.

Representing the M. P. T. O. A. in the Hays conferences over the standard contract is an attorney named Francis Gilbert, whose office is at 43 Exchange Place, New York City. Sydney S. Cohen is authority for the statement that Mr. Gilbert is engaged only for these conferences. No national counsel has been named since the passing of Senator James J. Walker and Mr. Cohen does not discuss the possibility one will be appointed soon.

Olive Thomas' Estate Reported at $37,094

The transfer tax appraisal of the estate of the late Olive Thomas Pickford, who died of mercury poisoning in Paris in September 1920, filed in the Surrogate's court, shows that she left a gross estate of $37,094 and a net estate of $27,644, consisting chiefly of jewelry and other personal effects.

Olive Thomas, the appraisal shows, also had two automobiles, which with the jewelry were sold after her death. Her debts, the appraisal discloses, amounted to $7,500, the largest being $3,300 for furniture. The entire net estate went to, the actress's mother, Mrs. Lorena Van Kirke, of St. Louis.

Adams Promoted

D. G. C. (Cleve) Adams, formerly Jewel representative in Universal's Indianapolis exchange and later manager of the "U" exchange in Cincinnati, has been promoted to the position of personal representative for Art. A. Schmidt, Universal's general manager of exchanges.

Louis Laemmle on Vacation

Louis Laemmle, sales promotion manager of Universal's Chicago exchange, left Saturday for Cedar Lake, Wis., for a short vacation. He expects to return to his duties about August 1.

Retire "Criminal and Vicious" Films Now, Crafts Writes Hays; Charges Many Broken Promises

DR. Wilbur F. Crafts, who pessimistically sees the world going to the demnition bow-wows, now fears that Will H. Hays won't be able to raise the moral tone of motion pictures. While scores of civic and educational organizations are co-operating with Hays. Crafts heaves a monkey wrench on behalf of the International Reform Bureau, asserting that only by immediate retirement of the "criminal and vicious" films now being shown will the public credit the promises which have been made. It's all contained in a letter to the president of the producers and distributors. Mr. Hays was out of town this week and so was not reached for a comment on the letter.

"In a multitude of words," wrote Dr. Crafts, "the essential point you make may be stated in a sentence:

"You ask that a nation which regulates all other great industries by law, inspecting beef and banks, and supervising railroads, shall make an exception for the motion picture industry and rely on promises to reform it made anew by the very men who made the bad pictures and are still exhibiting them—men who have made similar promises of reform for fifteen years when public protest has waxed hot, but have shamelessly broken their promises every time.

Is He Out of Politics?

"It should be self-evident to all intelligent citizens that producers of the better sort can reform all producers of the baser sort only in case the organization of which you are the head is a trust, and we want no reform by illegal methods.

"Furthermore you do not even promise to reform the chief wrong done by the motion picture forces, their efforts to dominate national, state and local politics in the financial interest of one trade. That is near treason. Your associates boast they elected Cox in Ohio and other officials and defeated thirty-five who voted for state censorship in New York. Many of us regard your new work as chiefly political, and if so a peril to democracy.

"And what value is it for parents whose children are learning vice and crime from the movies to be told that better pictures will be gradually substituted? If the producers are repentant let them retire the criminal and vicious films now showing."

Elliott Corporation Enlarging Activities; To Rebuild Old Grand

The Grand Theatre, Seventh and Walnut streets, Kansas City, is to be rebuilt as a picture house, according to an announcement that accompanied the formation last week of the Elliott Theatre Enterprise Corporation. The cost would be between $100,000 and $150,000. The stage and the four walls will remain unchanged. The Grand has always been a "legitimate" house during the theatrical season.

The company has indicated its intention to begin construction on two other picture theatres within a few weeks. One, on Strong avenue, in the Argentine section of Kansas City, Kas., will cost $65,000 and a new Independence, Mo., theatre is to cost $85,000.

The acquisition of other theatres also is contemplated by the men who are incorporating the Elliott enterprise with the following officers: Ambrose E. Elliott, president; Frank P. McClure, secretary-treasurer; James C. Hartman, general manager, and Carl B. Wiscarver, a director.

JULE HALL

Who has been in several recent releases, is coming to the front rapidly. Miss Hall's first experience in pictures took place when she was still at school and summering at a seaside resort when the late Howell Hansel, who was directing Hall Caine's famous picture, "The Deemster," asked her if she would like to be in a mob scene. It did not take Mr. Hansel long to notice her ability and he gave her a part. Since then her rise has been rapid and she has played parts in many releases and in a short time expects to be starred.

Special Film Exhibit for Georgia Legislators

The first definite step toward an ambitious goal in the larger development of motion pictures was taken in Atlanta last week when the Better Films Committee of Atlanta at the request of Governor Hardwick, staged a special exhibition in the Hall of Representatives for the Georgia General Assembly. It is the first time in history that a governor has interested himself to such an extent in the potentialities of motion pictures; it is the first time the law-makers of Georgia have had a specific message brought to them on the screen.

With a two-fold object in view the sponsors for the special showing chose the subjects with deliberation—"Dixie's Mountain Majesty" is a plea for the development of the Federal Forest Reserve. It is a pictorial record of a forest expedition into the mountains of North Georgia—a part of the Federal Forest Area. The second picture "A Citizen and His Government" is strictly an Americanization film, produced for the definite purpose of teaching citizens their responsibility to their government.

Safier Joins F. B. O.

Announcement is made by the Film Booking Offices of America, of the appointment of Morris Safier as special representative of the F. B. O. home office. Mr. Safier comes to the F. B. O. from Universal. Previous to this he served for five years with Selznick, acting as branch manager in Boston, Cleveland, Pittsburgh and New Haven.

Hoffberg Sees Investment Opportunity for Picture Men in Central America

J. H. HOFFBERG, of Goldwyn's foreign sales department, has just returned from a four months' trip through Central America, Panama, Jamaica, Colombia and Venezuela, where he completed highly satisfactory arrangements for the distribution of Goldwyn pictures. The films will be handled in Panama, Central America, Jamaica and Colombia by the Robert Wilcox Company of Colon, Panama, and in Venezuela by the Sociedad Cines y Espataculous.

Mr. Hoffberg reports that moving picture conditions in the countries visited are at least ten years behind the times.

"Most of the theatres," he said, "are frame buildings—fire traps which would never be allowed in this country. They vary in seating capacity from 150 to 2,000, although some of the open air theatres seat as many as 6,000. Admissions range from 5 to 50 cents in American money; occasionally, when a big special is shown, they ask as much as a dollar.

"There is big opportunity for new capital in Central America. New theatres are needed in even the largest cities; the business is badly handled, and most of the pictures shown are of poor grade—so poor, in fact, that people of the better classes never attend. The others can't afford to go more than once a week, because 50 cents in gold is about the average daily pay of a working man. A day's salary to see a show!"

Professional Reformers Foiled at Every Turn in Massachusetts Censorship Fight

By ROGER FERRI

BOSTON, MASS.—When the censorship question is brought before the voters of Massachusetts to decide definitely, the reform element, which has been unduly active in this Commonwealth, is certain to meet with a setback if plans now in operation do not miscarry. Speculation rife in this part of the country are 5 to 3 that censorship will never meet with the sanction of the general public of Massachusetts.

That the reformers are cognizant of the bitter battle before them is realized by the fact that they have deluged Massachusetts with professional "barkers" and propagandists, who are working stealthily in the smaller communities of the state. These reformers seem to concede that so far as Boston is concerned their cause is as good as dead. They are equally frank in their admission that they do not expect the voters of the city sections to favor censorship. Consequently, they are devoting all their efforts to the rural sections. They are disseminating literature aimed to belittle the moving picture industry and those in it, accusing them of virtually every crime under the sun.

However, these tactics are not meeting with the approval of even the rural districts, for the propagandists find themselves combating an almost impregnable faction, including the exhibitors and exchangemen and the union organizations, together with women's and mothers' clubs and the press of the state. The campaign to offset the propaganda systematically broadcasted in New England by the reformers is well underway, but between now and November considerable will have to be done.

Very little information has come out of this state concerning the efforts being made by the anti-censorship advocates until now. True, the belief is general in the industry that the film men here have been inactive. Investigation of what has been done discloses the fact that they have been anything but idle. On the contrary they have been working quietly but carefully, and thus far have stalled every move made by the propagandists, who seemed to be determined to establish censorship in this state at any cost.

However, they do not realize the fact that through the Motion Picture Operators' Union, the International Theatrical Stage Mechanics' Alliance, Electrical Workers' Union and allied labor associations the theatre and film interests in this state can depend on at least 900,000 votes to be cast against censorship. The reformers, too, in their eagerness to poison the minds of rural voters have overlooked the women's and mothers' clubs. Similarly have they ignored the civic organizations. And certainly they lack the cooperation and sympathy of the press of the state.

But the anti-censorship campaign has only started. There are other angles that can not be explained at this time for very good reasons. However, the fact remains that virtually every union man in this state is working against censorship.

The acquisition of the Alfred S. Black theatres in New England by Famous Players-Lasky Corporation seems to have been enthusiastically received by exhibitors in this section in general. The contract Black had with Famous Players made it possible for that showman to invade any city or town in New England, regardless of the status of Paramount product, with the garuantee that the New York offices would have to sanction anything he did. This brought about a situation that continually got Famous Players into hot water. With Famous Players in charge, the exhibitors seem considerably relieved. Harold Franklin, formerly of Shea's Hippodrome, Buffalo, who engineered the deal with Black here, will not have charge of the New England theatres, for R. C. Fox already is here as division manager of Famous Players' New England theatres.

Despite the decided drop in business in this section, re-issues are seemingly playing to splendid business. Take, for instance, "The Delicious Little Devil," a Universal re-issue, co-starring Mae Murray and Rodolph Valentino. This picture last week broke a record in Springfield and this week opened at Bill Mahoney's Rialto Theatre in Providence, R. I., to $250 more business than that house has grossed for any previous Monday night during the past four months. And this business was done in spite of the fact that Monday was the hottest day of the year in Providence.

Jake Lourie, of this city, has taken over the entire Warner Brothers' product for 1922-23, according to a report circulated in Film Row in this city. Several local independent distributors sought the product, but in vain. Sam Grand of Federated handled "Why Girls Leave Home" and "School Days" for the Warners, but "Your Best Friend" was turned over to Screenart Exchange. However, even this connection seemed to displease the Warners for they have tied now with Lourie, who is general manager of a string of the best first run theatres in Massachusetts, including the Modern and Beacon Theatres. This tieup means that the Warners' product will be given every break.

Business for next season in New England seems promising, if the statements made by exhibitors and exchangemen in this city, New Haven, Hartford and Providence can be taken seriously. However, only the biggest pictures are expected to draw maximum box office business, these showmen point out. Consequently, Famous Players, First National, Universal, Fox, Metro, Film Booking Offices, Goldwyn and Hodkinson all report heavy bookings for the early fall. Universal, Fox and Metro alone have an aggregate lineup of seventy specials for 1922-23. The following Universal specials, "The Storm," "Human Hearts," "Under Two Flags" and "The Mery-Go-Round," with Von Stroheim, are attracting much attention. Rodolph Valentino's "Blood and Sand" opens generally here in September and exhibitors who have booked the feature are looking forward to a record-breaker. They base this expectation on their personal opinion of the picture, after having seen it screened.

United Artists Reply to Schulberg's Charge

Answer to the suit brought in the New York Supreme Court by Benjamin P. Schulberg against the United Artists Corporation, David W. Griffith, Mary Pickford Fairbanks, Douglas Fairbanks and Charles Chaplin, was filed in the New York county clerk's office the past week, by O'Brien, Malevinsky and Driscoll of 1482 Broadway, counsel for the defendants.

The answer is a general denial to the allegations of Schulberg regarding his arrangement with the defendants to dispose of the foreign rights to certain motion pictures, which Schulberg says he succeeded in disposing of to one Morris Greenhill, representing large English motion picture interests. Moses L. Malevinsky, in an affidavit affixed to the answer, says he makes the general denial on behalf of the defendants, owing to them all being absent from this jurisdiction, and says he is personally familiar with all the issues involved since he represented all of the defendants at the time. He therefore asks that the suit brought by Schulberg be dismissed.

To Investigate Rates

An investigation of express rates, similar to the freight rate inquiry conducted last winter, is to be undertaken by the Interstate Commerce Commission. Complaint has been made that though freight rates were cut 10 per cent. on July 1, there has been no change in express charges.

To Hold Distributors Responsible in Ohio, Riegel Tells Exhibitors; No More Passes for the Inspectors

PASSES issued by Mrs. Snow, the former Ohio censor, for the purposes of inspection of pictures have been recalled by Vernon M. Riegel, director of education, according to his recent letter to Martin G. Smith, president of the M. P. T. O. of Ohio. He advises that "all credentials will be made direct from headquarters, and that no credentials and free passes will be granted to anybody. Our inspectors will pay their way into the shows the same as anybody else."

Continuing, Mr. Riegel wrote:

"I suggest that you inform members of your association that it will be our policy to prosecute distributors for violation of the orders of the Division of Film Censorship and of the statutes in places where there are distributing points, rather than exhibitors, although both are equally liable under the law. In all cities and villages where there are no exchanges, the exhibitors will be prosecuted for violations.

"It is suggested, therefore, that exhibitors require the distributors to guarantee to them that the pictures will come to them in conformity with the orders of the Division of Film Censorship. It is suggested, furthermore, that the exhibitors require the distributors to guarantee to them indemnification for all loss, cost and expense that may result to theatre owners as a result of the failure of distributors to obey the orders of the Division of Film Censorship.

"I am trying to do all I can to protect theatre owners and to relieve us of the necessity of prosecuting them for violations, because, as stated above, I do not think they are primarily liable and these suggestions are made for their protection. However, it is entirely too expensive and inexpedient to prosecute distributors in cities where no exchanges are located when the picture was shown by an exhibitor in some other city possibly at a great distance from the jurisdiction in which the distributing point is."

New Rules Indicate Stricter Censorship

New rules for the censorship of moving pictures in Ohio, announced by Vernon L. Riegel, head of the department, seem to establish stricter standards of eliminations than ever before.

These rules were made for the guidance of his assistants, Mrs. Mary B. Williams, Miss Suzannah Warfield and Miss Mary E. Luthie, who are doing practically all the censoring.

One of these rules bars pictures exhibiting movie stars who have committed crimes, or whose names are in question, judged by generally accepted moral standards.

Others are: "All scenes which are obscene, salacious, indecent, immoral or teach false ethics, such as the following: Those based on white slavery or commercialized vice. Those making prominent illicit love affairs. Those exhibiting nakedness or persons scantily attired; suggestive bedroom or bathroom scenes. Scenes depicting unnecessarily prolonged expressions or demonstrations of passionate love. Stories with improper, vulgar gestures and postures. Scenes which tend to give the idea that sexual vice accompanied by luxury makes vice excusable. Themes and scenes dealing with the underworld. Stories that make crime, gambling and drunkenness attractive. Stories which may interest the immature and susceptible in methods of committing crime. Scenes which tend to produce approval of business institutions or conditions that naturally tend to degrade and deprave mankind. Productions that tend to incite sympathy for those engaged in criminal activities. Scenes that make crime attractive. Scenes ridiculing or deprecating public officials, officers of the law, the U. S. Army, the U. S. Navy, or other governmental authority, or which tend to weaken the authority of the law. Scenes which offend the religious belief, ridicule ministers, priests, rabbis. Deceptive subtitles. Salacious advertising matter."

Prominent Interests Merge in Toledo and Consolidate Theatre Holdings

KEITH Theatre—"Legitimate" attractions. Rivoli Theatres—Keith vaudeville and pictures. Toledo stock company.

This is the new alignment of Toledo, Ohio, theatres and movie houses, which was definitely assured recently when the incorporation papers of the Toldeo-United Theatres Company were sent to Columbus.

The merger is the result of an agreement reached between B. F. Keith interests and Ed. G. Sourbier and partners in New York.

The new company will take over all of the property of the Rivoli Realty Company and equipment of the Toledo and Rivoli Theatres, and the Keith Theatre in Toledo, a transaction that involves $2,000,000 of property and leases.

The new company will have 10,000 shares of no par value common stock and a bond issue of $600,000 par value 6½ per cent. gold bonds maturing at different times up to 1940.

E. G. Sourbier and his partners, who recently purchased all of the stock of the Sun Brothers in the Toledo and Rivoli Theatres, will own half of the stock of the new company.

B. F. Keith interests buy 5,000 shares or half of the stock of the new company. Mr. Sourbier and his partners will acquire their stock in the new company in consideration of turning over all of the present Keith holdings in Toledo.

The deal is regarded as one of the most vital in Toledo's theatrical history. It means a splendid new theatre for Keith vaudeville, the continuation under one of the strongest of theatrical interests of one of the best stock companies Toledo has ever boasted and a legitimate house in the very heart of the business district, ideally adapted to the purpose of the big attractions that will be booked.

Sunday Picture Shows to Continue in Newark

"Reformers" were defeated in Newark recently when charges they brought in the First Precinct Police Court against the Fox Terminal Company and Ray Duserne, its manager, for operating on Sunday, were dismissed. The case was tried before a jury. The specific charge was violation of the State Vice and Immorality Act, and was filed by Harry Davis, 27 Johnson avenue.

It is thought that similar charges pending against other downtown theatres for operating on Sunday will not now come to trial, as the will of the people was shown emphatically in the verdict of "not guilty" in the Fox Terminal case.

Herrmann Promoted

William C. Herrmann, former service manager and head of the short subjects department of the Universal's "Big U" Exchange, has been selected to succeed Charles Rosenzweig, it is announced at the Universal home office. In his four years as service manager, Herrmann has succeeded in placing the "Big U" Exchange on a firm and sound business basis.

Another change in the personnel of the Universal's New York Exchange is the promotion of David Brill to Sales Manager of Universal Jewels and Universal Attractions.

Dardine Puts Over His Plan for Unity in North Carolina

Through the earnest efforts of E. F. Dardine, manager of the Charlotte Universal exchange, and one of the most ardent supporters of exchange and exhibitor co-operation in North Carolina a standing grievance and arbitration committee has been appointed by the M. P. T. O. to meet and co-operate with a similar committee from the Charlotte exchange colony in smoothing over the different misunderstandings which may come up from time to time between exchange and exhibitors of the state, and will be vested with full authority to make final disposition of such matters.

The exhibitor committee is composed of James A. Eastridge, of Gastonia, H. B. Varner, of Lexington, and C. L. Welch, of Salisbury. The exchange committee has not yet been announced.

This Exhibitor Reports Church Services by the Use of Slides and Makes Friends

IN line with his policy of building up good will toward his picture house from every possible angle, Manager E. Metzger, of the Strand, Creston, Iowa, has adopted a plan of showing slides on Saturday announcing the services to be held in the churches in Creston on the following day, according to one of the correspondents of Associated First National Pictures.

One of Mr. Metzger's mottoes is: "The only way to make friends is to let people know what you are like." Acting on this motto, he began by inviting ministers to attend pre-release showings of his pictures and asked for criticisms from them.

While attending a special showing of a picture at the Strand one afternoon one of the ministers commented on the value to local merchants of slides advertising their goods. "Why wouldn't it be a good plan to announce our Sunday services on the screen every Saturday evening?" he asked. Mr. Metzger said it would be a fine plan and offered to show the slides gratis.

There was a marked increase in attendance in the minister's church on the Sunday following the showing of the slide. Other ministers in Creston deplored the idea at the beginning, but church-goers indorsed it and within two weeks slides announcing services in five Creston churches were being displayed.

"I am doing this so as to help the churches all I can," said Mr. Metzger. "I am a church-goer and want to help religion in every way possible."

Asks Injunction to Restrain Use of Title

Application for an injunction restraining the Metro Pictures Corporation from using the title "Hate" to a motion picture now being exhibited on the Loew Theatre circuit, has been made to the New York Supreme Court, by the Fairmount Film Corporation, by their attorneys, Everett, Clarke and Benedict, of 37 Wall street.

According to an affidavit filed with the papers by Robert Bolling, the vice-president of the Fairmount corporation, his organization in 1917 produced an elaborate picture bearing the title, "Hate."

North Carolina Group to Study Atlanta Plan

For the purpose of obtaining full information of the system and working procedure of the Atlanta Better Films Committee, with a view to operating the same system in North Carolina to cooperate with various civic and welfare organizations in film selection, a committee composed of A. F. Sams, of Winston-Salem; D. M. Bain, of Wilmington, and E. F. Dardine, of Charlotte, will go to Atlanta on July 20 to attend the monthly meeting of that organization, this committee having been named at the Asheville convention upon the invitation of Anna Eugene Aiken, secretary of the Atlanta committee.

Legal Difficulty Said to Have Been Settled

After hearing testimony from both sides when Fred G. Nixon Nirdlinger and Thomas M. Love, instituted suit in equity against the Film Board of Trade in Philadelphia, together with its co-operating bodies, Judge Monaghan of Common Pleas Court No. 5, adjourned the case. Unfair methods and discrimination were imputed to the Film Board of Trade by Nirdlinger and Love in their complaint.

Announcement that the Nixon-Nirdlinger interests have been satisfied and that counsel for both sides amicably adjusted the differences out of court was given out by an interested member to the trade and local papers.

Sues for Royalties Alleged to Be Due

Suit to recover royalties amounting to $20,907, was filed in the New York Supreme Court on Wednesday by Daisy C. Danziger against David P. Howells, motion picture producer.

In her complaint she says her husband who owned the motion picture, "The Corsican Brothers," assigned same to her and that the defendant Howells during the year 1920 and 1921, through various motion picture exchanges in foreign countries, distributed the picture without her knowledge, and collected in the shape of royalties from same amounting to the sum she sues for.

Lawyer Brings Suit

Suit to recover $500 from Ward Lascelle of 823 South Bonnie Brae, Los Angeles, Cal., was filed on Wednesday in the New York Supreme Court by Harry A. Richards, a lawyer of 50 Pine street, this city. He says the money is due for legal services rendered in connection with litigation over the rights to film "Rip Van Winkle."

To Aid Elks

The M. P. T. O. A., through President Sydney S. Cohen, has offered the close co-operation of all theatres to the Benevolent Protective Order of Elks in furthering the public playground movement brought to the attention of the national convention in Atlantic City.

"DURING the current season," says the *Moving Picture World*, "there have been presented to the trade some 700 feature productions Of these, the generous estimate for absolute big successes is 35 productions. . . Of the remaining 665 productions, some 365 could be called failures The remaining 300 can be termed average pictures not good enough . . to set the great public in a frame of mind to care whether they saw more of them or not"

It is worth recording in this connection that the National Committee for Better Films in its "Year's Best List," awarded *Hodkinson Pictures* 10% of the finest product of the past year This, in the face of the fact that *Hodkinson Exchanges* distributed only about 2% of the year's productions

The selective principle exercised by this corporation, as applied both to pictures and sales personnel, comes as near as is humanly possible to assuring the Exhibitor a steady supply of failure-proof product

The Theatre Owner who can say, "I play Hodkinson 100%," automatically reduces his percentage of poor pictures—a fact that is borne out by the impartial judgment of the best critical bodies of the industry.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE regret to note so excellent a publication as Judge, which is combined with Leslie's Weekly, should go in for mud slinging at the screen. In a recent issue they express sentiments as follows: "The movie is dirty because it is a low order of entertainment, appealing to one sense only, requiring merely action to carry its message, and action makes an appeal to the mind that reduces reasoning to its lowest terms." A more foolish comment would be hard to imagine. The eye is the window of the soul, and of all our senses sight is the most essential. The moving picture does not depend alone on action for its appeal any more than Judge is limited in its humorous appeal to its pictures. The titles are as much a part of the screen as the action, and in addition to action there is the repose of beauty, the majesty of nature and the continual telling of the story. Moving pictures will continue to delight and instruct long after Judge has been forgotten.

To Moving Picture World Readers:

NEARLY two years ago I was invited by Mr. John F. Chalmers to take editorial direction of Moving Picture World for the specific purpose of staff reorganization and to introduce changes in publication methods and practice for the permanent betterment of the institution. It was Mr. Chalmers' desire that this publication be brought to the highest point of service to the exhibitors, constituting the very great majority of our readers, and to increase the service to the industry as a whole and to each of its elements individually.

These purposes of my association have been accomplished in even fuller measure than I had hoped, and this is due to the cordial response of our readers to every effort at betterment and to the full, complete and harmonious co-operation and support of Mr. Chalmers personally and of every member of the organization.

Having completed my task I now turn over the continuance of the work to a well organized, competent and faithful staff that has richly earned the highest praise. The readers of Moving Picture World may be assured that the same principles laid down initially by James P. Chalmers, the founder, and continued through the years, will remain as the guiding rules of conduct and service.

I cannot turn to the other work which I now feel it my duty to undertake without expressing my heartfelt appreciation of the opportunities I have enjoyed for free expression, for hard hitting in the causes I felt to be right, and for the delightful and friendly association of as fine a group of workers as it has been my privilege to know.

Moving Picture World stands for the best in the industry. Its aims are clean, its purposes are honest, its desires are fine and in fulfilling its mission I believe it has done well. It is not a one man institution, but it is an institution with one aim —service for the upbuilding of the moving picture industry as a business and as a great influence in the daily lives of the human family.

If I have been in any small way of help in the welding together of this staff of workers and of carrying on toward the better thing, I feel that my reward is meted out in full.

To those of you who have been so kindly and so helpful, and without whose aid I could not have gone forward, I express my most grateful thanks. I leave only with feelings of great personal regret to approach new tasks which I cannot refuse.

Beginning with the first issue of August, Mr. Robert E. Welsh will assume editorial direction of Moving Picture World. He has been chosen because of his training, experience and abilities. Mr. Welsh can be depended upon to serve the readers of Moving Picture World fairly, honestly and with a devotion to the best interests of the industry, which he has at all times evidenced. I bespeak for him your cordial support, and feel gratified at being able to turn over my work to such capable hands.

ARTHUR JAMES.

American Producers Need Not Fear Competition of Germans and Italians

Munich, July 7.

By W. STEPHEN BUSH

RUNNING from Italy into Germany I encountered a number of American film-buyers in the city of Munich, from which this letter is dated. Among them were I. Blumenthal and Joseph Pollock, the first named being the head of a group looking for big features in the interest of one of the most powerful American producing and distributing companies. Mr. Pollock represented the National Screen Service, Inc., of New York City. Later in the day I also met Mr. Burton George, a well-known American director in the act of directing a picture to be known as "The Beast." Indeed, before the week was over I had made several noteworthy discoveries in which I believe the readers of Moving Picture World will be interested.

New German Forces in the Field

While the "Ufa" is holding sway chiefly in northern and central Germany and making new bids for the American market, a well-organized, well-equipped and apparently well-financed concern is doing even bigger things here in the south of Germany right at the doors of this city. This concern is known as the "Emelka" called into existence by several big banking companies located in Munich. This company, consisting of several subsidiary groups, is biding its time and opportunity for a second invasion of our markets. The first invasion headed by Mr. Milton D. Heilbronner, an American, occurred about a year ago. As a selling venture it did not meet with the success that had been anticipated, but Mr. Heilbronner with whom I had several interviews here, intimated that selling films had not been the primary object of his extended mission in the States.

Studying American Models

He was satisfied he told me to have learned some useful things in American studios and to have acquired some valuable first-hand information as to our methods of selling and exploiting films. He also intimated that he had improved his opportunities of studying American models and American taste. Following his invitation to visit "the finest and most thoroughly Americanized of the five studios of the Emelka, I went out to a charming spot situated a few miles from Munich in the heart of a parklike landscape on the high banks of the river Isar. It was here that I met the American director, of whose views and labors I may speak in another letter.

I soon convinced myself that the leading forces of this concern called Emelka had made gigantic preparations for the production of three superfeatures, which I was told are to be launched in the U. S. in due time. Work on one of them had progressed considerably—they have reproduced with striking fidelity four huge sets, consisting of the famous historic spots of Pisa, Florence and Venice, together with parts of medieval London. The story is Maeterlinck's "Monna Vanna."

The other two subjects deal, one with a celebrated episode in the reign of Queen Elizabeth, the other with a modernized version of Lessing's religious-philosophic play, "Nathan the Wise." Mr. Heilbronner was very frank about his intentions to work with a constant eye on America.

"Foreign Markets Are Our Only Hope"

"The motion picture industry," said he, "is going through the gravest crisis of its history in Germany. I doubt whether more than two concerns will be able to weather the next six months. Taxes are killing the exhibitor, who is in all seriousness intending to close his theatre at least during the summer season. I am sorry to say that relations between producers and exhibitors are most deplorable.

"The increase in the cost of production has forced us to increase our film rentals to a figure where exhibitors say they cannot follow us. We have so far been unable to close any contracts on the terms we are compelled to insist upon. As a result the whole industry is now living from hand to mouth and the foreign markets are our only hope. At best the domestic market never covers more than 50 per cent. of the cost of even a fair negative."

Mr. Heilbronner was kind enough to volunteer a wealth of informaiton as to his future plans for introducing his films into our markets. To reveal it all here would be anticipating the great publicity campaign which he has outlined.

A New German "Monster Film"

The "Emelka" however is not the only concern here which is looking for big profits beyond the watery divide. Another concern of which Robert Reinert is the guiding spirit and chief director has just completed a remarkable film called "Dying Nations."

Reinert, who is by many of the German critics considered the most talented director in the German speaking countries and whom I also interviewed in the big film exchange building here, told me that the whole world had been sold on "Dying Nations." He claimed to have received various offers from film men in the states, showing me a wire from I. Blumenthal wherein an extension of an option is asked for and the visit of Messrs. Lasky and Kohn (no initials mentioned) was announced for the very near future.

"I have received another offer from America," said Reinert with a mysterious smile "but of that I cannot speak. They told me to wait and say nothing. I understand it is one of the largest concerns in your country. 'Dying Nations' is one of the biggest films ever made. It deals with the questions whether the old European civilization is about to pass away like other great systems of life and thought which have perished in the course of history.

"Is your young country destined to pick up the torch and keep the fires of humanity burning? That is one of the questions I am trying to answer in my film. The subject is treated in a strong but simple way. I am using visions to a greater extent than ever before."

Optimism Has a Poor Basis in Fact

To what extent this German optimism about the possibilities of our markets for their films may be justified it is difficult to say. I have since my return from Italy seen a considerable number of supposedly good German films and I must say that they were uniformly bad. Every one of them seemed to me distinctly unsuitable for our public. The Germans including the film men are industrious, well-disciplined and patient, but their views on the psychology of other nations are weird and amusing to a degree. It has been said that they possess the gift of adapting themselves and their wares to the needs and views of the nations with which they want to trade. This may be true in other fields; in the world of films it is emphatically not true.

Slow and Heavy

Slowness and heaviness are handicaps in the production of films that are supposed to have an international appeal. There are no women stars in this country capable of pleasing an American audience. Even the Italians cannot grasp the American viewpoints. The number of German films that will stand the American test for motion picture entertainment will always be negligibly small, no matter how hard the Germans may work or how patient they may be.

I have now spent nearly a year in Europe, gravitating between the two great centres of European production—Italy and Germany—and I cannot believe that we have anything to fear from this competition. Indeed, the facts plainly show that they have everything to fear from our competition.

Freakish Censorship

Just before leaving Italy I had a most entertaining demonstration of censorial stupidity. After the three official censors of the kingdom had looked at "Broken

(*Continued on page* 375)

News from the Producers

By C·S·SEWELL

"Silver Wings" and "Fast Mail" Head Fox Company's Release Schedule for Month of August

Heading the list of August releases by Fox Film Corporation are two long-heralded specials, "The Fast Mail," based upon the famous Lincoln J. Carter melodrama, and "Silver Wings," with Mary Carr, who won fame as the mother in "Over the Hill." "The Fast Mail," which recently completed a run at the Strand Theatre, Broadway, New York, is scheduled for release August 20, while "Silver Wings," which is in the tenth week of its indefinite engagement at the Apollo Theatre, New York, has been set for August 27.

Newspaper reviewers have been unstinted in their praise of these two specials, and the public has responded by breaking many attendance records at both Broadway houses, it is said. "The Fast Mail" was directed by Bernard Durning. "Silver Wings" was produced under the direction of Jack Ford and Edwin Carewe.

These productions are the first two of a series of fourteen which Fox Film Corporation will release during the season of 1922-23. The others already announced are "Monte Cristo," "Nero," "A Fool There Was," "Lights of New York," "A Little Child Shall Lead Them," and "My Friend the Devil."

The William Farnum production for August is "Moonshine Valley." It is from the story by Mary Murillo and was directed by Herbert Brenon. "Moonshine Valley" is a western melodrama.

"Just Tony" is the title of Tom Mix's August release. It is based on the novel, "Alcatraz," by the popular Max Brand. The picture, which was directed by Lynn Reynolds, who also wrote the scenario. "Romance Land," which was announced previously as Mix's August vehicle, has been set back to a September date.

Dustin Farnum will be seen in "Oathbound," a racy story of the sea and silk smugglers. It was written by Edward J. LeSaint and directed by Bernard J. Durning, who directed "The Fast Mail." August 13 is release day.

"The New Teacher" is the August release starring Shirley Mason. It was written by Dorothy Yost, directed by Joseph Franz, and will be released August 20.

Distinctiveness and originality characterize the comedies which Fox has on his August program.

Dupino Lane, the famous English music hall pantomimist, makes his screen debut in "The Reporter." This comedy will be ready for distribution August 20.

Clyde Cook essays the cold, cold sailor in "The Eskimo," a comedy which will be released August 27. It was directed by Slim Summerville.

"Pair of Aces," the Lee Kid production, will be ready for the exhibitor August 20. It is the funniest thing in two-reelers the youthful stars have ever made.

"Falls Ahead" is the Mutt and Jeff Animated Cartoon. August 20 is its date of release.

Fox News will be issued twice a week as usual.

Capitol to Show First Carey Film

Harry Carey's first production for release through the Film Booking Offices of America will be the attraction at the Capitol Theatre, New York, beginning July 22, marking the first time that Mr. Rothafel has ever booked any of the Carey productions for presentation at his playhouse. "The Kick-Back" has been selected as the final title, superseding the working title of "Combat."

Carey is supported by Ethel Grey Terry, Henry B. Walthall, Charles J. LeMoyne and Vester Pegg.

Vitagraph Pictures for First Three Months of New Season

Wide diversity of subject and appeal marks the release announced by Vitagraph for the opening three months of the season. A great range of action and scene is provided by this list, which follows:

"Golf," Larry Semon comedy. "Divorce Coupons," Corinne Griffith. "The Ladder Jinx," a Jess Robbins six-reel romantic comedy. "My Wild Irish Rose," Vitagraph special. "The Ninety and Nine," a Vitagraph special. Spectacular drama full of wilful men, flying engines and burning pine forests.

"The Chicken Parade," Jimmy Aubrey comedy. "A Girl's Desire," Alice Calhoun in a whimsical tale of oil millions, social climbers, bogus noblemen and the heart of a girl. "Fortune's Mask," Earle Williams with Patsy Ruth Miller. South American love and politics. "The Fighting Guide," William Duncan in a western.

"One Stolen Night." Corinne Griffith, in an Arabian love classic. "Little Wildcat," with Alice Calhoun. "When Danger Smiles," William Duncan smiles back at danger. "Tenderfoot Luck," Jimmy Aubrey comedy. "You Never Know," Earle Williams in secret service role.

During the 1922-23 season, Vitagraph will release eight seven-reel specials. There will be twenty-eight feature pictures, starring Corinne Griffith, William Duncan, Earle Williams, Alice Calhoun and Jean Paige. Six Larry Semon comedies and eight Jimmy Aubrey comedies will be produced.

Vitagraph will also release five Jess Robbins special comedy productions of six reels each, and fifty-two Urban Popular Classics, besides a number of independent specials now in preparation by independent producers.

Goldwyn Quotes Names to Prove Output Will Be "The Quality"

The recent addition of four directors of international prominence, the signing of several of the best-known of the free-lance stars and the acquisition of several really great stories gives Goldwyn Pictures Corporation an imposing list of "big names" with which to drive home its current announcement of 20 big pictures for the season of 1922-1923.

It is the intention of Goldwyn to make story material, players and director all of a uniformly high and consistent standard. The best guarantee of this policy is the association with Goldwyn of Marshall Neilan, Maurice Tourneur, R. A. Walsh and Allen Holubar, in addition to Rupert Hughes, who is now working on "Gimme," and who has "Remembrance" and "The Bitterness of Sweets" yet to be released.

Further evidence is the list of stars and prominent actors in featured and other roles of pictures ready for release or in course of production. These include House Peters, Claire Windsor, Colleen Moore, Helene Chadwick, Richard Dix, Pauline Starke, Patsy Ruth Miller, Antonio Moreno, Rosemary Theby, Mae Busch, Bryant Washburn, Helen Ferguson, Malcolm McGregor, Ernest Torrence, Gaston Glass, Gareth Hughes, Phyllis Haver, Claude Gillingwater, James Rennie, Pat O'Malley, Cyril Chadwick, Mary Jane Irving, George Siegmann, James Marcus, Beryl Mercer, Norman Kerry, Mona Kingsley and many others.

Tom Mix Yields the Spotlight to His Horse in "Just Tony"

"Just Tony," with Tom Mix and the star's famous horse. "Tony" will be released August 20, instead of October 1, according to announcement from the New York offices of Fox Film Corporation. The new release date for "Romance Lands," the Mix feature scheduled for release on August 20, will be named later.

"Just Tony" is a unique production in view of the performance of Tom Mix's horse, which is featured. There are moments in the story where "Tony" leaps to the front and holds the stage all by himself. The spontaneous skill and cleverness exhibited in front of the camera by this unusual animal presents something new in screen diversion.

The film is based upon the story, "Alcatraz," from the pen of the popular Max Brand, and was directed by Lynn Reynolds. In addition to "Tony" and Mix, the cast includes Claire Adams, Duke Lee, J. P. Lockney, Frank Campeau and Walter Robbins.

Doris May Picture for August Release

"Up and at 'Em," the latest Doris May comedy-drama, has been set for release early in August by the Film Booking Offices of America formerly Robertson-Cole Distributing Corporation. William A. Seiter directed the picture. In the supporting cast are Hallen Cooley, Otis Harlan, J. Herbert Frank, Otis Harlan and Clarissa Selwynne. The scenario is the work of Eve Unsell.

Add Four Stars to "Christian" Cast

Four more stars have been added to the cast of Hall Caine's "The Christian," being made by Goldwyn under the direction of Maurice Tourneur. They are Mahlon Hamilton, Claude Gillingwater, Beryl Mercer and Harry S. Northrup.

With these additions the "Christian" company is one of the most distinguished ever assembled on the West Coast. Richard Dix and Mae Busch have the leading roles, with Phyllis Haver interpreting another of Caine's characters.

Pirates, After "Grandma's Boy" Are Foiled by Harold Lloyd

The *Sun,* of New York, published the following article a few days ago, under the heading, "Foils Film Pirates." "How Harold Lloyd, motion picture comedian, acting through his business representatives, stole a march on film pirates by arranging for the distribution of his new feature, 'Grandma's Boy,' in nearly every other country of the world before it is released generally in the United States was revealed today.

"The pirates would have had no opportunity to exhibit a version of 'Grandma's Boy' anywhere on earth, even if the gang had not been routed, Arthur S. Kane, president of the Associated Exhibitors, through which organization Hal Roach presents the Harold Lloyd attractions, said. This comedy is Lloyd's first of five reel, or feature, length, and was likely to offer a particularly alluring temptation to professional purloiners on the lookout for easy money.

" 'Anticipating an attempt to filch the film, Associated Exhibitors placed the feature for early release not only in China and Japan, but throughout the British Isles, in continental Europe and in Australia and New Zealand, before arrangements had been made for showings in the United States,' Mr. Kane said."

Fox Films to Get Widespread Advertising and Exploitation

Backed up, says Fox, by the most elaborate and far-reaching publicity and exploitation campaign in the history of motion pictures, the Fox Film Corporation product will go to the exhibitors next season with a broadside of advertising that will cover the country from coast to coast.

This not only will be done, but is being done right now and has been done from the time the big specials conceived by Fox were outlined in the big program for 1922-23, so that the exhibitors who book the big specials, the star output, Fox News, or the comedies, will have the benefit of a great amount of advance publicity that has been put out since the first of this year.

Publicity has not been confined to any one line of publication, but has been so arranged that the exhibitor in the smallest hamlet will benefit as well as the first run houses in the large cities, it is stated.

Ran Local Film to Exploit "Crossroads of New York"

Joseph Goldberg, advertising manager of the Mary Anderson Theatre, Louisville, is in New York this week on his vacation and told how he exploited First National's "Crossroads of New York."

"As soon as I saw the advance literature of 'The Crossroads of New York' it struck me that a 'Crossroads of Louisville' picture, to be run in conjunction with the Mack Sennett feature, would prove a good thing. So I arranged with a local cameraman to take the picture. Al Sobler, First National's exploitation man, wrote a scenario and I got the Louisville *Courier-Journal* to collaborate with us in production. The *Courier-Journal* carried a story about the picture on its front page every day for a week.

"We showed 'The Crossroads of Louisville' as a prelude to 'The Crossroads of New York,' and we stood 'em up at every performance. Then we showed 'The Crossroads of Louisville' for a succeeding week along with Charles Ray in 'The Deuce of Spades.' "

Press Critics Give Unusually High Praise to "The Fast Mail"

"The Fast Mail," the Fox special which opened for a week's engagement at the Strand Theatre, New York, July 9, was accorded an enthusiastic reception by newspaper critics.

Herald—"Has almost every sensational feat imaginable. . . . The scenario is admirably adapted to its hair-raising ends, and the photography and cutting of the scenes are well done."

Telegram—"So fast does the action move that one has a hard time keeping up with it. . . . It is remarkably well done."

Post—"A large-sized pack of thrills has been thoroughly shuffled together and dealt out to the public in the form of 'The Fast Mail.' . . . To pick out the most exciting moment in this series of thrills would be difficult. For those who like melodrama (and who does not?) there is no better motion picture available."

Journal—"It's bing, bang, crash! And everybody holds his hat at the Strand this week. Thrill piles upon thrill every moment."

Sun—"The hero certainly shows wonderful wearing qualities. It would seem to have been necessary to have a squad of substitute heroes in reserve if not in actual use. None of the spectacular incidents seem to have been thrown in just to make it harder."

World—"We think this photoplay is the liveliest thing in films to have been presented on Broadway for months."

First New Johnny Jones Film Augments Pathe's for July 30

Pathe Exchange, Inc., announces that "Supply and Demand," the first of the new Johnny Jones Comedies produced by J. K. McDonald, will head the collection of short subject features and one serial episode scheduled for release July 30. The star, Johnny Jones, has already won fame through his work in the Booth Tarkington comedies, and Gertrude Messinger, a child actress with a sense of humor, plays his ally in his different exploits. The first of the series was given a prerelease showing at the Capitol Theatre, New York, and received an enthusiastic reception from all newspaper critics.

Ruth Roland is seen performing hazardous feats of horsemanship in "Guilty As Charged," the third episode of the new Pathe serial, "The Timber Queen." Bryant Washburn is seen in a dual role in "Twenty-One," the latest Pathe Playlet which has been re-edited from a former feature success.

Harold Lloyd shows the difficulties of marrying a girl against her father's will in "A Gasoline Wedding," the current re-issued one-reel comedy starring the spectacled comedian. Bebe Daniels is the girl and "Snub" Pollard is Lloyd's assistant in the plot. "The Worm That Turned" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fable Pictures, Inc., and created by Cartoonist Paul Terry. The current Hal Roach comedy featuring Paul Parrott is "Take Next Car."

VITAGRAPH STARS

Schenck Expects Great Things of "East Is West"

Constance Talmadge's latest picture, "East Is West," has been completed at the United Studios under the direction of Sidney Franklin and Producer Joseph M. Schenck is enthusiastic. He is certain it will prove one of the year's sensations.

The film, which is to be released through Associated First National, is a picturization of the famous stage play of the same name, in which Fay Bainter starred for years. It is hailed as the most elaborate and pretentious production in which Miss Talmadge has appeared.

Miss MacDonald's Leading Man Husky

Katherine MacDonald, First National star, has a new leading man in "Money, Money, Money," the latest Preferred Pictures' production in which she is starred. His name is Jack Daugherty. He is over six feet in height and resembles a 'varsity fullback more than the typical actor, and yet he photographs like a million dollars.

Daugherty played in a number of musical plays on Broadway before Ned Wayburn took him to London for the Hippodrome. At the outbreak of the war, Daugherty returned to his native New York and enlisted in the Marine Corps. A two years' service brought him a Croix de Guerre and a recommendation for a D. S. C., but when the war was over Daugherty was a sergeant and a full-fledged Marine Corps scrapper.

Paramount Aids Hospital Fund

The leading film companies in Sydney, Australia, combined their philanthropic efforts recently in a motion picture festival on behalf of the hospitals of the city, raising a large sum through a week's exhibition at the Town Hall, which was given the name of "Movie Punch." One of the active participants in the hospital drive was the Famous-Lasky Film Service, Ltd., Paramount distributors.

First Harry Carey Film for F. B. O.

The first Harry Carey production for release through the Film Booking Offices of America, the print of which arrived at the R-C home office last week, has now been titled "The Kick-Back" and will be given an early fall release under that title. The working title of this production was "Combat."

Carey is supported by a capable cast. Ethel Grey Terry is his leading lady, and Henry B. Walthall is cast in an important role. The picture was directed by Val Paul.

Carey is now producing "Good Men and True," a virile story of the outdoors by Eugene Manlove Rhodes, at the R-C studios, under the direction of Val Paul.

Pathe Closes Contracts for Three New Types of Short Feature Product

In connection with the closing of contracts for three different types of short feature product, Pathe presents a partial forecast of its forthcoming fall announcement which is expected to reassure the mass of exhibitors who are eager to supply their patrons with a greater variety of entertainment.

These three new contracts make Pathe the distributors of delightful juvenile comedies—the "Johnny Jones Comedies," with the celebrated boy star supported by clever little Gertrude Messinger; "The Range Rider Series," with hard-riding Leo D. Maloney in a new succession of western two-reel dramas, and the beautifully filmed and simply acted pastoral classic, "The Song of the Lark."

The last named was written and produced under the supervision of Arthur Maude, and has its inspiration in the famous painting by Jules Breton depicting a French peasant girl in the harvest field listening to the singing of a lark.

"The Range Rider Series" will be released one every two weeks, beginning with "His Own Law," date of release not yet announced. "The Johnny Jones Series," beginning with "Supply and Demand" on July 30, will be released every other week.

Holman Advises Exhibitors to Use Ads in Press Books

Russell Holman, who designs ads for Paramount Press Books, says to expect even the majority of exhibitors who book a picture to like the ads that come to them in the press book for their use is super-optimism:

"If the ads are bad," he says, "that lets them out without further discussion. Any exhibitor would be foolish to spend money to put them in a newspaper.

"But suppose the ads are good, as some of them, by the laws of chance, are bound to be. Suppose the illustrations are eye-catching, the copy great, and the layout well able to do its job of selling seats in your theatre.

"Our experience has been that the exhibitors' attitude toward good press book ads is about like this:

"Some of them boast that they never look at the press book anyway. That all press books are rotten. That, therefore, they wouldn't use a press book ad if an army of advertising experts pronounced it the finest thing ever placed on white paper. Other exhibitors use press book ads just as they come—same illustrations and same copy. The Rivoli and Rialto theatres, two of the largest and finest in the Broadway theatrical district, get their ads from Paramount press books.

"Still other exhibitors always look over the press book ads carefully. If they find one that fits their theatre and advertising needs without alteration they use it 'as is.' If they like the idea in an ad but don't fancy the way the idea has been worked out, they take the idea and get their own advertising man or some local artist to put it into an ad to suit them.

"In other words, this third class of exhibitors use press books ads, when the ads are good, as a working basis for their advertising campaign on a picture. They adapt press book ads to local conditions prevailing in their theatre and town. Sometimes all they take from a press book ad is the lettering, or a star's head, or a little piece of 'atmosphere'

"That, in my opinion, is the wise way to use press book ads. I'd be the last man in the world to say that the ads we design are perfect. But lots of them contain ideas, layouts, copy, etc., that are valuable to exhibitors. The exhibitor who doesn't look over the press book carefully before planning his advertising campaign on a picture is just foolish."

Fox Features to Be Given Runs at Prominent Broadway Theatre

Fox Film Corporation announces the consummation of negotiations whereby a number of its special productions for the season of 1922-23 will be given Broadway runs at the Strand Theatre, New York. The first two will be "The Fast Mail," booked for the week of July 9, and "A Fool There Was," for the week of July 16. Further stipulations of the deal provide for the showing of the pictures at the Brooklyn Strand following in each instance the engagement at the Manhattan house.

This is the first time in the history of the Strand that full length Fox productions will be shown there. Heretofore the Strand program has contained Fox features of the shorter lengths, including Fox News.

"The Fast Mail," the first of the series to be presented, is an adaptation from the famous stage melodrama of that name.

"A Fool There Was," which follows "The Fast Mail" at the Strand, is the screen version of Porter Emerson Browne's drama which was inspired by Rudyard Kipling's poem, "The Vampire," and was directed by Emmett J. Flynn.

Record Bookings Are Reported on "Timber Queen"

Pathe reports advance bookings of "The Timber Queen," with Ruth Roland, released July 16, to have broken the record of any other Pathe serial. In the list are many houses in different sections of the country which have never before played a serial picture. An unusual volume of direct reports from exhibitors, by mail and by telegraph, show enthusiasm for "The Timber Queen's" entertainment and box office value.

A. K. Beausad, manager of the World in Motion Theatre, Kansas City, said:

"Just screened Ruth Roland in 'Timber Queen' and in my judgment it is one of the best serials that I have ever seen. Wonderful scenery, plenty of action and thrills. It sure oug

Paramount Film Nearly Finished

"Singed Wings," a story by Katherine Newlin Burt, which appeared in Cosmopolitan Magazine, will be Penrhyn Stanlaws' Paramount production following "Pink Gods," which is now practically completed. Bebe Daniels will have the leading role.

"Nero" Company Back from Rome

Violet Mersereau and the company that has been making "Nero" and "The Shepherd King" abroad for William Fox, returned recently from Rome.

J. Gordon Edwards, the director, did not return, but went to Paris to confer with Mr. Fox, where the latter is after his visit in London with A. S. M. Hutchinson, the author of "If Winter Comes," which the Fox organization is filming.

Miss White Back

Pearl White, fresh from her stage triumphs in Paris, returned to America on the Olympic July 12 to fill her engagement to star in a new Pathe serial now in course of production at the George B Seitz Studios.

Closes Contract

One of the biggest contracts negotiated this season by the New York Paramount exchange has just been closed with the Regorson Corporation and George Eastman's new theatre in Rochester for the entire forty-one Paramount productions covering the first six months of next season.

John Bowers to Have Title Role

John Bowers has been selected by Metro to portray the title role in the Metro-S-L Special production of "Quincy Adams Sawyer," Charles Fenton Pidgin's famous story which is to be filmed at the Metro studios in Hollywood under the direction of Clarence Badger.

Charles Ray in New Production

Charles Ray in "Alias Julius Caesar," is the current First National attraction for release during this month. Ray is surrounded by an excellent cast, it is stated. It includes Barbara Bedford, Eddie Gribbon, William Scott, Robert Fernandez, Fred Miller, Tom Wilson and Gus Thomas.

Selznick Film to Open Theatre

Athens George, of Altoona, Pa., opened his new house, the Victoria, on July 20, with "Reported Missing" the Selznick special, starring, Owen Moore.

The initial presentation was attended by an audience, the character of which ably demonstrated the remarkable advance that has been made in motion picture entertainment in the last decade.

In construction, equipment and in an architectural way Mr. George's new house is probably the equal of any cinema in the State of Pennsylvania.

Entire Serial Ready

Eddie Polo's first independent serial, "Cap'n Kidd," being distributed on the state right market by Star Serial Corporation, is now complete. While production work was finished some time ago, actual completion for the market occurred during the past week with the final cutting and editing of the last two episodes.

First Selznick Special Co-Stars Conway Tearle and Elaine Hammerstein

By wire from Los Angeles, President Myron Selznick, of Selznick Pictures Corporation, has just released the first definite and precise statement which has to do with the pretentious production plans which the Selznick Company are whipping into shape for the season, 1922-23.

Some time ago it was announced that the company had abandoned its policy of years' standing which called for the production and distribution of so-called Star Series pictures and in the future would make nothing but specials, starring screen artists chosen from the profession at large with particular regard for their individual fitness for the roles at hand.

The definite announcement from the West Coast at this particular time is that the first of the big Selznick specials has been put into production with Elaine Hammerstein and Conway Tearle, who will be jointly starred in the official billing, and Niles Welch, popular leading man who has supported Miss Hammerstein in some of her most successful star series releases; also playing an important part in the production.

The production has been definitely entitled, "One Week of Love," and is being made from a story by Edward J. Montague and George Archainbaud, with George Archainbaud directing.

To those who are familiar with motion picture affairs in general and the Selznick Company's previous plans of operation in particular there is a great deal in the simple announcement that Miss Elaine Hammerstein and Conway Tearle are working in the same production as co-stars. It so happens that Miss Hammerstein is still under contract with the Selznick Company on her original contract which called for the making of so-called Star Series pictures.

This contract probably had in it some of the customary clauses which, without change, would have made the association of another big star in the same production with Miss Hammerstein an impossibility. Until not so many months ago Mr. Tearle operated under the same kind of a contract with the Selznick Company; for some time, however, he has been a free agent accepting employment of the very kind which he now has at hand with the Selznick Company.

With Miss Hammerstein and Mr. Tearle in the same production it seems conclusive that the new Selznick plan of production means the elimination of a lot of the star restrictions which have prevailed in the past to what has been in the minds of many a detriment to the real success of the motion picture business.

Fox Buys Novel for Farnum Play

"Without Compromise" is the title of a novel by Lillian Bennett-Thompson and George Hubbard which has been purchased by William Fox as the next vehicle for William Farnum. Work will begin under the direction of Emmett J. Flynn, as soon as Mr. Farnum, who left for the West Coast studios on Saturday, arrives in California.

"Moonshine Valley," by Mary Murillo, was just completed by the Fox star at the New York studios, where Mr. Farnum has been working since his return from Europe early last fall.

Vitagraph to Release Series of Urban Popular Classics

Charles Urban, president of the Kineto Company of America, and Vitagraph, make a simultaneous announcement this week of a new release of Urban Popular Classics, produced by Kineto and distributed by Vitagraph.

The new series of Urban Popular Classics will consist of 52 single reels to be released one every week, starting immediately.

The Urban Popular Classics, which Vitagraph will distribute, differ in all respects from the Official Urban Movie Chats except in standard of quality. That is their only point of likeness and exhibitors who are already playing the Urban Movie Chats will find the Urban Popular Classics a welcome addition to their program.

The new series, which will bear the Urban trade-mark, are all in one-reel lengths, each reel being devoted to the consideration of a single subject.

They have been made with painstaking expertness from the time they were first planned right through to the final developing and printing. Every process was done by the Urban organization, including the final technical work in the laboratory at Irvington-on-Hudson, N. Y. Many of these single-reels have been edited from the negatives of as many as a dozen cameramen.

"Rich Men's Wives," Initial Film of New Lichtman Company

"Rich Men's Wives," a Preferred Pictures production and the initial release of the new Al Lichtman Corporation, has been completed and already is booked for early showing in the California Theatre, of Los Angeles, and the Grenada, of San Francisco. It has already been given a private showing at the California Theatre.

The picture was produced by Louis J. Gasnier. B. P. Schulberg, president of Preferred Pictures, Inc., sent telegrams to Al Lichtman, president of the Al Lichtman Corporation, and J. G. Bachmann, treasurer of both organizations, following the California showing, in which he declared the picture had created a sensation.

House Peters and Claire Windsor, with baby Richard Headrick, are featured in the cast. "Rich Men's Wives" was made from a story of the same title, the joint work of Frank Dazey and Agnes Christine Johnston.

Green Room Club Is Guest of Universal at "The Storm"

More than 300 members of the Green Room Club, one of the oldest and best known theatrical organizations in the country, were the guests of Universal, at the Central Theatre last Wednesday evening where "The Storm," written by one of their brother members, Langdon McCormick, was shown them as the feature of a "Green Room Club Night" program.

Besides the Universal-Jewel, the presentation included two other examples of McCormick's inventive genius—a color symphony prologue for "The Storm" and novel mechanical effects which added greatly to the atmosphere of the showing.

Marching to the Central Theatre in a body, preceded by a brass band, the Green Room Club members were welcomed personally by McCormick, who later addressed them from the stage after the applause for the picture had subsided.

Revivals Are Going Strong

Reports to the home office of the Selznick Pictures Corporation indicate that in many instances "Happiness a La Mode," the frothy farce in which Constance Talmadge is starred, is doing even better business than it did when the picture was on its first time out.

The combination of Miss Talmadge and Harrison Ford is an excellent one. Perhaps the happiest of all in the brilliant career of the joyous Constance.

Nita Naldi a Star

Nita Naldi, whose work in "Blood and Sand," "Dr. Jekyll and Mr. Hyde" and "Experience" has stamped her as one of the most vivid personalities on the screen, has signed a five-year contract as a member of the Paramount Stock Company.

Miss Naldi will go back to the Lasky studio on September 1, and as a member of the Paramount stock company will play leading parts in a number of big productions which Jesse L. Lasky is now planning.

Marion Davies Unrecognizable in a New Role

Marion Davies, in her next Cosmopolitan Production, "The Young Diana," will astonish film fans by the skill with which she handles two widely different roles, it is predicted. Hitherto she has been associated in the public mind with buoyantly youthful roles. Now, in this unusual story by Marie Corelli, she changes from a beautiful, carefree girl of twenty to a wistful, drab spinster of forty.

Joseph Urban designed the settings and Luther Reed adapted the picture. Robert Vignola and Albert Capellani combined in the directing. Miss Davies, Forrest Stanley, Maclyn Arbuckle, Pedro de Cordoba and Gypsy O'Brien.

"Capt. Blackbird" Now Has New Name

The title of Carey Wilson's story, now being produced by Director R. A. Walsh for Goldwyn, has been changed from "Captain Blackbird" to "Passions of the Sea."

A wireless was received at the Goldwyn studios, last week, from the ship carrying the company to Tahiti where the exteriors will be made. It is stated that all are well and prepared to start work on arrival.

T. H. Ince Leaves for Los Angeles

Thomas H. Ince, who has been in New York since early in the year, left Tuesday for Los Angeles where he will put the finishing touches on the productions which he will release during the season of 1922-1923.

The Ince releasing schedule for the coming season is the most elaborate that he has ever announced, it is stated.

Fine Reports

"One Clear Call," the John M. Stahl production which is being released by First National, is doing a tremendous business all over the country, according to reports received at the offices of Louis B. Mayer Productions, Inc.

"Babe" Ruth Helps Exploit "In the Name of the Law" During Second Week of Run

After completing a highly successful week which began July 9, "In the Name of the Law," the Emory Johnson production presented by Film Booking Offices of America, began the second week of its New York pre-season run at the George M. Cohan theatre on July 16. Reports of the first three days of the second week show that this thrilling picturization of the life of a police officer has lost none of its hold on the New York public which gave it probably the greatest welcome on its opening day ever afforded a special presentation in mid-summer.

Spectacular advertising continues to attract huge crowds to the Cohan Theatre. Three sheet stands are now displayed in prominent corners of the Grand Central Station, marking the debut of this huge concourse as a motion picture advertising location. Unusual publicity was gained by exploiting the picture at the Polo Grounds during the Yankee-St. Louis game. Babe Ruth entered the ball grounds handcuffed to a "convict" and followed by a huge banner advertising "In the Name of the Law," which was paraded around the grounds before the game.

The attention of all Broadway was focused on the picture during the noon hour on Monday, July 17, when "Babe" Ruth and Bob Meusel performed a ball throwing act in the center of Times Square, to aid the run of the picture, a part of the receipts of which will be given to police widows and orphans.

Secretary of Labor Praises the Paramount Stock Company

Congratulatory messages and editorial comments from numerous newspapers continue to arrive at the office of Adolph Zukor, lauding him for the inauguration of the Paramount Stock Company School. One of the latest messages received is that from Secretary of Labor James J. Davis, who, in a letter to the Famous Players-Lasky Corporation, said:

"It (the Paramount Stock Company) has a tendency to better the lives of those who are members of the organization. I congratulate Mr. Zukor on it. I also want to congratulate its members for working for such a man as Mr. Zukor. I have had the pleasure of meeting him on several occasions, and he appeals to me as being a man whose chief ambition is to produce good pictures for the American people and do as much good to as many as he can."

The *Sioux City Tribune*, in its leading editorial of July 5, commends the school highly. So does the *Pittsburgh Press* in an editorial.

"My Dad" with Johnny Walker, Listed for Release on July 23

"My Dad," Johnnie Walker's first starring picture to be distributed through the Film Booking Offices of America, is the current release of that company, being available in all F. B. O. exchanges on July 23. This feature will serve to introduce Walker as an R-C Pictures star. "My Dad" will be followed by a series of Johnnie Walker pictures, the first of which has just been started at the R-C Studio.

This production was placed on the mid-summer program of B. O. because it is considered to be one of the most picturesque photoplays of the snow country ever filmed, and for that reason especially suitable for hot weather showings.

"My Dad" is the story of a family in a Hudson Bay Company trading post. The climax is one of powerful action, being a hand-to-hand fight between the star and a man many pounds heavier and much stronger. Aided by the well-trained dog, Rin-Tin-Tin, Walker overcomes his adversary.

The star is supported by Ruth Clifford in the leading role. The story is the work of Richard Walter Hall, and Cliff Smith directed.

New York First National Buys "Wolf's Fangs" for Two States

Producers Security Corporation announces the sale of New York and New Jersey rights on "The Wolf's Fangs" to the First National Exchange of New York. This is an Oscar Apfel production personally directed by Mr. Apfel. Wilfred Lytell is starred, supported by Nancy Deaver and Manilla Martens. The production was filmed in the North woods and is said to be replete with thrills.

Mr. Apfel has many successes to his credit and is at present filming "Bulldog Drummond," based on the recent successful stage play. Evelyn Greeley and Carlyle Blackwell ire co-starred in this production.

Charlie Repeats Manual Arms

An unusual revival of Charles Chaplin in "Shoulder Arms," a First National Attraction, took place at the Capitol Theatre last week. The Chaplin comedy was advertised as the feature of the bill, which was a Rothafel Unit Program. Crowds at the Capitol welcomed the revival with enthusiasm and the New York newspapers were lavish in their praise of it.

Beyer Engaged for Arliss Film

With the engagement of Charles W. Beyer for a prominent role, the cast of "The Silent Voice" which Distinctive Productions, Inc., is making, starring George Arliss, is now complete. Ann Forrest will appear opposite the star while Edward Earle will play the leading juvenile.

Beyer recently completed a tour of the leading theatres in the East where he made personal appearances in connection with the showing of "Ten Nights in a Bar Room," in which he plays the "heavy" lead.

It will be released by United Artists early in the fall.

Urban Making New Author Series

Cable advices from England to Charles Urban, president of the Kineto Company of America, indicate good progress on the second series of Famous Authors pictures.

The first series, each treating of a famous American author, is being distributed by the W. W. Hodkinson Corporation.

James A. Fitzpatrick, who directed the series, is now on the Isle of Wight where the estate of Lord Alfred Tennyson is situated, working on the first of the English series.

Mexican Rights On Polo Sold

Rights for Mexico on the Eddie Polo serial, "Cap'n Kidd," Polo's first Independent serial, were taken over this week. The Star Serial Corporation, which controls world rights to the serial, signed contracts with International Pictures, whereby the latter company will handle "Cap'n Kidd" in Mexico.

The sale was made through the American representative, L. Castro.

Fineman Leaves

B. P. Fineman, president of the Edwin Carewe Pictures Corporation, which produced the independent special, "I Am the Law," has returned to Los Angeles after remaining several weeks in New York. He has started plans for another Carewe production, which he predicts will excel "I Am the Law."

THEDA BARA
Returning to the screen to make a big special for the Selznick company

Plans Stage Appearance in "Salome"

Nazimova contemplates returning to the stage next season in a dramatic version of "Salome," according to an intimation made this week by Charles Bryant, director of her motion picture of the story, and her husband.

This project has been prompted by her interest in the character of Salome, aroused during her interpretation of the part for the screen, and by the increased public interest in this historical legend and art it has inspired, following the lifting of the ban upon the opera by the Metropolitan Opera Company and the Chicago Opera Company.

Harold Lloyd's "Grandma's Boy" in 10th Week

The Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy," presented by Hal Roach, entered the tenth week of its run at Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, on July 6. This breaks by three weeks the previous world's record for a feature comedy, which Harold Lloyd established with "A Sailor-Made Man."

Landis Signed

Cullen Landis will be leading man in the distinguished Metro cast, headed by Billie Dove, which will enact "Country Love." Sylvia Ashton and Edythe Chapman are the only other members of the cast definitely signed to date.

Willat to Direct

Irvin Willat, producer of many screen successes, has been engaged by Metro to direct "All the Brothers Were Valiant," a sea melodrama by Ben Ames Williams. Actual production is to start at the Metro studios in Hollywood within three weeks.

W. E. Atkinson Announces Immediate Increase in Production for Metro

Program pictures are a thing of the past so far as Metro is concerned, W. E. Atkinson, general manager of the company, declared on his arrival in Hollywood yesterday from New York for a short visit at the company's studios.

This announcement that the executive committee had decided to distribute individual features on their own merits and not in series was just one of the important bits of news included in Metro's plans for the coming season.

Production will be increased at the studios immediately. Another unit will be added to screen "All Brothers Were Valiant," a melodrama of the sea written by Ben Ames Williams. Irvin Willat will direct.

"Country Love," under the direction of Emile Chautard, is the first of the special stories series which will be made with the most distinguished casts obtainable, headed by Billie Dove. Among those already signed are Cullen Landis, Edythe Chapman, Sylvia Ashton, Hardee Kirkland, Mabel Van Buren, Thomas O'Brien, Carl Gerard, Lincoln Steadman, Gertrude Short, Louise MacIntosh, Jack Gardner and Noah Beery.

This picture will be followed by the productions, "East of Suez," by E. Lloyd Sheldon; "The Girl in the Gilded Cage," by Marion Fairfax, and "A Temporary Marriage," by Cardell Hale.

Viola Dana will make five pictures during the coming year under the direction of Harry Beaumont. "Page Tim O'Brien," the first of these, is rapidly nearing completion. It will be followed by "June Madness," by Crosby George; "Miss Emmy Lou," by Bernard McConville, and "Noise in Newboro," by Edgar Franklin.

Production of "Quincy Adams Sawyer," the Metro S-L Special which Clarence Badger is directing, started this week. John Bowers and Barbara Le Marr have leading roles.

Within the next ten days Clara Kimball Young will start work on "Enter Madame," her second starring picture for Metro. It will be made at the Garson studios.

Fred Niblo will begin soon at the Mayer studios on his first of four pictures for Metro release.

In accordance with her doctor's orders, Laurette Taylor will not arrive in Hollywood until August 1 instead of July 1, as originally planned. Filming of "Peg o' My Heart" will start August 10, with King Vidor directing.

Rex Ingram has completed his new production for Metro. It has not yet been titled. The director will leave for New York in about three weeks, to make his next picture in the East.

Bull Montana will make eight two-reel comedies at the Metro studious during the coming year. He is expected to return from Italy before August, when the production of his second picture will start. Producer Hunt Stromberg has already taken up his offices at the Metro studios.

Metro's early fall releases will be Robert Z. Leonard's presentation of Mae Murray in "Broadway Rose," Rex Ingram's production of "The Prisoner of Zenda," Viola Dana in "The Five Dollar Baby," Clara Kimball Young in "The Hands of Nara," and Bull Montana in "The Ladies' Man."

Educational Gets Distribution of Popular Tony Sarg Almanac

One of the important additions to the program of short subjects to be distributed by Educational Film Exchanges in the new season soon to begin will be the Tony Sarg Almanac, the single-reel animated picture by this famous artist which has made such a hit on Broadway and in leading first run houses in the rest of the country. Educational will release twenty-six pictures in this series in the year 1922-1923, beginning the last week in August. Releases will follow one every other week.

Among the earliest pictures in this new series will be "The First Flivver" and "The First Degree." In his study of toys of various nations Mr. Sarg became interested in the old Shadowgraphs of China, which were in vogue centuries ago and which Mr. Sarg considers the first approach to the present day motion picture. The Shadowgraphs consisted of silhouette "cut-outs," operated with strings and maneuvered in a frame set upon a stage.

From these Shadowgraphs Mr. Sarg worked out his method of causing silhouettes to perform the most intricate movements. No strings are used, and the figures are so cleverly jointed that they can be made to move in almost any conceivable manner.

"Grandma's Boy" Is Welcomed by Exhibitors as Prosperity Breeder

W. B. Frank, general sales manager of Associated Exhibitors, back in New York City after a five weeks' tour of Northern and Middle Western States in the interest of "Grandma's Boy," Harold Lloyd's new feature, produced by Hal Roach, declared:

"Exhibitors are welcoming 'Grandma's Boy' with extraordinary enthusiasm because they see in it a great prosperity breeder. Business conditions generally in the territories I visited are still a little below normal, but recently there have been indications pointing to a revival in the autumn, with a return to genuine prosperity next year. Many big men see in 'Grandma's Boy' just the tonic needed to insure the complete recovery of the industry.

"My tour took me as far west as Minneapolis and Des Moines," continued Mr. Frank, "and I screened the picture no fewer than nineteen times. Among the well known exhibitors who saw it and expressed almost unbounded enthusiasm were Jake Lourie, Park Theatre, Boston; Nathan Robbins, Avon, Utica, N. Y.; James Callahan, Regent, Rochester; Michael Shea's Hippodrome, Buffalo; S. Barrett McCormick, Allen, Cleveland; Edward Zorn, Temple, Toledo; Max Balaban, of the Balaban & Katz enterprises, Chicago; Andrew Karzas, of the Woodlawn, Chicago's new South Side house, and Abe Blan, of Des Moines, head of the extensive Blank interests.

"Exhibitors not only see in Harold Lloyd a wonderful box-office star, but in this five-part feature, which rises high above the plane of a simple comedy, they see a production of tremendous entertainment and box-office value. The combination obviates the necessity of booking another feature to run with the picture, as is done ordinarily in the case of a comedy, and at the same time star and picture carry their own credentials as advance agents of prosperity," concluded Mr. Frank.

Three Stars Stand Out in Pathe Films

Irene Castle, Ruth Roland and Harold Lloyd are the stars that stand out prominently in the short subject features and the one serial episode which Pathe has scheduled for release the week of July 23.

"The Flaming Forest" is the second episode of "The Timber Queen," the new Pathe serial starring Ruth Roland. "The Hillcrest Mystery" is the title of the Pathe Playlet in which Irene Castle is starred. "Going, Going, Gone" is the title of the current re-issued one-reel comedy starring Harold Lloyd. "The Bride-to-Be" is the latest Hal Roach comedy featuring Paul Parrott. "The Fable of the Mischievous Cat" is the current animated carton of the series of "Æsop's Film Fables," produced by Fables Pictures, Inc., and created in their cartoon form by Cartoonist Paul Terry. "Busy Bees" is the latest Rolin Comedy scheduled for current release.

Has Many Fine Items

Pathe Review No. 165 is filled with a number of entertaining and interesting subjects. Pathe News Nos. 60 and 61 present the latest bits of up-to-the-minute events of importance. Topics of the Day No. 30 supplies the screen with the current wit, wisdom and humor culled from the presses of the world.

Keeping in Personal Touch

By FRITZ TIDDEN

THE ROOSTERS, practically left at the post at the beginning of the season, have created a sensation and are now dangerous contenders for pennant honors in the Baseball League. Following their defeat of the crack First National team, on last Saturday in a double-header they defeated Vitagraph (7-3) and Hodkinson (6-3). Walker pitched both games, "fanning" eleven of the "Vitas" and thirteen of the Hodkinsonites. Carroll, of Pathe, also played a great game at second base.

Goldwyn defeated Metro by 12-7. The game was a batting bee for both sides. First National, Paramount and Universal did not play, but the postponed games will be put on as double-headers.

Standing of the Clubs

	W.	L.	P.C.
First National	6	2	.750
Paramount	6	2	.750
*Goldwyn	4	3	.571
Vitagraph	4	3	.571
*Pathe	4	5	.444
Metro	3	4	.427
Hodkinson	3	5	.375
Universal	1	5	.167

*Game of June 17 to be played over. This game not included in above figures.

* * *

It is now disclosed that "Skin Deep" is a movie and not a type of beauty.

* * *

C. L. Dixon has resigned as director of advertising and publicity for Cosmopolitan Productions and will devote his entire time to the sale of the product of Satterlee Radio, Inc., owners of the famous Satterlee Radio patents. Theodore Deiterick, recently connected with Zit's Weekly, takes Dixon's place at International Film.

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The name of the Feature Films, Ltd., 254 Little Lonsdale street, Melbourne, Victoria, has been changed to Famous-Lasky Film Service, Ltd.

* * *

Abe Warner is wielding a wicked golf stick these days. At the Oak Ridge Golf Club, Tuckahoe, N. Y., during the July 4 gold tournament, Abe was awarded a silver cup for turning in the best score in competition with about 150 contestants.

* * *

Harry M. Warner has moved his belongings from Mount Vernon, N. Y., to Long Beach, for the summer. First week down at the resort Mr. Warner rescued a rotund young lady weighing in the neighborhood of 250 pounds. This fact became known to the publicity department when a reporter attempted to secure an interview with Mr. Warner.

* * *

Mack Sennett Comedies Corporation has moved its office from Room 302, Capitol Theatre Building, New York, to more commodious quarters on the fourth floor of the same building, having taken over the space in Rooms 402 and 403 with E. M. Asher, Mr. Sennett's representative in charge.

* * *

Arthur S. Kane, president of Associated Exhibitors, has just announced the appointment of L. E. Kennedy, a veteran of the World War and well-known in the sales end of the picture industry, as Associated sales representative in Los Angeles.

* * *

Louis Laemmle, of the sales promotion department of the Chicago Universal Exchange, left Saturday for Cedar Lake, Wis., for a summer vacation. He expects to be back to the office about the first of August.

* * *

G. A. Margetts, Paramount branch manager at St. John, N. B., has been spending a few days in New York in conference with sales executives at the home office. He was accompanied to New York by Walter H. Golding, manager of E. F. Albee's Imperial Theatre in St. John, and is one of the best-known exhibitors in the Maritime Provinces.

For some time past Samuel Goldwyn, founder of the Goldwyn Pictures Corporation, has been living in comparative retirement on his estate at Great Neck, Long Island. Now the secret is out! He has joined the army so ably headed by Mrs. Asquith and Colonel Repington and is busy writing his reminiscences of movie life under the illuminating title of "Behind the Screen," which will shortly begin exclusively in Pictorial Review.

* * *

Charles Skouras, of Skouras Brothers, prominent St. Louis exhibitors, has gone to California on a combined business and pleasure trip.

* * *

E. V. Richards, Jr., of New Orleans, is in New York attending the executive committee meeting at First National.

* * *

Frank Miley, president of the Saskatchewan Exhibitors' Association, is in New York, visiting First National.

* * *

Ernest P. Aiken has been elected secretary of the Film Exchange Managers' Association, of Atlanta, Ga., to succeed Mrs. William Guy Smith.

* * *

Nat Wolf, former manager of the Educational Film Exchange at Dallas, is stopping at the Flanders.

* * *

Jesse L. Lasky is on his way to Hollywood, having left New York on Saturday, July 15.

* * *

Henry King, who is in Virginia directing Richard Barthelmess' forthcoming starring production, has sent a warning to all of his associates in the world of the silent drama who think they are golf experts, that he will return with a "rep" and is ready for all comers. King's cause for enthusiasm is that he won a putting match from the three professionals at the Hot Springs golf course. This, King says, is sufficient reason for his pride in his prowess with the stick.

* * *

"On the High Seas" is an adaptation by E. Magnus Ingleton, of the first original screen story by Edward Sheldon, the noted dramatist

* * *

Harold Lloyd is wondering if "C" is the most popular letter of the alphabet. The comedian, although provided with his own scenario staff, has received a bulky assortment of scenarios of late, the roles provided for him, strangely, in all cases beginning with "C." A script of about 30,000 words, written by hand, has lined up Lloyd as a crap shooter, while one that arrived the same day at the Hal E. Roach studios, has conceived him as a clarionet player. The comedian's versatility must appeal to the would-be comedy writers, for here are some more in what Lloyd calls the "C Class:" capitalist, customs house keeper, cannibal, clog dancer, college student, composer, conjurer, captain of an ocean liner, cow puncher, credit man, curate, courtier and confidence man.

"I don't want to seem captious," said Lloyd with the entire list before him, "but doesn't it look like calumny?"

* * *

Kings may be passe in Europe, but they figure very prominently in the life of Will Van Vleck. He lives at the King Vidor home; King Young is his press representative; and when returning from a week's outing at Mt. Baldy, another motorist crashed into the rear of his auto, who, when he expostulated politely at the damage done, told him to go ahead and have everything fixed up and send the bill to a name which appeared on a card the stranger handed him. The name was King C. Gillette and it was the razor king, who set a record in the annals of motoring by admitting without argument when he was to blame for a collision. Now Van Vleck considers three kings a winning hand.

ALICE CALHOUN

The decidedly personable Vitagraph star, displays a new, simple and attractive bathing suit that water will not hurt so she can really go in swimming

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hook in With Police Relief Fund Helps Publicity for "In the Name of the Law"

PROBABLY a million persons a day pass one of the signs advertising the summer run of "In the Name of the Law" at the Cohan Theatre, New York. Some days more than two million persons see the sign, which is in Longacre, formed by the crossing of Broadway and Seventh avenue between Forty-second and Forty-seventh streets.

Some weeks ago this location was secured for another picture, through combination with a daily paper, a six-sheet being posted on the board originally erected by the Rotary Club. It was the first instance of a sign being erected in the square for other than patriotic purposes.

But when Nat G. Rothstein set out to tell the world about "In the Name of the Law," which was to open for a summer run, he made a hook-in with the police department, whereby a percentage of the receipts were to be paid into the fund for the families of policemen who lost their lives in the performance of their duty.

Enlarged the Hoarding

This not only gave him the sign, but enabled him to enlarge it. The original twelve-sheet board was built up and given a back, so the sign faced both ways, with smaller sides, to catch attention.

But this was only one of the signs. Another was put up at the Brooklyn end of the Queensboro bridge, across which thousands of automobiles carry the residents of Long Island City, Queens, Steinway, Corona, Flushing and other North Shore residential districts.

It is safe to say that no motion picture ever received such prominent display, for these two high points are backed by across-street banners, cutouts and about everything else Rothstein can think of—and he has an exceedingly fertile mind.

There is a ballyhoo in front of the Times Square pitch every night, with a piano and singer, and as the theatre is only a block away the business is created just where it can do the most good, with hundreds watching the sporting bulletins on the Times Building.

All of this would be of academic interest to the exhibitor were it not for the fact that this campaign, cut to fit, can be worked on the picture in every town where the police force is visible to the naked eye.

The New York campaign is largely educational, designed by Mr. Rothstein to show how it can be done all over the country and to establish a precedent other police officials can follow.

No press book has ever carried so gigantic a campaign as will the Film Booking Office campaign book on this picture, for the material will all be authentic, based upon what has been done by the largest city in the country.

Doubled Horseshoes to Get Two Stunts

William Bedell offered a free admission to "When Romance Rides" to all who brought horseshoes to the opening matinee at the Rialto Theatre, Atlanta.

They made a sizable pile and Mr. Bedell thought it would be a pity to waste them, so he rushed off a pile of estimate blanks and offered tickets to those forming the most accurate estimate as to the number of shoes in the pile.

The result was a crowd in the lobby all day long, and, of course, a lot of them were sold on coming before they learned the result of the contest. It cost a pass apiece to collect the shoes and thirty passes for prizes.

It's a great stunt, but don't make the mistake of confining the contest to ticket purchasers. That not only makes it a lottery, but it cuts the interest below the point of profit. You'll sell more tickets with a free contest than you ever can with a lottery. The only trouble is that you cannot put your finger on the sold tickets.

A Lace Lobby Advance for "Green Temptation"

James Clancy, of the Capitol Theatre, Hartford, either sits up nights thinking them up, or they come easy for him. He is one of our best little whizzers.

For Betty Compson in "The Green Temptation" he used an advance lobby display made up of a lace-draped niche with a wax lay figure, the green lighting contrasting well with the gold of the frame.

THE CLANCY ADVANCE

All it cost was the compoboard for the front. The rest was loaned by a store in return for the credit card on the left, the other being for the attraction itself.

This is an adaptation of the show window idea to a lobby display with the advantage that you show it to all of your regular patrons and sell them in advance. The novel display suggests a novel story better than all the printed argument in the world.

STOP! IN THE NAME OF THE LAW AND SEE THE PICTURE MARVELOUS
"IN THE NAME OF THE LAW"
ONE SOLID MONTH
BEG. JULY 9TH
THE
GEO. M. COHAN
THEATRE B'WAY AT 43 ST.
A PHOTODRAMA THUNDERBOLT
THE BIG POLICE PICTURE SENSATION
CONTINUOUS DAILY
NOON TILL 11 P.M.
SYMPHONY ORCHESTRA
AND OTHER ATTRACTIONS
POPULAR PRICES
A generous portion of the proceeds of the showing of this production of the Geo. M. Cohan theatre donated to the widows of the slain police heroes
NOW THRILLING ALL NEW YORK
IN THE NAME OF THE LAW

A Film Booking Office Release.

TWO UNUSUAL LOCATIONS FOR A SUMMER RUN OF "IN THE NAME OF THE LAW"

Co-operation with the police gives Nat Rothstein some unusual bill locations, the best of which is that shown on the left—in Times Square. On the right is shown the Brooklyn end of the Queensboro Bridge, over which passes more traffic than can be found in a city of a hundred thousand population. All automobiles and cars for a section of a million must pass this sign

Selling the Picture to the Public

Doubled the Contest

A Gloria Swanson resemblance contest was such a hit in Portsmouth, Va., when run in the Norfolk Pilot, the management persuaded Paramounteer Leslie Whelan to stage a second affair with Agnes Ayres as the model. The paper figured that it helped the Portsmouth circulation, so it did it all over again. The cost in each case was $15 and a season pass for the two prizes, and it purchased a lot of publicity.

Plastered the Eats

When Kenneth Renaud dropped in to Pocatello, Idaho, to help the Rex Theatre put over "The Good Provider," he spotted a restaurant with a front visible from all over the mountain. That was his cue to announce "The Good Provider" and you could lay your own bets as to whether the restaurant or the theatre was intended. The title works particularly well with eating places and food shops.

Ralph Ruffner's artist at the Capitol Theatre, Vancouver, has a piano in his studio. Going some!

Sam Sivitz's Displays in Demand by Stores

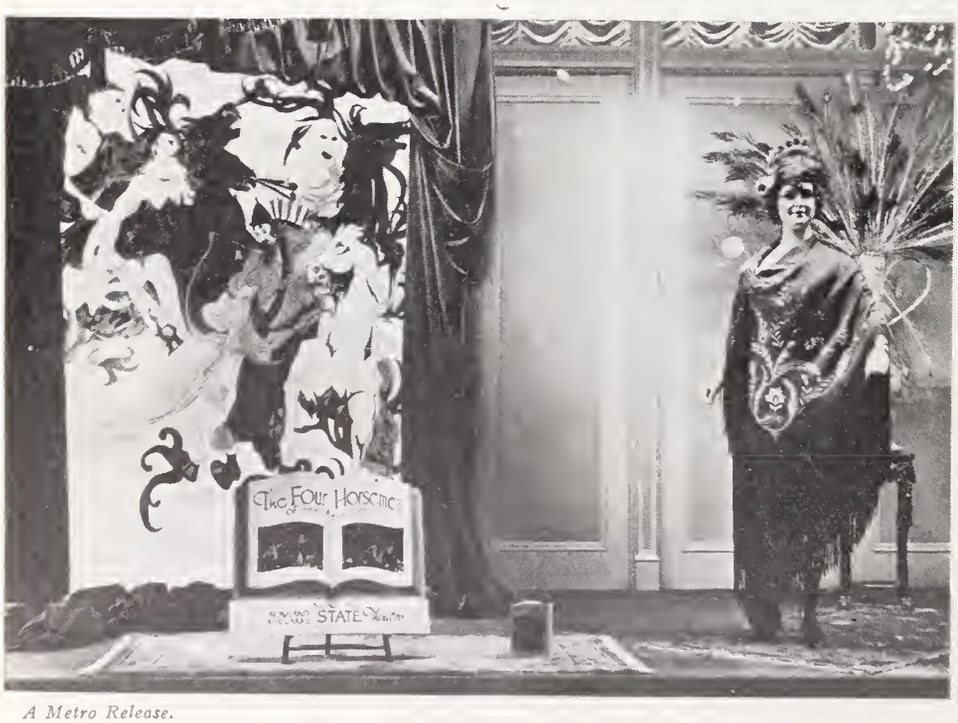
Samuel Sivitz, publicity agent for the Rowland and Clark theatres, Pittsburgh, writes that he seems to have no difficulty in getting store windows for his exploitation displays.

Recently we showed five very good reasons why he should be welcome, but this display for The Four Horsemen seems to be even better than those. He does not break into a window and smear it all up. He makes a display that will be in harmony with the character of the store.

The chief display is the painting, which is rendered translucent and lighted from the rear. Even in the daytime the lights back of the frame give character to the painting, though the best effect comes at night.

In front of this is a large open volume, displaying two stills from the film, and alongside is a single copy of the book. At the right is a dummy dressed in the style of costume worn in the South American scenes which open the play and she is backed by a spread of peacock feathers, to add color.

It was precisely the sort of thing the story itself might use for a display, plus the interest which comes from the theatre, and the store was glad to get it; which explains why the Sivitz ideas are in demand, now that he has started in to exploit the new State Theatre.



A Metro Release.

A FINE EXAMPLE OF EFFECTIVE BUT RESTRAINED WORK

This was planned by Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh. The painting is translucent and lighted from behind, and the dress is similar to the dressing in the "Four Horsemen." Note the display of stills in a book

Paramount Release.

HOW PARIS PUT OVER "THE MIRACLE MAN" AT GAUMONT'S

The Gaumont Palace, formerly the Hippodrome, is the big house, seating more than 5,000 persons. For the belated presentation of "The Miracle Man" tagged taxis were used to supplement the huge banner shown on the front of the house

Iowa Exhibitor Is His Own Ballyhoo

Good generals do not ask their men to go where they fear to go themselves. C. N. Leriger, who with Walter Chapin, owns the Plaza Theatre, Sloan, Ia., and the house of the same name in Lyons, Neb., wanted a ballyhoo.

He wanted a man to go down the street costumed as an Arab and singing "The Sheik of Araby." The Sloan tenors all suffered cold feet in spite of the well-known Iowa temperature. That did not stop Leriger. He donned the costume himself and pulled so much extra money to "The Sheik" that he went over to Lyons and repeated the stunt when the Paramount showed there.

The expense was three dollars for a costume. Leriger put in no bill for personal services.

Swimming Season Helps Publicity

This is the outdoor season and J. Shauer, of the Premier Theatre, Valparaiso, Ind., found it helpful to work on the beach. He annnounced that during the filming of "Beyond the Rocks" Miss Swanson nearly drowned and that this had so aroused her interest that she was offering cups to promote interest in the aquatic art.

Through the scoutmasters he staged an inter-troop contest for the best swimmers and pulled off a race at the local beach that won considerable attention and made the front page on the local papers, not only on the contest, but on the preliminary work, all of which served to interest in the Paramount picture.

William E. Danziger, the Chicago Paramounteer, helped put the stunt over.

A Pogo Promenade

Pantages Theatres in Minneapolis and St. Paul used a parade of clowns on pogo sticks to advertise the two houses, one of which played "Fool's Paradise" and the other "Bought and Paid For." The men hopped back and forth and the new toys attracted no little attention.

Selling the Picture to the Public

A Selznick Release.

WES AND JACKIE HAVE A RIVAL IN MICKEY BENNETT

Mickey is appearing up-state in the interest of "Reported Missing," and is getting a lot of interest for this Selznick cleaner-up in the towns between here and Buffalo. The cut shows him at the Empire Theatre, Syracuse

3000 Bank Checks Proved Prosperity

Repeating a stunt used by G. S. Sladdin, the Cleveland Paramounteer, for "The Good Provider," Ed. Helmts, of the Strand, Des Moines, and John J. Friedl, of that territory, gave out three thousand bank checks.

They were not phoney checks, either, but each was good for one hard dollar or a paper plunk or two halves or four quarters. Of course, there was a catch in it somewhere; there had to be. No one gives away $3,000 for nothing these days.

First of all you had to realize that prosperity was Just Around the Corner, as exemplified by the Paramount picture at the Strand. Then you had to use it as part of an initial deposit of ten dollars for a new account with the Iowa Loan and Trust Bank and cross your heart you would not lift it for the next six months. Outside of that, it was all yours.

The bank found that the stunt cost them $750, but brought initial deposits of $7,500, for 750 accounts were opened.

Practically any savings bank will give a dollar for a new account on the theory that the dollar will grow once the depositor is interested. All you have to do is to find a title to fit and a bank looking for business. Many will not even require that any additional sum be deposited. They will start off with their own donation.

And both the bank and the theatre got after the papers, with the result that there was a strong hook to the drive, for the Des Moines editors are kindly above the average when it comes to exploitation, because they know it pays in circulation.

Tied Up Nanook to All Cooling Ideas

Edward L. Hyman, of the Mark Strand, Brooklyn, does not do much window work as a rule, but "Nanook of the North" gave him a chance for a hook-up too good to be lost, and he put out several hundred advertising cards for this Eskimo story. Drug stores hooked in on cold soda and confectioners on their Nanook sundaes, while sporting goods dealers tied to the vacuum bottles and electrical shops with fans to create Nanook breezes.

It takes a lot of advertising to cover Brooklyn, but Hyman did just that quantity and bounced business with the hot weather dead against him. It cost him eighteen dollars to put it over and he got dollars in return for pennies.

Black and White

C. B. Rea, of the Forum Theatre, Hillsboro, Ohio, obtained a very simple ballyhoo by dressing a negro in white duck trousers, top boots, frock coat and plug hat, sending him out on the street. When a crowd gathered he would draw a folding telescope from his pocket and survey the skies, giving force to his back banner which read: "Looking for 'The Frontier of the Stars,' Forum Theatre." As the darkey felt his importance in the community, his pomposity helped the stunt to get over, getting a better effect than a white man would have gained with a similar idea.

Rotary Club Helped

S. S. Wallace, of the Capitol Theatre, Oklahoma City, played in luck when he showed "The Bachelor Daddy."

It happened that the Rotary Club was about to dedicate a children's playground and the week had been designated as Children's Week. This not only helped Wallace play up the child angle in the picture, but he put on a special matinee for the kiddies, under the auspices of Rotary, and put it on Monday morning so the youngsters would have plenty of time to enthuse, while it would do the house some good.

Dolls Hidden in Sand Advertised a Picture

Now that the bathing season is on, any stunt that will bring the pictures to the attention of the bathers is desirable. Fred V. Greene, of the New York Paramount office, helped Charles J. Keane, of the Brighton Beach Baths, get over a picture in a big way lately.

The baths have the Rocking Chair Movies, the first of the now numerous beach open air theatres, and they were to play "Find the Woman." Greene suggested that a half dozen small dolls be buried in the sands and that a pass to the picture be made the prize. A doll was buried about a foot below the surface near each of the signs shown in the picture, and the bathers had the fun of digging with an object instead of just digging.

Only five won prizes, but some thousand of persons were interested in the title, and it not only helped fill the rocking chairs, but aided the business on the picture at the various New York and Brooklyn houses where it was shown.

If you have a bathing beach in your town you can plant this stunt, and if you haven't, you can use a vacant lot.

A Metro Release.

FIND THE WOMAN AND GET SOME FREE TICKETS

How a bathing beach got a big attraction at small cost and at the same time advertised its rocking-chair movies. Small dolls representing the woman were buried in the sands and the bathers dug them up

Selling the Picture to the Public

Boise Had Plenty of Good Providers Out

When "The Good Provider" played Boise, Idaho, Walter E. Mendenhall, of the Pinney Theatre, went into executive session with Paramounteer Kenneth O. Renaud. The result was the appearance on the street of a parade of boys, each with a well filled market basket, except for one who had a baby carriage. Each was placarded with the name of the store co-operating and the remark added that the good provider dealt at the store named. Mr. Mendenhall contributed a man on an old-fashioned high wheel bicycle whose sign announced that he had come all the way from another town to see "The Good Provider."

In addition a banner 6 by 8 feet was flung from the staff of the local bank with the legend: "Open a savings account and be known as 'The Good Provider.' See this Paramount picture at the Pinney Theatre."

It helped to put the story over and get the title into every mind.

A Paramount Release.

BOISE GOOD PROVIDERS KNEW JUST WHERE TO SHOP

There were nine of them, and though they each went to a different store they all filled their baskets and went out to tell about the Paramount picture at the Pinney Theatre. It is a simple stunt, but it put the picture over

Yakima Clean-up Is Made "Penrod" Feature

Taking his cue from the story, H. A. Gillespie, of the Liberty Theatre, Yakima, Wash., adapted the old clean-up stunt to "Penrod," forming the local boys into the American Boys' Protective Association and offering prizes for the most effective cleaning up and the best banners.

On Saturday all members of the "Association" paraded and turned out in force with their banners, many of which were really clever. The procession was three blocks long and they were taken all through the business section on their way to the theatre.

In front of the house a planned delay in opening the doors held the crowd, noisy and eager, while the grownups took it all in. Then they filed inside to see the special show and the prizes were awarded.

Because of the clean-up angle the local papers gave a lot of publicity to the idea, and some real good was done in getting rid of backyard rubbish, and the entire cost was ticket prizes to "Penrod" and the rental of a Mack Sennett comedy for the special matinee.

Sold Doll Used in the Lobby Display

B. B. Garner, of Lakeland, Fla., had an odd experience when he built a lobby for "The Bachelor Daddy." He used a toy auto, a baby buggy and a lot of dolls, all enclosed in a picket fence, with a cutout for a backing.

One small man fell in love with one of the dolls and Garner had to sell the doll out of the display to pacify the youngster, putting another in its place as soon as he could connect with the toy store which furnished the outfit.

He obtained very good results from a blind want ad, asking for a young man to act as "Bachelor Daddy" to five children. Only a telephone number was used for an address, and at least twenty persons told Mr. Garner they had checked up the telephone address. On the usual basis several hundred must have given the advertisement their especial attention, with the result they were interested in the full advertising when it appeared.

Classified advertising works unusually well in the South, and there is no reason why it should not work as well in the smaller places in other sections.

A First National Release.

THIS IS A FINE HOUSE FRONT WHERE THE FIRE AUTHORITIES DO NOT OBJECT

It was planned by H. A. Gillespie, of the Liberty Theatre, Yakima, Wash., to supplement a boys' clean-up week planned along the lines of the society in the First National production of "Penrod." He made the boy parade his real selling point, and this was merely to supplement the results the clean-up week brought, both in and out of the Yakima newspapers

Selling the Picture to the Public

Gained Arabic Lobby with Bunting and Drapes

E. R. Rogers bettered the Arabic tent idea used on "The Sheik" with a divan effect for "Arabian Love" when he played it at the Rialto Theatre, Chattanooga.

A few drapes, a couple of cushions and a box made a most inviting tent effect and the entire lobby space was canopied with gaily colored bunting to give a large tent effect.

It was all he required to put over the picture to good business, and the simple design gained through contrast with the more elaborate displays which preceeded it.

Mr. Rogers knows that all-elaborate lobbies will stale and by varying the pace he gets the value of the decoration and the added value of contrast, which is an additional asset.

A Fox Release

GETTING A CHARACTERISTIC LOBBY WITH BUNTING

E. R. Rogers, of the Rialto Theatre, Chattanooga, built a divan in the lobby for "Arabian Love" and canopied the entire space with strips of colored bunting to gain a gala effect without spending most of his profits

A Cumulative Punch

The Chamber of Commerce in Youngstown, Ohio, started to tell the town that Prosperity is "Just Around the Corner," but manager Deibel of the Liberty Theatre had played that, so he persuaded them that "If You Believe It, It's So," which was due in a couple of weeks.

The Chamber tied a number of merchants to the idea, and one store each day took a page or thereabouts to preach prosperity with the play title as the text. At the end of a week, Deibel swung in with his splash, playing it up heavily and giving the final clinch to the campaign and cinching his own success at the same time.

Going Into Details

About 783 "original" wedding gowns worn by Norma Talmadge in "Smilin' Through' have been shown in various parts of the country and no one can compute the number of "replicas." It remained for the Rex Theatre, Jackson, Mich., to go into details.

Mr. Kuhlman, the manager, decided that the brand of ribbons used on the "Molly O" campaign must have been used in the fabrication of the wedding dress, so he tied the local store-agency up again, and it worked just as well as it did the first time. That is, it sold tickets for Kuhlman and ribbons for the merchant, both in excess of the usual demand.

"Smilin' Through Oranges" and a special showing for ministers, window displays a double truck and a slogan tie-up with the Rotary Club were other angles.

A Double Peep Show

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., did a double peep-hole stunt on "The Green Temptation."

Just in front of the box office was a panel, painted green, and with a green curtain, back of which was a large scene still. You had to raise the curtain to see the still.

In front of and below this was a table, draped in green, on which was set a green box with a small opening in the top. A four foot green hand pointed down from the ceiling and directly at the opening, and it was lettered: "See 'The Green Temptation.'"

There was a false bottom in the box and the top of this and the sides of the box were painted dead black. A hole was bored in the centre just large enough to contain an enormous glass diamond; the sort you can buy in the novelty stores.

In the lower section of the box was a green electric light which turned the diamond into an emerald with more "fire" than even a real stone possesses.

All of the lobby and marquise lights were dipped green and at showing times green fire was burned on the marquise roof, to pull the crowd along.

And all of this color brought in a lot of the long green to complete the color scheme.

No One Overlooked

Two thousand invitations were sent out to witness the marriage of Marion Davies to Sir Fergus Cassidy at the Palace Theatre, Ft. Smith, Ark. The invitations were issued in the names of Mr. and Mrs. John D. Davies, and were done in Old English, which seems to be still in fashion down there if nowhere else.

An old hack was beribboned and sent around town, and a bride cake was placed in front of the box office where the cashier could keep an eye on it in the intervals of selling tickets.

A jewelry store was hooked to the June bride idea with a wedding trio of bride, groom and minister, and the picture went to extra money at a cost of $30.

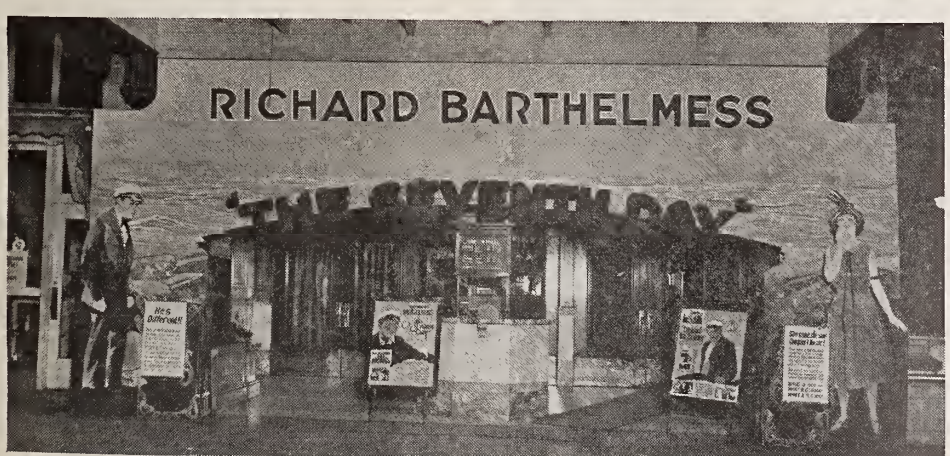
Green to the Limit

Even the government printing on the postcard used by J. D. Robertson, of the Palace Theatre, Fort Smith, Ark., was green, when he sought to sell "The Green Temptation." This is a notable instance of cooperation.

The reverse of the card was also printed in green with a smart story of the attraction. All-green windows were worked in the stores, green lights shed their illumination in the lobby and green fire burned on the street corners to draw the crowd to the house. More than that, the lobby floor and walls were painted green, water colors being used that it could be washed off easily.

The whole thing cost only $20 and Robertson got it back several times over.

You stand to lose a big bunch of money in advertising if you disregard the importance of good exploitation. It's preferred attention getting publicity.—O. T. Taylor.



A First National Release

HOW THE LIBERTY THEATRE, PORTLAND, PAINTED BARTHELMESS

The front is so planned that it can be repainted and used repeatedly, so the cost is not prohibitive even to the small house. Note the selling cards beside the figures which tell of the boy and girl who figure in the story

Selling the Picture to the Public

That's Easy, Bill

In reporting that Earl Settle, of the Palace Theatre, McAllister, Texas, put his game roosters under a cutout of Bebe Daniels instead of making the usual lobby show, Bill Johnson, Lem Stewart's sous lieutenant in the Texas territory, adds: "But why the managers use a rooster puzzles me as Bebe Daniels is certainly of the opposite sex."

That's easy, Bill. While the chicken is doing all the hard work of egg laying, all the rooster has to do is to stand around and brag about his wives, so he is better able to make an attention compelling noise. You never heard a deaf and dumb-man making a ballyhoo opening, did you?

Approves of Lem

Raymond B. Jones, of the Orpheum and Isis Theatres, Topeka, sends in some samples of his own advertising to show that he has been following Lem Stewart's ten commandments on advertising before Lem wrote them. One is a four-twenties and the other three-sixteens, both on "Beyond the Rocks," and they are as light and open as though Lem had planned them himself.

It is advertising that pays and we are glad to see Mr. Jones in the "right" column.

This Goes Ahead of Snow-covered Shack

This is the time of year when the enterprising manager gets out last summer's snow-covered hut and looks around for some good titles to go with the scenery.

Before you dig out the old timer, take a good look at Elmer R. Roger's wintry landscape for "Jan of the Big Snows," and see if you don't think the Curwood and other features would do better with the wintry woods.

One of the beauties of this style of lobby is that while it looks like a lot of money, it is comparatively inexpensive, and can be done on almost any scale. It entails some work but very little expenditure, and a man with a sense of the artistic can produce a wonderful result.

A Goldwyn Release

PAINTED PANELS USED BY ASCHER'S MERRILL THEATRE

Three of the special paintings used by Ralph A. Wettstein, manager of the Milwaukee house for the new Goldwyn picture. These were used to supplement the showing of regular three-sheets and larger sizes of paper on this play

An American Release

HOW E. R. ROGERS BETTERED THE LOG CABIN IDEA

For "Jan of the Big Snows" he used a wintry landscape in the Alcazar Theatre, Chattanooga, just when it was warming up. People looked at the cotton covered landscape, shivered and then bought a ticket because it looked so attractive

The detail is to fine to show up well in a cut, but in the photograph it looks like a million dollars.

All Modern Improvements

Most managers who have used trains or locomotives on "The Iron Trail" have found business better than those who did not. D. P. Leach, of the Eagle Theatre, Swift Current, Sask., a town of only 5,000, built his own locomotive and added a few improvements.

For one thing he geared the wheels to a motor to get motion and at opposite points in the circumference of each wheel he tacked a piece of sandpaper. There was also a strip of sandpaper set on the rail. As the wheels revolved, the intermittent friction of the strips gave an accurate imitation of the exhaust. The bell was rung by motor and an air compressor operated the whistle.

It may interest exhibitors in Saskatchewan to know that Mr. Leach is willing to rent or sell the device.

Lost and Found

'Have you seen my boy?" was the somewhat startling question which stared the inhabitants of Grand Island, Neb., in the face lately. The card looked like a public notice and was accepted as such. The reverse told that he was about seven years of age, had bobbed hair and was last seen wearing overalls and an old sweater, with his toes out of his boots.

When that had sunk in, the regular advertising for "My Boy" at the Lyda Theatre was tagged in, and a special matinee for children announced at which each child patron would be the recipient of a balloon from Jackie Coogan. The matinee was such an unexpected success that S. A. Hayman ran out of the toys and had to raid dealer stocks to make good the deficiency.

Selling the Trademark

Selling "Her Husband's Trademark" through connection with the Paramount trademark has been done by a number of managers, but E. C. Ogg, of the Imperial Theatre, South Pittsburgh, Tenn., did it differently.

On a table in the lobby he displayed a number of proprietary articles, the trade marks of which are household knowledge. Back of this was the Paramount design.

This was backed by a card which read: "Paramount is *our* trademark. A word that denotes the excellence of the pictures shown here."

The same idea was also used in a furnishing store. The general idea was supplied by the exploitation department, but he put his own construction on it and did it nicely.

Selling the Picture to the Public

Loew's Memphis Gets Big Animated Display

Getting away from the old stuff, R. R. Russell, exploitation manager for Loew's Palace Theatre, Memphis, built one of the best auto race displays yet contributed to this department and did it at a cost of only $100.98. This is rather heavy for many houses, but if you realize that the frame can be made over at small expense to handle a succession of racing and railroad plays, the cost, pro rated, dwindles. Manager M. B. Morrison found that it returned its cost and over on the first showing.

The Palace is just off the main street and the advertising has to be taken down to where the people will see, so this was placed in a store window for a week, and held crowds all day long.

The essential is a painted background, with rocks on either sides, which are made of heavy wrapping paper soaked in paste and then permitted to dry after being moulded to shape, and a track on which run three endless belts, the rocks being arched to permit these to be run over the table.

Actually Seem to Race

These belts are all driven from the same axle, geared to a motor, but the pulleys are varying sizes, so that the cars actually seem to race. They are painted in strongly contrasting colors and numbered, as in a real race. To shorten the interval of action, two cars are on each of the belts, though only three show at one time. These cars can be numbered in duplicate or given different numbers, as fancy suggests. Slowing down the gearing will give a motion slow enough for a boat. Spotlights are placed off stage. The device should be bolted together so that it can be stored when not in use.

It brought big business for Wallace Reid in "Across the Continent," but it can be worked every two or three months with slight changes.

Another good idea was worked on the showing of the trailer the week before. The auto was cut out of the 24-sheet and mounted. A spotlight was played on this, while the sound effects were worked in the orchestra and the light gradually faded as the trailer came up on the screen, as the car was slowly drawn out of the field. It sounds simple, but it makes a production of a trailer and drives home the advertisement.

Had a prize been offered on the best exploitation for this picture, we think that Loew's Palace would be eating the cake or flying the banner. It was unusually good work.

A First National Release.

THERE'S NOTHING FUNNY ABOUT A BANK ACCOUNT

Unless it is funny how rapidly the money disappears. H. A. Gillespie, of the Liberty Theatre, Yakima, used two Chaplin cutouts from "Pay Day" to get over the rainy idea for the bank, and got a substantial increase in the number of depositors

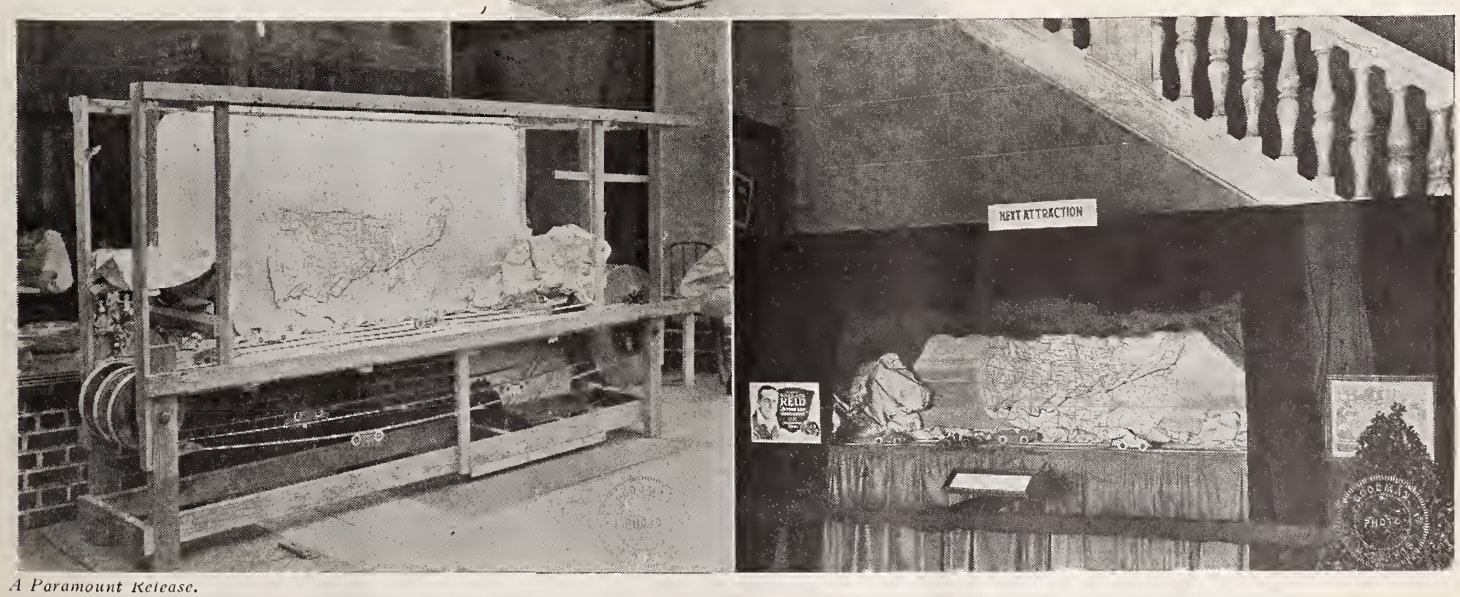
Chaplin Assisted a Thrift Campaign

Because the Yakima Valley Bank, of Yakima, Wash., wanted some depositors, the Liberty Theatre got a lot of extra business. The old days when bankers wore side whiskers and were conservative are gone.

Now they go to the barber and out after the money.

Chaplin was booked for the Liberty in "Pay Day." The two cutout possibilities gave H. A. Gillespie an idea and he sold the bank on the rainy day angle. One cutout showed Charlie handling money and the other showed the rainy day arrived. They were placed at either end of the window. Between was a sign reading: "Save something each pay day, for the rainy day is coming."

It got the bank window, where it attracted more attention than a double window.



A Paramount Release.

A REALLY NOVEL DEVICE FOR ADVERTISING "ACROSS THE CONTINENT" FROM MEMPHIS

This animated device is simply built, as the stripped design shows, but it kept crowds in front of the store window where it advertised Wallace Reid at Loew's Palace Theatre, Memphis. It was designed by R. R. Russell, the exploitation man. It can serve any automobile racing play. The upper picture shows the street ballyhoo

Selling the Picture to the Public

City Policemen to Guard This Lobby

Getting "Smilin' Through" over with a display of real jewels is something new. The stunt was pulled at Loew's Palace Theatre, Memphis.

A cutout was made of the bust on the 24-sheet, and this was dressed with necklaces of pearls and diamonds. Just how real they were is not stated, but two city policemen were told off to guard the display while it was out front, and the card stated the value of the display to be $30,000.

Dressing photographs in real jewels is something familiar enough, but to pick out a 24-sheet for this style of decoration is going more than a little. It pulled a lot of business to the star, beyond that what she would naturally draw, and that is saying not a little.

The same cutout was used the week before the showing as a part of the stage setting, being spotted while the trailer was run and the orchestra played the plugger song.

In addition four windows were won from the talking machine dealers and a circular letter was sent the mailing list.

A First National Release.

NORMA WAS THERE WITH THE BEADS ON IN MEMPHIS

Between Manager A. B. Morrison and R. R. Russell, the exploitation man, Loew's Palace Theatre, Memphis, keeps the public eye. There are supposed to be $30,000 worth of jewels on this cutout. They took it in at night

Gave Powerful Kick to "Over the Border"

Guy A. Kenimer, of the Arcade Theatre, Jacksonville, used the lobby idea for "Over the Border," first printed in this department. He put a kick in it with a still.

Canada, these days, suggests unlimited liquor, though many of the provinces are dry, so he borrowed a still. He found one in the keeping of the Sheriff and got it with the distinct understanding that it was for ornament only.

He installed an electric heater and distilled a fine brand of pure water. It looked all right until you got close enough to smell it. A red light was used in place of a fire and gave a good effect, though a red and an amber globe will give a better glow. Try it some time.

This entire display cost only $22 and paid more than ten times that in extra tickets sold.

Take this afternoon off and see the painter about a few touches of paint in August to give you a chance at a "grand fall opening."

Lest You Forget

It's old stuff, but it may have slipped your attention, so here goes again.

George Rea, of the Forum Theatre, Hillsboro, Ohio, stripped his billboards with a large date. Three days later he pasted the name of the house above the dates. When everyone was fully aware that there would be big doings at the Forum on a certain date, he added Barthelmess' name, but not until then.

Had he announced the star the same time as he did the date, the date would have not sunk in as it did. After he sold the date, it was a simple matter to sell the star in conjunction with that date.

A Personal Appearance

J. P. Harrison, of the Hippodrome, Waco, Texas, worked something new on Chaplin in "Pay Day." He cutout the figure under the umbrella, and the week before the showing, he rigged this on a wire so that it would cross the stage while the advertising slides were being shown, a spotlight following its progress. It always got a big laugh and sometimes a hand, and the cutout was used for lobby work the following week.

Harrison staged a Chaplin impersonation, which brought out boys from some of the best families in town, which added to the effect of the stunt.

A Paramount Release.

THEY HAD HOOCH "OVER THE BORDER" DOWN IN JACKSONVILLE AND IT SOLD

Guy A. Kennimer took the Lindlar suggestion and built up on it to get a bootlegger. Note how the sign-post is planted to suggest a gallop over the line. The detail picture shows the still, which was borrowed from an obliging sheriff and rigged to distill a white fluid that looked all right until you smelled it; and Kennimer used the distilled water for his auto batteries

Selling the Picture to the Public

Old Time Stunt Is Still a Big Winner

One of the first ideas suggested by this department, nearly eleven years ago, was a merit card for the schools. J. C. Searcy, of the Bureau of Clubs and Playgrounds, Panama Canal Zone, sends in his own version of the stunt, which might have been copied verbatim from Picture Theatre Advertising. He writes:

"Below you will find a little stunt that we ran here for the entire school season, which was both advantageous to us and the pupils.

"I went to the principal of the grammar school here in Balboa and offered a free matinee ticket for each pupil that made 100% in the weekly test; this matinee ticket is good for a special matinee which we hold every Tuesday or for any show during the week, provided the child was accompanied by parents. Well, the principal agreed to the scheme and we put it into effect after it had been thoroughly advertised throughout the schools and theatre, and for the first week it increased the weekly efficiency test twenty-five per cent. and it steadily increased until it reached a sixty per cent. increase. Our special tickets were as follows: This is to certify that Johnny Jones made 100% in test last week and is entitled to a free show at the Balboa Clubhouse Theatre on Tuesday, June 20, or on any night if accompanied by parents.

(Signed) MISS MAY SMITH,
Teacher.

"I named these cards the merit cards and turned them over to the principal of the school and she distributed them to the grade teachers and the teachers made them out and I also invited the teachers to attend the special show and assist me in keeping order. The morale of the school went up and so did our receipts, with practically no expense. The same stunt can be worked in any town, provided it is handled right. Select your shows and be sure the special shows you arrange, especially for the children, has some educational value; also that it is clean and wholesome, and the parents will back you up, but at the same time to keep the children interested you have got to give them something thrilling but clean, and if you can do this successfully you have one of the biggest advertising boosters that can be procured. Try it and be convinced."

Most schools are closed, but start in now to get your lines laid so that you can come out the week before school opens with a big smash announcing your offer for the school season. It will be one of the real helps toward starting the fall season right and you will find it one of the best aids you ever had in overcoming parental objection or inertia. Don't make the special shows too educational, but on the other hand shoot at least one good travel or scenic into them at each show, along with a clean comedy and a good drama without too much bloodshed. You can book old stuff, so long as the film is in good shape, and not hurt your regular attendance in the least. On the other hand you will get a personal representative into every family having a child in school. It will mean a trifling extra expense, but don't count either the trouble or the expense. Look at the results.

—*P. T. A.*—

Got Novel Front With Two Twenty-four Sheets

R. J. Manning, of the Saenger Half Million Dollar Theatre, Monroe, La., made a novel use of two twenty-four sheets on "Way Down East" for his house front. One was posted entire for the centre and the other was split and posted one-half on either side, the latter being turned in about eighteen inches, to form a passage. The original lettering on the posters was painted over with landscapes done by hand and new lettering put in on the pumpkins. With two smaller sheets, the result is a very effective front at a reasonable cost. Mr. Manning supplemented the attraction with a prologue which he wrote himself along the familiar barn dance lines, and as a result he sold a high priced attraction in a warm month to big receipts. He made his patrons feel that the attraction was out of the ordinary through the care with which he prepared his front, and this had a more powerful effect than all of the type argument he could use. They had to read the type, but they could not help seeing the display and were sold in a glance on the idea of bigness as argument never could have done.

A United Artists Release.

A NOVEL ADAPTATION OF TWENTY-FOUR SHEETS

—*P. T. A.*—

Carries Conviction

William J. Sullivan, of the Rialto Theatre, Butte, produced a six tens for "Sonny" that probably sold better than the average because it did not promise too much and carried conviction. At the right there is a reference to "Smilin' Through," which carries a hook-in to one of the best of the First National plays, but there is no refenrence to "Tol'able David," which also would have helped. Not only is the copy well written, but there is a certain solidity to the type display that carries additional conviction. You may not analyze your feelings, but you are impressed with that title, so bold and dignified, and the remainder of the type display is in harmony with this line. It stands out above the usual fancy types like a real man in a convention of cake-eaters, and you feel that here is a play worth while. Just above the signature is "Dependably Cool, Always," which is about the best hot weather slogan you can get. That "20 degrees cooler" has been done to death and "the coolest house in town" challenges belief, but you believe that line and are more apt to be impressed than with a more ambitious but less convincing line. In has been some time since we had a display from Butte, but the old traditions seem to be holding up well.

Here's Your Boy!
He's a universal favorite; a brave, clean-cut, handsome young American. You'll love him as millions of others do for he'll cheer you and cause that lump of sympathy to come to your throat—and maybe a tear or two to your eyes when you see—
RICHARD BARTHELMESS
In His Latest First National Picture Success
"SONNY"
Those who were pleased with the sincerity of "Smilin' Through" can doubly appreciate the unusual merit of this superb photodrama
COME EARLY AND SEE THE FILM PLAY FROM THE START
COMING TUESDAY
Ethel Clayton in "THE CRADLE"
A Drama of Three Kinds of Love and Two Kinds of Women
TODAY, SUNDAY, MONDAY
"DEPENDABLY COOL ALWAYS"
RIALTO
BUTTE'S BEST PHOTOPLAY HOUSE

A First National Release.

A THREE TENS FROM BUTTE

Makes Own Press Sheets

Charles R. Roediger, of the Moore Amusement Company, Tacoma, sends in a set of press sheets for one of the attractions handled by his company, which holds the film for thirteen states, Alaska and Western Canada. After he had read through the stuff turned out by the production company, he figured that it would be better and cheaper to make his own. There is a huge sheet of ready set advertisements in real newspaper style, all of which are to be had in mat form, and a smaller sheet of press stories. In two sheets he gives real newspaper stuff instead of the usual "bunk" which special feature press agents seem to think will answer the purpose, and the result is that any small town manager, with this aid, can get the stuff into the papers without rewriting. Most of the large companies are now delivering practical press work, but some of the special bookings offer the same old junk. Mr. Roediger has done a real service to the exhibitors he serves.

—*P. T. A.*—

His Jazz Contest Trebled Business

E. M. Berg, advertising manager of the New Broadway Theatre, Cape Giradeau, Mo., writes that he has been a reader of this publication since 1907, but has never contributed to this department, so he offers the story of his Jazz contest, which made three times his ordinary business on a Wednesday night at the cost of a small silver cup, and this on one of the hottest days of the season with a Chautauqua as opposition. He wanted something to get them talking and decided upon a jazz contest, as there are several jazz combinations in the town. All came into the contest for the advertising they could get out of it, the cup being of little intrinsic value but standing for much. They have a real newspaper in town, and the editor contributed some free space in return for the small extra announcement carried for the contest, the advertising being started well in advance of the showing. For a program he used Goldwyn's "The Girl with the Jazz Heart" and the liveliest Mack Sennett he could get hold off. The various bands cut into the picture at appropriate spots, and following the screen show took the stage and each played one selection, the award being made by the audience. The results were so good that Mr. Berg at once lined up a fashion show to be staged in conjunction with some of the local women's clubs. As his Sunday space runs above a quarter page, with a generous buy through the week, the paper naturally stands back of him in putting stunts over, and this helps not a little, though a fashion show can be put over without even newspaper work, if it is rightly run. That Mr. Berg has profited by what he has read in the past fifteen years is shown in his newspaper work. He gets a solidly good display and does it reguarly instead of by accident. His only slipup is that

Selling the Picture to the Public

he uses an eight-page program without any house chat. If he used chat, he would be batting a perfect score. The jazz contest idea is not new. The Allen Theatre, Cleveland, seems to be using them regularly, and the idea has been widely copied, but Mr. Berg's experience shows that this can be used even in the smaller places with real success, and one special feature a week through the summer will go far toward paying the rent. In addition to the jazz and the fashion show, there is the home talent night (which is NOT an amateur night), song night, instrumental solo night and a dozen others, with locally produced one-act plays where there is a dramatic club, and where there is no such club the hustling manager can form one and permit them to rehearse on the stage in the mornings. There is a wide field, and right now is the time to try out some of the ideas.

—P. T. A.—

Live Manager Finds Covers in His Mats

Ed. A. Wheeler, publicity hound for the Grand Theatre, Greensburg, Pa., must be a real, regular chap. He does about everything and does it so well as to command admiration, but his star stunt is his program covers. But let him tell it:

"I am enclosing for your criticism a few of the programs which I have been publishing for this theatre. At first I was at loss in regards to my front cover design, and I was in the act of making a special design to be used for all times, when it dawned upon me that the regular two-column mats that are being supplied by the exchange, when mortised, would make a dandy cover. And you can see the result at absolutely no cost, as the printer who takes care of the program is affiliated with a local newspaper and has all the mats cast.

The Greensburg Movie Revue
and
Grand Theatre
Programme
Published Weekly for the Interest of Local Movie Fans and Photoplay Fiends
Mailed by Request to Grand Theatre Patrons—or on Sale at News Stands, at Five Cents
Paramount Picture
Scene from "Fool's Paradise
WEEK OF MAY 8, 1922.
VOL. 1 GREENSBURG, PA., NO. 4

A Paramount Release FOR "FOOL'S PARADISE"

"In some of my issues I have also tried some local news stuff, and it was a surprise to me the way the people took for it. They literally ate it up. Since the first copy was issued we have received about three hundred mailing requests. You will notice that I have placed a value of five cents per copy on the publication, because my view was that it would enhance its value in the eyes of the free recipient. I have actually placed it in about four of our newsstands, and although we do not derive any extra revenue out of it, still they get rid of about a hundred every week in that manner."

The example we reproduce is made from a three column Paramount mat supplied by the company. Some of the other fronts are made up from two column mats framed in panel, but the best results come from the use of the three column mats when they can be cut away to advantage as in this case. It does not always happen that the design will work up, but it gives a good, general average, and it gives a fresh design each week at practically no cost for cut and none whatever for art work. Dig out some old Paramount press books and you'll find that you have some capital program covers. But the cover is just the container. The local stuff inside is what counts for most. He starts the local talk on page two and jumps over to six, carrying the reader with him. A page of local stuff is worth all of the clips you can put onto a hundred pages. It has the direct appeal, and Mr. Wheeler makes it snappy. We cannot imagine anyone paying five cents on the news stand, but if it carried a coupon good for five cents toward an admission for the current week, he should be able to dispose of many more. The coupon would have to be on a separate slip since the bulk of the issue goes to the free list. We wish he would try this out for a time and report the result.

Another good idea is printed card slips for the inserts. This is 4 by 14 inches and is printed up, "Grand Theatre attraction for" and a space for the dates to be hand lettered in. It looks neater than an all hand slip and is worth the slight extra cost. He also sends in a batch of block half sheets, of which he posts from 300 to 500 for the big noises and puts them over to better business than he can get from newspapers alone. Mr. Wheeler is up to all the tricks, and we are going to keep an eye on him. He's good.

—P. T. A.—

Samuel Sivitz Has Better Hand Letter

Getting four houses into the space used before for only three, Samuel Sivitz, of the Rowland and Clark houses, Pittsburgh, has to pull them in a bit, and this means more hand lettering to get the exact relation of lettering, for hand work, of the right sort, does permit a better display of the larger lines. Knowing this, and knowing the futility of small lettering in the hand work, Mr. Sivitz has cut down the selling talk, and also he seems to have a better lettering. This does not seem to be the work of the old artist. If it is, he shows improvement, for the lettering is more legible. We do not like those reverse strips. They serve to cut the four spaces apart, but this could be better done through some other scheme; perhaps a pica border and something lighter between the four divisions of the announcement. Mr. Sivitz is laboring under a severe handicap, but he is working toward success.

—P. T. A.—

Reversing the Wheel Doubled the Effect

S. S. Wallace, of the Capitol Theatre, Oklahoma City, remembered the old crack about the man biting the dog when he planned a display for "Across the Continent."

He made a cutout of the racing car, with wheels that revolved in the reverse direction, operated by a fan motor. Apparently the car was backing up at a furious speed. It got a hundred times the attention the straight cutout would have gained, because everyone spotted the reversed wheels and stopped to think about it.

Every service car in the Ford station and all cars owned by employees were bannered by Mr. Wallace, and these were so numerous that private Ford owners dropped around to ask for banners, just to be in the swim.

And for a final kick the Ford agent put a special-bodied, brand new Ford, in the non-parking space in front of the house, and regarded it as a concession from the management, where Wallace had been planning to ask just that same thing.

—P. T. A.—

Timely Stuff

Pinched and nearly jugged for keeping open on Sunday, W. K. Richards, of the New Royal Theatre, Findlay, Ohio, made capital of the arrest by advertising:

"The Judge has decided you cannot see 'The Seventh Day' on the seventh day, so you had better see it on the first day. Come Monday."

That put Barthelmess over, and no one stopped to consider that the seventh day is Saturday and not Sunday.

This week at Rowland and Clark Theatres
LIBERTY
Penn & Shady
"THE MAN FROM HOME"
with JAMES KIRKWOOD
ANNA Q. NILSSON
The SENSATIONAL STAGE SUCCESS NOW ON THE SCREEN
BUSTER KEATON in "The Blacksmith"
Next Week KATHERINE MacDONALD in "Domestic Relations"
REGENT
PENN & HIGHLAND
TWO GREAT FEATURES
"NANOOK OF THE NORTH"
The first of its kind ever screened
ANITA STEWART in "Rose of the Sea"
NEXT WEEK VERA GORDON in THE GOOD PROVIDER
BLACKSTONE
5TH AVE. DOWNTOWN
A whirlwind of thrills and action
TOM MIX in "For Big Stakes"
The greatest romance of rough riding, trick roping and desperate adventure ever enacted by Tom Mix
Snub Pollard COMEDY
NEXT WEEK Ethel Clayton in "For the Defense"
STATE
5th Ave. Downtown
BETTY BLYTHE
STAR OF "QUEEN OF SHEBA"
IN "HIS WIFE'S HUSBAND"
COMEDY MONTE BANKS in "DERBY DAY"
Next Week IRENE CASTLE in "No Trespassing"
This week at Rowland and Clark Theatres

A SIVITZ FOURSOME

In the Independent Field

By ROGER FERRI

The Passing Week in Review

THE coming of Pola Negri to this country to make a series of specials for Paramount constitutes a genuine tribute to the independent market, for, it will be recalled, it was an independent distributor, David P. Howells, who first imported to America a production in which the great German star was featured. Mr. Howells several years ago made a special tour of the continental countries of Europe, seeking new material for moving picture entertainment in America. He selected a group of stars whom he believed would in time endear themselves to the American public. Among them was Pola Negri.

AMONG the Pola Negri pictures Mr. Howells brought to this side of the Atlantic was "Passion." For months he sought to market this picture, but without much success. However, he was firm in his conviction that in Pola Negri he had uncovered a star who was destined to entertain Americans. He refused to admit defeat. Finally, he approached First National. The wonderful showmen who constitute that organization were amazed by the pretentiousness of "Passion." They saw possibilities in the production, just as Howells had seen them while in Germany. And he succeeded in selling the feature to First National for a sum, which in comparison to tremendous amount the pictured ultimately grossed in this country, was trivial. In fact, there is common knowledge in the trade that "Passion" made as much during its phenomenal run at the New York Capitol Theatre as First National paid Mr. Howells for the negative.

WHAT Pola Negri has done for exhibitors is now history. She became a star overnight in America. Exhibitors everywhere clamored for her pictures. She brought to the screen a new type—and she portrayed that type so remarkably that the demand for Negri pictures soon exceeded the American supply. American film distributors hastened agents to Germany to purchase as many of her pictures as was possible to buy. The result was that America soon was literally flooded with her pictures. However, none ever came up to the standard of "Passion." Others were good, but not in keeping with "Passion." A majority of them were not fit for American presentation. These were pictures Mlle. Negri made in the early stages of her meteoric career. They were brought in from Poland.

THAT Blasco of the moving picture business—Adolph Zukor—soon fell in line. He now looked on this star as Howells looked on her when he saw her picture screened in Berlin. He succeeded in signing her and finally in bringing her to this country. No doubt the arrival of this star will result in a revival of some of her successes. We expect to see a lot of the junk Negri films revived. But we will spare no effort to point out these films, for the investment is too great. We know of three individuals who today have in their possession negatives of old and worthless pictures in which the continental star appears. These, we understand, will be offered on the independent market. Our advice to the buyers is lay off. Howells still has "Intrigue" and "Vendetta," two good Pola Negri pictures, which, we understand, are proving their mettle at the box office. These will continue to be shown and they deserve being exhibited for they are worth while.

BUT be on the lookout for the junk Negri pictures, Messrs. Buyer and Exhibitor. Do not be humbugged into buying something that will serve as a boomerang. This market is making too great a progress to have it marred by the distribution of junk, brought into the field merely because of public interest in a particularly clever star. We will strive to keep the market informed on these "leeches" as they are brought out, because the independent branch of the moving picture business is not a junk shop. If a picture has merit let the buyers have it, but, junk—ah, there is a place where that can be dumped, and it isn't to be found in the independent market. So be on the alert and look out, Mr. Buyer. Protect your exhibitor patrons.

SYSTEMATIC production in the independent market must be encouraged. Too much money has been wasted in worthless production by promoters who have found their way into this business because of the apparent willingness of an ambitious public to protect and promote the most popular vehicle of entertainment. That it does not require hundreds of thousands of dollars to make successful pictures is being proven time and again. In fact, the biggest money makers of the past year did not exceed $40,000 in production. One particular independent feature that broke record after record cost only $22,500 to make.

EFFECTIVE exploitation should be given greater consideration by the distributor. Too many distributors release and sell carelessly. The distributor owes it to his future prosperity to insist on proper local exploitation sponsored by the exchange. The latter should get back of their productions and co-operate in every way in their proper exploitation. In selling a picture properly to the public both exhibitor and exchange gain. Keen exploitation will establish a market for your product. Producers and distributors should get closer to either on this matter. It is important.

THE practice of some exchanges directly interested in moving picture theatres has worked havoc in certain territories. We know of a number of instances where the executives of these theatre circuit-exchange combinations have wielded the whip so effectively that they have forced distributors to sell to them at a decided loss. We know, too, that in several sections these combines make it a general practice of closing their theatres deliberately to exchanges who have successfully outbid them. This situation, however, will soon be cleared, for the proper authorities are investigating. Boycott in any form never has and never will be tolerated in this country.

A CERTAIN "distributor" who has been complaining for some time because, as he says, exchanges have not fulfilled obligations, received a dose of his own medicine, when a lithographer who had been turning out this gentleman's paper, made it known that while the distributor had been sending out notices to the trade press that "business was good" and his firm's business during the past year showed a big gain over 1921, he had made no effort to share any of "this increased business to the extent of paying his own bill." In fact, this "distributor" deliberately wrote out a "check" which came back "n.g." But, like others of his type, this person was not shrewd enough to realize that there are laws in this country that cannot be violated. This fact was brought to his attention and within a period of two days, he managed to pay the lithographer in perfectly good United States currency. Since this fact was brought to the attention of this department, we note that the "distributor" has not sent out a single line of publicity. He probably never will. And for that the entire trade should be thankful.

In the Independent Field

Frank Zambrini of Chicago Finds Confidence and Co-operation Policy Is Secret to Success of Exchanges

"Co-operate with the exhibitor and treat him as you would have him treat you and there can be no doubt as to the success of any independent exchange that has productions of box-office and entertainment merit."

So said Frank Zambrini, owner of the Progress Pictures and Unity Photoplays, Inc., exchanges of Chicago, in the course of a chat with a representative of the Independent Department of MOVING PICTURE WORLD in New York this week. Mr. Zambrini is one of the most successful exchange men in the country, having grossed more during the past five months than he had grossed for any previous similar period. Mr. Zambrini releases Arrow productions and comedies in Illinois and Indiana, and stated that he finds these pictures most profitable not only to himself but the exhibitor as well.

Mr. Zambrini has a number of slants on local independent distribution that should interest the trade in general. But he emphasized that the secret of his meteoric success has been "co-operation," backed with confidence in his product as well as those with whom he does business.

"I have found that my co-operative plan," he said, "in dealing with all exhibitors alike has been the big reason for my success, which has been particularly big during the past few months—the warmer months. I have absolutely no complaint to offer for my exhibitor patronage has increased accordingly. I have striven to give pictures that will make money for the exhibitor, for it is only by aiding and co-operating with the theatre owner in making money that the exchanges of this country can exist.

"As a result of this co-operation plan I have received the kindliest treatment from exhibitors. The exhibitor likes to be given fair treatment and he returns it. That has been my experience. In my talks with some exchangemen I have ascertained that not enough of them take the exhibitors into their confidence. The first run situation in my district is perhaps as bad as any to be found in this country for the reason that independent productions are virtually excluded from the Loop district in Chicago. However, a big special always can find a market anywhere.

"But in regards to the first run situation as it bears on my features I find that by properly getting behind my production with ample exploitation co-operation, I can get all the dates I want and this without the Loop showings.

"I look forward to a great season. I base this claim on the many inquiries I have received from exhibitors, who daily come into my office to ascertain what sort of product I will have available for next season. I want to congratulate the MOVING PICTURE WORLD on its enterprise in the issuance of its Independents' Number, which, in my opinion, was one of the greatest accomplishments in the history of our business. It placed before the trade in general the offerings and possibilities of the independent market in a concise and interesting fashion. Exhibitors in my territory particularly enthused over the chart announcing forthcoming independent pictures. That section certainly made the exhibitors of this country sit up and take notice. However, we in the independent exchange market were not surprised for the MOVING PICTURE WORLD has done more for independents than all the other publications put together.

"I find that the James Oliver Curwood productions, purchased from Arrow Film Corporation, are my biggest consistent money makers and I'll take all Arrow can give me. The Arrow comedies are getting me big money and I have contracted for all the comedy output of Arrow for the forthcoming season. Last week we had 14 of the best houses in Chicago showing Arrow comedies. That's quite a record, isn't it?"

B. P. Schulberg Can't Overlook This Stunt for Loyalty

A situation that is unique in the history of picture producing developed last week at the Preferred Pictures studio, where Gasnier is directing "Rich Men's Wives," the first of the series of B. P. Schulberg special productions.

House Peters, who plays the chief male role in "Rich Men's Wives," was wanted for the leading part in "Captain Blackbird," which is to be filmed at Tahiti, but Peters was in the midst of the Schulberg production, and there was not one chance in a thousand that Gasnier would be able to complete the picture in time to permit him to accept the Tahitian engagement.

Director Raoul Walsh made a personal appeal to Mr. Schulberg, who called Gasnier into the conference. Schulberg declared there was only one way to solve the problem of completing "Rich Men's Wives" sooner than the production schedule called for, and that was by working day and night, as well as Sundays.

Gasnier presented the matter to Claire Windsor, Rosemary Theby, Gaston Glass, Mildred June, Carol Halloway, Charles Clary and the others of the "Rich Men's Wives" cast and one and all lifted their hands high above their heads when it came to voting in favor of rushing the work through, even at the expense of their personal convenience and previous engagements, in order to show their friendship for Peters.

Leslie Mace with Laugh-O-Graph

Leslie B. Mace, who for the past eight years has been associated with some of the larger film concerns in the distribution end, is general sales manager and is in charge of the distribution of Laugh-O-Grams.

Walt Disney is the cartoonist. W. "Red" Lyon has charge of the photographing department with Walter J. Pfeiffer scenario editor.

Miss A. E. Cobb Signs Iroquois

The Iroquois Productions, Inc., of Chatham, New York, have signed up with Agnes Egan Cobb to handle their product throughout the world. Mrs. Cobb has opened up her own office in New York and has located branch offices throughout the entire world, viz: Yokahoma, Japan; London, England; Montreal, Canada; Los Angeles, California; Indianapolis, Ind., and Chicago, Ills.

Producers Security Looks for "Best Season in Years"

"The biggest season in years" is the slogan of the Producers Security Corporation. To show its faith in the independent market, Producers Security is offering the new Dorothy Gish feature, "The Country Flappers," to State right buyers. The picture is now ready for release. Miss Gish is supported by the new juvenile, Glenn Hunter.

Another feature ready for release through Producers Security is Archibald Clavering Gunter's story "Mr. Potter of Texas," starring Maclyn Arbuckle. The Producers Security Corporation announced the acquisition of the New York and London stage success. "In the Night."

New England exhibitors are curious to know who will release the Warner product next season. One thing seems certain, according to reports in film row, and that is that Sam Grand will not handle the 1922-23 output.

Business at the southwestern exchanges right now indicate a falling off in business as compared with June. However, this is not surprising, for that territory has been in a like fix for many years about this time every season.

Cutting prices will not solve the theatre admission situation in the South, say observing showmen who have made a study of conditions in that territory. One exchangeman, while looking ahead to a good year, says that if "I am not given real product 1922-23 will be no different than 1921-22." And there's a lot in that.

Joe Brandt's feature, "Life's Greatest Question," starring Roy Stewart and Louise Lovely, topped the bill at B. F. Keith's Boston Theatre last week, playing to a splendid business. The house management played the picture up in corking good fashion, and with a break in the weather, with a good vaudeville bill to strengthen the magnet, unusual business for this time of the year was recorded.

"The Worldly Madonna," the last feature that Clara Kimball Young made for Equity Pictures Corporation, is being generally shown about New York City now, and getting some choice dates at the Loew houses, where it is being cleverly exploited.

Despite the heat of last week Arrow's Pine Tree production, "God's Country and the Law," did a good business at the Capitol Theatre in New York last week. The holiday helped.

G. H. Jenkinson, who operates the Victory in a little town in Minnesota, geographically known as Minocqua, has in a letter told the world he found "Dead or Alive," a Jack Hoxie Western, the best picture made by that star.

"The Broken Silence," which played day and date at the Beacon Modern Theatres in Boston last week, ran to good business, according to reports that have been received at the New York Arrow offices from the Hub city.

That exhibitors are ever ready to book good pictures regardless of who releases them, provided they possess the necessary box office attraction, was evidenced again this week when a certain well-known theatre owner wrote this department for information as to when he could book the Betty Blythe picture on which Whitman Bennett is now working in Yonkers, N. Y. The picture won't be ready for release until the early part of August, this department is informed.

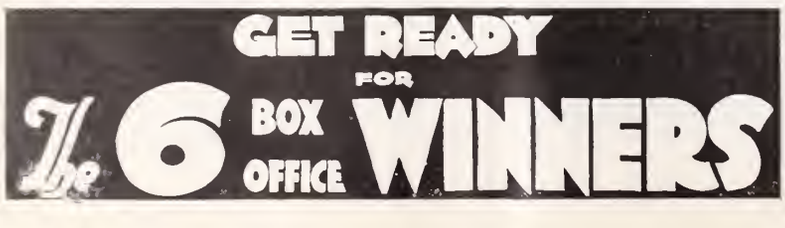
It was officially estimated this week that approximately 500 theatres in fairly good sized cities closed thus far this month. These will not reopen until the middle of August, and later.

Revivals are the rage this summer. Some exhibitors having experimented with every form of screen entertainment and finding few of these drawing, have resorted to the revival proposition and many of them are doing remarkably well with films that had long been forgotten.

Speaking of achievements, the record that "Frivolous Wives" is setting a wonderful box office record, but this unusual pull is derived exclusively from the name of Rodolph Valentino, who is being featured in all papers. The public seem to like the picture, for it is having no trouble getting dates, though it had been shelved years ago.

The best money-makers, a consensus of opinions from exhibitors shows, are the Northwestern pictures. Arrow reports that affiliated exchanges throughout the country report a big business on such features.

"Burn 'Em Up Barnes" is proving a great buy for Sam Moscow of Boston. The New England territory was sold on this picture only four months ago, but it seems as if Moscow made a good move for he is getting choice dates at big houses.



In the Independent Field

Encouragement of Independents Vital to Industry, Says Warner

"The independent producer and distributor is today blazing a trail in real picture production that has never been equalled," says Harry M. Warner of Warner Brothers, who further states that while there seems to be a doubt in the minds of some theatre owners about the box office value of independent productions, many of the greatest box office features of the past season have come from independent producers.

In spite of the discouragement that independent exchanges have met in marketing their pictures, Mr. Warner believes that the salvation of the theatre owner is dependent on encouragement of the independent picture; and cites the fact that a great many exhibitors who have booked high-class independent pictures have found them highly profitable.

"There are still a great many theatre owners who feel that when an independent picture is offered they can book it for practically nothing, but these days are over," says Mr. Warner. "Just because a picture has been independently made does not signify that it is a piece of junk to be sold at junk prices. If they are big pictures a fair and just price should be paid.

"We don't attempt to dictate terms to theatre owners, but we do believe we are entitled to as much consideration in booking price as is accorded other distributors. Furthermore the encouragement of independent pictures affords exhibitors protection against exorbitant rentals.

"As far as Warner Brothers is concerned," continued Mr. Warner, "exhibitors are assured that we will do business with them only on a legitimate basis and that we have dedicated ourselves to exhibitor co-operation in advertising and publicity from the time he is ready to start his campaign until he is through with it."

Doris Kenyon Heads Stellar Cast Supporting Johnny Hines in Burr's "Sure-Fire Flint"

Confirmation of the announcement made exclusively in last week's issue of Moving Picture World that Doris Kenyon had been engaged to play opposite Johnny Hines in "Sure-Fire Flint" has just been made by C. C. Burr.

Miss Kenyon is well known to theatre-goers, both as a stage and screen star. She has appeared in leading and stellar roles with Essanay, Pathe, DeLuxe and International, and her most recent appearances were opposite George Arliss in "The Ruling Passion" and in an important role in "The Traveling Salesman." On the stage, Miss Kenyon was starred in "The Girl in the Limousine" and other plays, and just finished an extended engagement with "Up the Ladder."

In announcing the cast to support Johnny Hines, which includes in addition to Doris Kenyon, such players as Edmund Breese, Effie Shannon, J. Barney Sherry, Robert Edeson and Charles Gerard. C. C. Burr states that the story of "Sure-Fire Flint" is even better than Hines' previous box-office success, "Burn 'Em Up Barnes."

"Madame Sans Gene" Is Ready

Aubrey Kennedy announced the completion of the picture, "Madam Sans Gene," the character made famous by Sarah Bernhardt.

Margaret Mayo, author of such world-wide successes as "Polly of the Circus," "Baby Mine" and "Twin Beds," wrote the continuity. No announcement of the medium of Distribution has been made as yet.

Equity Special Has Catchy Title That Fits the Story

In the campaign for "What's Wrong With the Women?" the Daniel Carson Goodman special, Equity Pictures will take every opportunity to make effective use of the catchy title. Prominent men and women will be asked to give their opinion as to what, if anything, is wrong with the fair sex of the present day.

The production is now complete and it is said to live up to the title and to present a pertinent story, presenting the problem of women's present day unrest in a fascinating fashion.

Equity announces that already many letters have been received with arguments on both sides of the question, some suggesting that an overdose of independence is responsible for woman's discontent.

Excellent Cast

The cast for this production includes Montagu Love, Wilton Lackaye, Barbara Castleton, Julia Swayne Gordon, Huntley Gordon, Rod LaRocque, Hedda Hopper, Constance Bennett and Paul McAllister. It was directed by R. William Neill under Dr. Goodman's supervision.

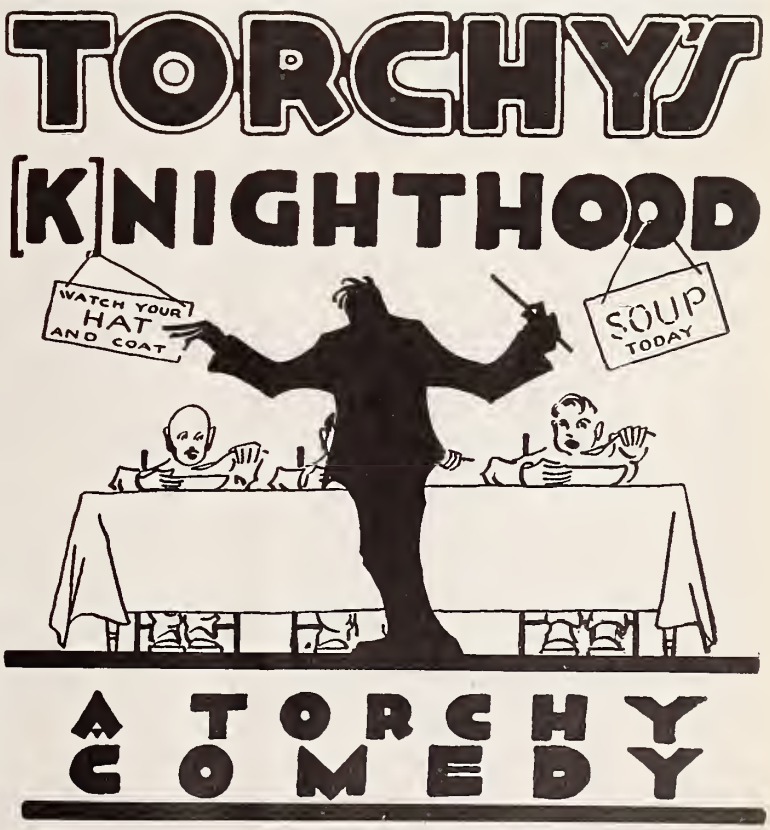
Arrow Creates New Department with J. Charles Davis at Head

W. E. Shallenberger, president of Arrow Film Corporation, announces the appointment of J. Charles Davis, 2nd, to a newly created position, that of assistant to the president. Mr. Davis, who has for some time been director of advertising and publicity, will retain supervision of that department in connection with his new duties.

Expansion Planned

This appointment marks the culmination of plans for the expansion of Arrow and the creation of a new department which Mr. Davis will head, and it is designed to bring about an even closer relationship between Arrow and its producers, exchanges and theatres. The change becomes effective immediately and according to Dr. Shallenberger was made necessary by the plans his organization have under way for greatly increased activities during the coming season. Mr. Davis will work under the direct supervision of Dr. Shallenberger, and it is stated that it is planned to enlarge the new department so that every Arrow salesman will have at his service a capable exploitation man to assist him.

All Arrow's special represenatives have been in conference with the executives at the home office going over the plans for handling the greatly increased output of features and short subjects which the company will distribute during the coming season.



MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

BOOK AT EDUCATIONAL EXCHANGES

In the Independent Field

Betty Blythe Does a Carmen Dance in New Feature

One of the unique features of "How Women Love," the first Betty Blythe star special, now nearing completion at the Whitman Bennett Studio, is a Carmen song and Spanish dance, executed by the star.

In preparing and executing this dance for the screen Director Kenneth Webb took the most elaborate care to stage and photograph the dance to tempo so that the well-known refrain can be used to the best effect when the picture is screened. Mr. Webb's knowledge of music and his experience in staging musical productions was of particular value in this instance.

In order to be absolutely correct in the dance, Mr. Webb established a rehearsal hall in the projection room, and there Miss Blythe worked with her dancing teacher and pianist in all her odd moments for more than a week.

Watch for revivals of Pola Negri productions when the new Paramount star sets foot on American soil. According to information unearthed this week, two Pola Negri pictures of a very old type shortly will be offered. Look out for this junk.

Bob Lynch of the Metro independent exchange in Philadelphia, is looking forward to a record-breaking career for C. C. Burr's Edwin Carew production, "I Am the Law," which he is distributing in Eastern Pennsylvania and Southern New Jersey.

Julius Singer, eastern manager for Pacific Films Company, is shortly to start on a tour of the eastern territory and in all probability will line up a string of exchanges that will handle Pacific product next season.

New York independent exchangemen claim that they are not being given a straight shot by exhibitors, claiming that the theatre men are not losing what they say they are. But this kick comes seemingly from the handbookers.

That the theatre circuit bookers, however, are taking undue and unfair advantage of the current situation in New York is a known fact to the writer. Only last week a Keith booker, after seeing a good feature, offered to book over his circuit at the rental of $35 a day. And the funny thing about it is that the exchangeman needing money badly let his film go at that cost. Next fall this gentleman will probably be wondering why the theatres will not pay him what he asks for his product.

"The Broken Silence" is slated for a run at B. S. Moss' Broadway Theatre in New York. The Moss houses are after good independent features.

Bill Mahoney, general manager for Emery Theatres of Rhode Island, is negotiating with Louis Weiss of Weiss Brothers for a special showing of "After Six Days" at the Shubert-Majestic in Providence, R. I. This is the best and biggest first run house in New England, having for the past few years housed the big Shubert attractions.

Dave Starkman, who is managing Woods Theatre in Atlantic City, N. J., is exploiting "The Expose of Sawing a Woman in Half" at his house and is drawing them off the hot Boardwalk even in the hot weather. That's putting it over on the breeze, says Dave.

By separating the "men only" and "women only" shows, the Shubert-Majestic is managing to attract thousands of Detroiters daily with "Some Wild Oats," a picture that has been banned in many territories and which is considerably old. However, the picture has been wildcatting back and forth and is making money for the promoters, who are billing it like a circus. However, the theatre owners are wisely laying off, the promoters being forced to finance their own showings in legit houses.

Why certain exhibitors will sponsor attractions in the summer that they would not dare playing during the regular season is more than the average showman can understand, but it seems to be so in many territories. The Barbee Loop Theatre in Chicago has not had an easy grind, holding or drawing patronage in the Loop, but in spite of this it has booked in "Tell Me Why?" a birth control picture, that is being sensationally advertised. The picture is in its third week and seemingly drawing at the box office, though.

A little distance away from Barbee's in the same district in Chicago is the Ziegfeld, a house that has been particularly accommodating to independents in that territory. This house last week featured "Out of the Dust," one of the most beautiful features released on the independent market. The picture did good business, everything considered, but here's one picture that could have been a cleanup throughout the country had it been handled by showmen. In Chicago the picture is getting more than a good break, however.

Warner's New York Exchange Is Incorporated

ALBANY, N. Y.—As was exclusively published in the Independents' Department of Moving Picture World four weeks ago, the Warner Brothers will establish their own New York exchange for the distribution of their 1922-23 pictures in the metropolitan district. This fact was established this week when the W. B. Film Exchange, Inc., was formed with a capitalization of $100,000. The incorporators mentioned are E. B. Bernstein, F. Horowitz and E. Marsch.

ALBANY, N. Y.—Pilgrim Pictures, Inc., was formed here this week with A. and C. L. Lewis and H. R. Winekur named as incoporators. The capitalization is fixed at $100,000.

ALBANY, N. Y.—Davidson-Kranz, Inc., whose formation was reported in Moving Picture World last week, was incorporated here this week for $50,000. The incorporators are Charles Kranz, George M. Davidson and H. Frank.

DOVER, DEL.—The National Pictures Finance Corporation was incorporated here for $2,500,000. Nothing of any definite nature concerning the identity of those involved could be ascertained.

ALBANY, N. Y.—Qualioplay Film Corporation, a Syracuse enterprise, was entered on the incorporation books here this week with G. Dodds, E. T. Shepard and F. E. Hagardon named as incorporators. Capital $25,000.

Mountan Closes Big Foreign Deal; Conditions Abroad Better

"Ten Nights in a Barroom," the sensational success released by the Arrow Film Corporation, figures prominently in the news emanating from the Foreign Department of that company this week. In a statement issued by Mr. Mountan it is announced that "Ten Nights in a Barroom" has been contracted for by Pearl Films, Ltd., of London, for the United Kingdom of Great Britain and Ireland.

This picture has been given a premier showing at one of London's foremost theatres and is said to have met with the same success abroad that it enjoyed here. In addition to "Ten Nights in a Barroom" for England, twelve Speed Comedies and "The Blue Fox" serial, starring Ann Little, were sold to Interocean Film Corporation.

In addition to this Mr. Mountan announced the sale of "Ten Nights" to International Variety and Theatrical Agency for South Africa. This firm also purchased a series of eighteen single reel Spotlight Comedies for South Africa.

In addition to these sales Mr. Mountan states that he has closed a very important foreign contract for "Ten Nights," together with ten other Arrow special attractions, a series of fourteen two-reel Broadway Comedies and a series of twelve two-reel Speed Comedies, the territory and buyer of which will be announced next week.

Mr. Mountan states that this deal is only the forerunner of a more important deal to follow for the same territory. He states that he will announce next week a foreign deal which he believes will probably be the biggest reported this year. It will include the entire output of the Arrow Film Corporation, comprising about seventy-two features, one hundred and four comedies, three serials, eleven Sport Pictorials and several novelty films.

Newsy Gossip of the Trade

FROM St. John's, Newfoundland, comes a call for Ernest Shipman to establish a producing unit in that country.

Joe Weil, according to a persistent report heard in film circles, will shortly enter the independent distribution field for himself. Joe is said to have acquired a picture on which he is now working industriously.

Eddie Bonns and Louis Marangella, of Warner Brothers, have met with such success in marketing their initial song, "Main Street," that the two already have completed their second number, which will be distributed through Cameo Publishing Company.

Tony Luchese of De Luxe Film Exchange, of Philadelphia, visited New York this week, perfecting a number of deals he had underway for Fall distribution of pictures.

The long heralded Sherlock Holmes specials are having their first showings in the Northwest Territory. "The Devil's Foot" played at the Tacoma Rialto Theatre last week, with dates following in Portland and Seattle.

Lou Rosenberg, traveling representative for De Luxe Feature Film Company, of Seattle, has returned to his office from a trip to Montana where he reports business indications pointing forward to a big season.

L. K. Brin, manager of Kwality Productions, Inc., is back in Seattle, following a trip to New York, according to our Seattle correspondent. According to the latter Mr. Brin, who is one of the most enterprising exchangemen in the country, is looking forward to a big season. He will distribute all the Warner product in that territory. He is also releasing "I Am the Law," which opened in that territory at the Seattle Coliseum on July 8 and played to turnaway business.

Frank Zambrini of Chicago, made his monthly visit to New York last week and held a series of conferences with Ivan Abramson and Dr. W. E. Shallenberger, president of Arrow Film Corporation, relative to next year's product.

Jesse J. Goldberg returned to New York this week following an extensive tour of the exchange centres of the country.

John Kent, well-known independent salesman, is temporarily devoting his efforts toward the exploitation of something other than film at present. However, Johnny is quietly awaiting a change in conditions when he expects to return.

Nathan Hirsch, president of Aywon Pictures Corporation and Photocraft Pictures Corporation, is enjoying a well-earned vacation. He will not return to his executive desk in New York until some time in early August. During his absence his son, Melvin Hirsch, is in charge.

The railroad shopmen's strike in the Middle West is reported to have worked havoc among exchanges in that section, film deliveries being held up and incurring many thousands of dollars loss of business to exhibitors as a consequence.

Harry Charnas, of Cleveland, has acquired an Al Litchman franchise for Ohio, Michigan, Western Pennsylvania, West Virginia and Kentucky.

Al Lichtman, who has been on the road meeting exchangemen, is expected to return to New York within a week, according to announcement made in New York this week.

John J. Hayes, president of Pacific Film Company, of Culver City, Cal., has returned to the Coast, following a two-weeks' stay in New York City.

Bertha Schwartz, who is handling the foreign rights on the Houdini feature, "The Man From Beyond," has sold that production for China, Japan, Siam, Dutch East Indies, Straits Settlements, the Phillipines, South Africa, France, Belgium, Switzerland and Holland.

Honjo & Company, of Kobe, Japan, in a communication to this department makes request for independents available for sale for their territory. Complete information regarding this firm can be obtained upon request to Editor of Independent Department, Moving Picture World.

GET READY
FOR
No. 6 BOX OFFICE WINNERS
NOW PLAYING
MORE TO BE PITIED THAN SCORNED
SOON
TEMPTATION
COMING
FORGIVE AND FORGET
THE LURE OF BROADWAY
PAL OF MINE
WATCH FOR
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In the Independent Field

Warners Sign Marie Prevost

Warner Brothers have signed Marie Prevost for three pictures. She will have a prominent role in Wesley Barry's second picture, "Little Heroes of the Street," and will be featured in "The Beautiful and Damned," based on Scott Fitzgerald's popular novel. She will also appear in the picturization of Charles G. Norris' novel, "Brass."

C. B. C. Decides to State Right Series of Six Big Special Films

Joe Brandt and Jack and Harry Cohn, comprising C. B. C. Film Sales Corporation, announce definitey that they have decided to remain independent and, despite offers from national distributors, the new series of six features which they are producing will be distributed on the state right market.

The first of this series will be "More to Be Pitied Than Scorned," to be followed by "Only a Shopgirl," "The Lure of New York," "Forgive and Forget," "Pal o' Mine" and "Temptation."

"Our determination to state right this series which we are confident will comprise six of the biggest box-office features of the year in face of flattering offers from program organizations is an expression of our confidence in the independent field and what it can and must stand for," said Joe Brandt. "We have always stood for independents because we believed in the future of the field and that it can be the biggest branch of the industry. Exhibitors have been complaining that they cannot get a consistent number of box-office attractions through the independents. They can. Let them look over the field and they will see that some of the biggest productions announced for the coming year will be independent productions."

Sloman Forms Producing Co.; First Film Is "Blind Justice"

Edward "Ted" Sloman, who has directed many notable pictures, including "The Westerners," "The Ten Dollar Raise" and "The Other Woman," has formed his own producing organization and will start work at once on a series of strong dramatic features which he will personally direct and supervise.

The first production will be an adaptation of Frank R. Adams' widely read magazine story, "Blind Justice," which Mr. Sloman considers to have an unusually powerful and stimulating theme with a wide appeal to the masses; which teaches a forceful lesson, but is neither a religious play nor a sermon.

A prominent cast will be engaged. Mr. Sloman's staff includes Chance Ward, production manager; Max Dupont, cameraman; and Al Risling in charge of publicity. Production headquarters are located at Fine Arts Studio in Hollywood.

Sam and Jack Warner Start Work on "Beautiful and Damned"

LOS ANGELES—(Special)—Production was started this week on a Warner Brothers' special, "The Beautiful and Damned." Sam and Jack Warner are supervising production on this version of the F. Scott Fitzgerald story, which will be released next fall. On another Warner lot, Harry Rapf is producing another Wesley Barry feature, also for Warner independent distribution.

Jack and Sam Warner and Harry Rapf are all co-operating on "Main Street," which is intended to be the biggest special on the Warner 1922-23 program. This trio is also looking ahead and planning on the production of a series of Sinclair Lewis' novels.

James Calnay, president of Independent Producers' Distributing Syndicate of this city, left this week for New York where he will stage a special screening of "Science—or God." He also left with a print of "The Wheel of Fortune," starring Grace Darmond.

Halperin Productions, Inc., has completed production on its independent feature, "What Do We Live For?" The picture is now being edited and cut. Carmel Myers is starred in this picture.

Harry Cohn, who made a flying trip to New York to deliver "More to Be Pitied Than Scorned" to C. B. C. Film Sales Corporation, returned to the Coast this week preparatory to starting production on another big independent picture.

Wyndham Standing, who has been appearing with Norma Talmadge, is to return to Hollywood and, according to a reliable report here, will be starred in an independent picture on which production shortly will be started.

Monty Banks and Norman Taurog, who have been producing comedies for Warner Brothers, in letters to friends on the Coast, express the expectation of being able to announce their new affiliation within a few weeks. Several eastern distributing companies have been dickering with Banks for his series.

Says a local writer: "Phil Goldstone seems to draw a small army about him every time he starts to give instructions to one of his right hand men. If he adds many more companies to his roster he will have to use the radio system of broadcasting his orders to his directors, assistants, cameramen, actors and whatnots that it takes to make the pictures he produces."

Ziegfeld Expedition Reaches Petrograd En Route to Film Scenic Wonders of Siberia

The W. K. Ziegfield expedition has arrived in Petrograd en route to the Kuznetsk Basin district of Siberia, which is about 2000 miles east of Petrograd and about 500 miles south of the Arctic Circle. About two months will be spent in that territory photographing the scenic wonders together with the vast natural resources of the country, such as the coal and iron lands and tremendous forests. Current news will also be pictured as well as personalities connected with the Soviet government.

This is said to be the first motion picture expedition permitted by the Soviet government to penetrate Siberia, and it is headed by W. K. Ziegfeld, Jr., son of W. K. Ziegfeld, who is well known in the theatrical business, and also as the producer of the picture "The Black Panther's Cub." With the expedition is also Bernard Sexton, an authority on Russian and East Indian affairs, and known as a writer on public questions and identified with the New York City health and tenement departments. Frank Zucker is chief cameraman.

The expedition left New York on June 17 and brief stops were made at Plymouth and Rotterdam where scenic pictures were made. Scenics, educationals and news events were also made in Petrograd.

Warners Engage Noted Scenarioist

Five well-known scenario writers have been engaged by S L. Warner and Harry Rapf to adapt the forthcoming Warner Brothers' pictures.

Olga Prinztlau will adapt "The Beautiful and Damned." Monte Katterjohn will handle "Brass." Julian Josephson is working on "Main Street." "Little Heroes of the Street" has been written by Isabel Johnston and Mildred Considine.

Simon Prepares Music Score

A special music score has been prepared for Goldwyn's "Watch Your Step" by Walter C. Simon. Copies of this score may be had from Mr. Simon at his New York office in the Candler building.

Burton King Directing New Feature

Burton King, who recently completed the Eddie Polo serial, "Cap'n Kidd," is directing "The Streets of New York" at the Ideal Studio in New York for the State Pictures Corporation. The company has purchased the old negative of a picture similarly named to protect its distributors. The all-star cast includes Tyrone Powers, Edmund Breeze, Sheldon Lewis, Virginia Pearson, Robert Frazer, Virginia Lee and Kate Blancke.

Louis Baum Back from Europe

Louis Baum, sales manager for Equity Pictures Corporation, arrived on Wednesday on the S.S. *Olympia* from Europe which he toured for the past few weeks. Mr. Baum has returned with much interesting news and material, which will in all probability be released for publication next week.

Big Cast in Dick Talmadge Film

Los Angeles—(Special)—Phil Goldstone this week announced that the first picture of a series 1922-23 Richard Talmadge will be titled "The Speed King," based on an original story. An all-star cast will support Talmadge, who is rapidly coming to the front as a great box office magnet, including Virginia Warwick and Mark Fenton.

Max Graf Busy on the Coast

San Francisco, Cal.—(Special)—Max Graf has made another step forward in boosting Frisco as a producing centre. He has just started filming his initial picture, "A Modern Madonna," with Milton Sills, Cleo Ridgley, Alx R. Francis, Jack Mulhall, Alice Hollister, Edna Altemus and Baby Muriel.

News of the West Coast

By W. E. KEEFE

Marshall Neilan's initial production for Goldwyn under his new contract will be an adaptation of Donn Byrne's popular novel, "The Strangers' Banquet." Neilan has owned the rights to the story for three years. Several deals for the theatrical rights to the story are now pending, and it is highly probable that a dramatic production of the story will be seen on Broadway about the same time the picture is released.

* * *

Mack Sennett is expected to return to Los Angeles from New York this week when he will supervise personally the comedies he is making for First National release. These include "When Summer Comes," "The Shriek," with Ben Turpin in the featured role, and "Bow Wow." Kathryn McGuire will support Turpin in the absence of Phyllis Haver, loaned to Goldwyn for "The Christian."

* * *

Sid Grauman introduced a novelty prologue at his "Million Dollar Theatre" this week, "Twenty Minutes at Gloria Swanson's Home." The players were made up to represent Miss Swanson, as hostess, with the guests appearing as Lila Lee, Bebe Daniels, Buster Keaton, Rodolph Valentino, Owen Moore, Herbert Rawlinson and Will Rogers. The players appeared in various "Song and Dance Numbers." The act made one of the biggest hits of any the prologues staged by Grauman since the house opened. The prologue was presented in conjunction with Thomas Meighan's picture, "Our Leading Citizen."

* * *

Hal Roach is building a new dark stage at his Culver City studio. When completed it will measure 240 feet in length, with a width of 140 feet, giving a total production space of 33,600 feet.

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Announcement is made by the Marshall Neilan organization that his next release will be "Minnie," an adaptation of George Pattulo's story "Her Man." In the cast are Leatrice Joy, Matt Moore, George Barnum, Helen Lynch, Josephine Crowell and others.

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The Los Angeles Dramatic Critics and representatives of the "Trade Press" were the guests of the Ray Carroll Productions filming "The Age of Love" for the R. C. organization, with Helen Jerome Eddy in the title role. The affair took place on the "New England street" at the Goldwyn organization which was rented by the Carroll unit to stage some of the scenes of the picture. Miss Eddy was hostess and served a box luncheon to the guests. Following the luncheon, all the writers became impromptu players and posed, more or less awkwardly, while the motion picture camera caught their movements for a weekly news service.

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Harry Lustig, western district manager for Metro, will leave this week for Portland and Seattle on an inspection tour.

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Ben Rosenberg, branch manager for the Los Angeles Metro exchange, left this week for Salt Lake City for a week's stay.

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The exchange managers and exhibitors of California and Arizona are planning a big minstrel show at Laguna Beach on July 26 for the benefit of the "Little Church Around the Corner." William J. Quinn is chairman of the entertainment committee.

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The Cosmosart Studios have been building steadily at their Hollywood plant in preparation for the big increase in independent production which is expected to take place this Fall. They are now completing their fourth big stage, each measuring 150 by 90 feet. All the dressing rooms and studio offices are built on the stages proper. An administration building to house the executives, containing thirty rooms, has also been completed.

The Cosmosart Studios have taken over the entire output of the Federal Photoplays, the Benjamin B. Hampton Productions, the Zane Grey Company, Inc., the Great Authors, Inc., and the Blanchard Company Cinal Productions. The studios can now accommodate eight complete producing units.

The officers include J. E. Bowen, president and general manager; W. G. Logan, treasurer and business manager; J. W. Reed, secretary, and F. E. Spicer, vice president. The assets, according to reports, are valued at $750,000 exclusive of real estate. More than $100,000 has been invested in electrical equipment, including five complete Duplex motor generators. The grounds represent a valuation of more than $500,000. President Bowen states that six additional companies will be working at the studios by August 15. Two theatre companies are now producing a series of pictures at the Cosmosart plant.

Horses Leap from Bridge to Furnish Final Thrill for Marion Davies Film

Robert Vignola returned this week from Kingston, N.Y., where he finished filming one of the most exciting scenes in "When Knighthood Was in Flower," the biggest and most ambitious of the Cosmopolitan Productions, with Marion Davies as the star.

The scene is where the English Princess Mary Tudor, wedded to the old King of France and widowed within a few months, tries to return to England under escort of Sir Charles Brandon. They are pursued by Francis I, who has succeeded to the French throne, and is determined to keep the young queen in France. Mary and Brandon are cut off at a bridge, over whose parapet they jump their horses and so escape the pursuing soldiers of France.

Mr. Vignola selected the bridge over Rondout River, which flows into the Hudson at Kingston, and rebuilt it so it would conform architecturally to the period. Pontoons to accommodate the cameramen were thrown across the creek just below where the plunging horses were to land after their flying leap of fifty feet into the water, with look-out stations on either side to catch them in mid-air.

Remarkable Cast Is Engaged for "The Face in the Fog"

For "The Face in the Fog," a picturization of Jack Boyle's famous "Boston Blackie" stories, Cosmopolitan Productions have engaged a notable cast of stage and screen celebrities.

Lionel Barrymore, whose creation of "The Copperhead" as well as numerous striking screen parts have marked him as an exceptional character actor, will be seen in the role of Blackie Dawson, the gentlemanly safe-cracker. Louis Wolheim, who leaped into fame with the first performance on Broadway of "The Hairy Ape," has been engaged for a contrasting type of the brutal criminal, while Lowell Sherman, star of "Lawful Larceny," will play the role of the polished Russian adventurer.

Seena Owen, whose work in Cosmopolitan's "Sisters" is well remembered, plays the leading feminine role, while Mary McLaren has a prominent part. Other members of the cast are George Nash, Gustave Von Seiffertitz, Macey Harlam and Tom Blake.

Six Franey's Ready

Six of the two-reel Billy Franey pictures are now ready according to announcement from Gus Schumacher, general manager of O'Conor productions. The fifth and sixth just completed are "A Kissless Bride" and "This Way Out." A full list of exploitation accessories has been prepared for this series and is ready for distribution. Ward Hayes, who directed the first six pictures, has been re-engaged for the remainder of the series.

Sign Monty Banks for Federated

Ben Wilson has wired the New York office of the Federated Film Exchange of America that he has engaged Monty Banks to star in a new series of comedies for Federated release, and that Bruce Mitchell will direct the first picture.

Announces Cast

Franklyn E. Backer of East Coast Productions has received the negative of the second of the J. B. Warner series, "Flaming Hearts." There are fourtenn principals in the cast, which is an entirely different type from the first Warner Vehicle, "Big Stakes." Among the players are Kathlyn Myers, Alma Bennett, Alfred Hollingswood and Frankie Lee.

Laemmle's Warning

Carl Laemmle is in Europe, but the president of the Universal apparently is taking just as much interest in the industry in this country as though he were here. This warning has been sent to exhibitors in this country: "Don't book pictures that are not yet made." The warning is in Mr. Laemmle's characteristic straight from the shoulder language:

"The biggest piece of folly any theatre owner can commit in these enlightened days of moving picture business is to book any picture that is not yet made. Producing pictures is the biggest gamble in the world. Not a soul in any studio knows until a picture is finished and shown whether it is good or not!"

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

First National

BARNSTORMER. For me, absolutely rotten; nothing to it. My advice is to lay off. Advertising, ones, three, six, slide, photos, newspaper. Patronage, regular. Attendance, fair. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

BOB HAMPTON OF PLACER. As a rugged melodrama it leads the list. Perfectly staged, splendidly acted, it pleased 100 per cent. Advertising, extensive campaign. Patronage, mixed. Attendance, fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

CHILD THOU GAVEST ME. A good production. The work of the four-year-old child is wonderful. It caused much comment. Advertising, window display, posters, newspapers, photos, slide. Patronage, highest class. Attendance, fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

DANGEROUS BUSINESS. Good program picture but nothing more. Advertising, lobby and daily papers. Patronage, mixed. Attendance, fair. A. R. Workman, Colisseum Theatre, Marseilles, Illinois.

GYPSY BLOOD (Pola Negri). For me, absolutely rotten foreign picture; if you have a spite at your audience, book it; if you want to be run out of business, try to run such foreign stuff. I took it off the screen first show, matinee. Audience walked out. Patronage, family and transient. W. C. McIntire, Rose Theatre, Burlington, North Carolina.

ISOBEL (or THE TRAIL'S END). Good picture; have never seen James Oliver Curwood story that was not. Advertising, three and one sheets, newspaper. Patronage, small town. Attendance, good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

THE OATH. Good story, good acting, good entertainment, good box office; what more could you ask? Advertising, four ones, set 11x14s, slide, heralds. Patronage, neighborhood. Attendance, good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

SCRAP IRON. Very clever picture; pleased 100 per cent. here. Ray is popular here and this is his best. Advertising, newspaper and lobby display. Patronage, general. Attendance, fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

SIGN ON THE DOOR. Consider it the best Norma Talmadge we have ever run. Plenty of action and a good, clean story. Advertising, six, three, one sheets, newspaper, slide. Patronage, small town. Attendance, good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

SILENT CALL. Positively the most beautiful scenes ever screened. Pleased very well. Dragged in spots, but an excellent picture nevertheless. Advertising, above average. Patronage, small town. Attendance, good. A. LaValla, Community Theatre, Bethel, Connecticut.

SMILIN' THROUGH. Very good picture but for me positively not worth half the price. Small town exhibitors, leave it alone unless bought reasonably. Advertising, billboard, etc. Patronage, better class. Attendance, poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Mr. Hughes' Idea

To help this dependable tip department in its plan to give exhibitors real stuff, Mr. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma, sends in: Pictures our Patrons Like Best.—

Reported Missing.....(Selz.)
The Old Nest.....(Gwyn.)
No Woman Knows.....(Univ.)
The Fox.....(Univ.)
Foolish Wives.....(Univ.)
Affairs of Anatol.....(Para.)
Something to Think About.....(Para.)
The Great Moment.....(Para.)

What did YOUR patrons like best?

SONG OF LIFE. Pleased most of patrons. Title did not mean much. Advertising, usual. Patronage, better class. Attendance, poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

TROUBLE. Broke Monday record established by "Sheik." Can say no more, as we thought latter would stand. Advertising, nine one sheets, set photos, small ad. in newspapers. Patronage, small town. Attendance, great. F. Buttolph, Colton Theatre, Colton, California.

Fox

IRON TO GOLD. Fair picture with Dustin Farnum. Action good with quite a few thrills; a few laughable incidents and fairly good evening. Did fair business on this picture. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

OVER THE HILL. This is a great picture but Mary Carr does just as good work in "Thunderclap," which is a better picture than "Over the Hill" at one-third the price. Advertising, posters. Patronage, rural. Attendance, good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

OVER THE HILL. The best picture ever shown in our theatre. Every one well pleased; you can't go wrong on this one. Advertising, like a circus. Patronage, first class. Attendance, fair (account of other amusements). H. Odom, Dixie Theatre, Durant, Mississippi.

PARDON MY NERVE. Charles, "Buck" Jones proved 100 per cent. The house was simply packed and running over; turned away many. Go after this one and you'll never lose. Advertising, average. Patronage, small town. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

ROUGH DIAMOND. Good picture. Mix well liked here. Advertising, newspaper and billboards. Patronage, small town. Attendance, fair. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

TRAILIN'. A good one. Book it. Tom Mix will pull them in every time. Advertising, regular. Patronage, mixed. Attendance, good. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

TWO MOONS. For me, rotten; nothing to it. Suppose they will always make you take the poor ones before they sell you good ones. Advertising, threes, ones, lobby, cards. Patronage, mixed. Attendance, average. M. J. Bradley, Airdrome Theatre, Thornton, Arkansas.

UP AND GOING. We all know Tom Mix, so nothing extraordinary need be said. However, in this one, he opens so slow that all the regulars thought it might be a Bill Farnum special. Scenery and photography very good. Patronage, merry villagers. Attendance, good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

WITHOUT FEAR. Oh, boy! We got the shipping cans and reels, but not enough film for a show; had to show the photos! Advertising, ones, photos. programs, slide. Patronage, small town. Attendance, good. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

WITHOUT FEAR. Ordinary program picture with many rich settings. Pearl White, the star, is very attractive, but the story is too weak. Advertising, usual amount of posters, slide and program. Patronage, general. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Goldwyn

ALL'S FAIR IN LOVE. Fairly good; pleased some, but nobody went wild over it. Attendance, fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

EARTHBOUND. A picture that was liked by fifty per cent. of the audience. Too much Catholic atmosphere for Protestant town. Advertising, posters and newspapers. Patronage, better class. Attendance, fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

MILESTONES. With correct music, and if you get them to see it from the start, a better picture than "The Old Nest." Held up advertising because I thought picture N. G. Patronage. family. Attendance, fair. R. J. Relf, Star Theatre, Decorah, Iowa.

PARDON MY FRENCH. Quite a mediocre program picture. Advertising, newspaper, photos, one sheets. Patronage, city and farm. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

Straight from the Shoulder Reports

POOR RELATION. A splendid picture that should please any audience. Advertising, regular lobby. Patronage, small town. Attendance, best yet on Monday night. Jack W. Ogilvie, Dixie Theatre, Wynona, Oklahoma.

SNOWBLIND. Nice entertainment; unusually fine shots of the snow country; good acting, good direction, good everything. Congratulations to Reginald Barker. More like this. Advertising, singles. Patronage, industrials. Attendance, good. H. E. James, Union Theatre, Voluntown, Connecticut.

STOP THIEF! A great comedy, especially suited to hot weather. Not a dull moment in this. Tom Moore is rapidly rising and I think Goldwyn should keep him. Patronage, transicnt. Attendance, good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

YELLOW MEN AND GOLD. Good picture for larger house, but can be run in small house if well advertised and projected quite fast and have some good speedy music to go with it. Advertising, billboard, newspaper, lobby. Patronage, city type. Attendance, good. L. A. Hoover of Roundup, Montana, reports this at Colorado Theatre, Denver, Colorado, while traveling the West.

Wid Gunning, Inc.

THE BLOT. A good, clean picture that drags in places. Pleased. Advertising, threes, ones, slide, program. Patronage, small town. Attendance, average. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

Hodkinson

OTHER WOMEN'S CLOTHES. A modern version of the Cinderella story in which Mabel Ballin does a very splendid piece of acting and is surrounded by a capable cast. Did good on this and we are well pleased with the Hodkinson features. Get the habit, boys. Advertising, newspaper. Patronage, general. Attendance, good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

Metro

FOUR HORSEMEN. Wonderful picture and positive box office attraction from year's publicity in larger cities. Book it and increase admission. Advertising, billboards, mailing list. Patronage, every class. Attendance, good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

FOUR HORSEMEN. A gripping picture that was a wonder had it been played soon after it was road showed. A rank failure this late after the larger centers are through with it. Made the mistake of paying too much money for it; never again for a picture after it is too old. The biggest of the pictures are in the public mind only so long as they are being shown in the cities; sixty days after they close in your adjacent large town, forget them and play the releases which are being talked of. We will never raise prices again for the biggest they make if we cannot buy them while they are comparatively new. Advertised in two papers, full page, two days. J. F. Schlez, Columbia Theatre, Columbia City, Indiana.

Paramount

BEHIND MASKS. Very poor entertainment, in fact you might say there wasn't any. One of those dear old Lunnon affairs. Advertising; ones, threes, photos and slide. Patronage; small town. Attendance; very poor for a Saturday night crowd. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

BEYOND THE ROCKS. One of the best we have had. A sure fire attraction. Pleased patrons. Advertising; newspaper and heralds. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

BEYOND THE ROCKS. Proved an excellent draw for me. Not a powerful story, rather relied upon the stars to put it over and succeeded. Advertising; usual, newspapers, billboards, heralds. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BOUGHT AND PAID FOR. Nothing big, just a regular program picture. Pleased 75 per cent. Advertising; lobby, newspaper, programs. Patronage; mixed. Attendance; fair. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

BREED OF MEN. A knockout that makes a fellow feel good when you hear them yell. Bill Hart will fill our house when nothing else will. He is our best drawing card. Advertising; ones, threes, slide. Patronage; small town. Attendance; very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

CHICKENS. Very weak, did not draw business for me. Advertising; lobby. Attendance; all classes, small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

THE CRADLE. A picture with a good moral lesson for the discontented married couples. Pleased all. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widcnor, Opera House, Belvidere, New Jersey.

DICE OF DESTINY. Excellent crook and detective story. Will please the majority of your patrons. Print in rather poor mechanical condition. Advertising; regular. Patronage; small town. Attendance; poor. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

SATURDAY NIGHT. First picture we ever showed that second day's receipts equalled the first day. Consider it best for entertainment valuc that we have seen. However, we lost money as it didn't pull country patrons. Advertising; billboards and newspapers. Patronage; strictly town. Attendance; fair. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

THE SHEIK. Pleases the women and part of the men. Expected big business but fell down. But nothing pulls nowadays. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

THE SHEIK. A wonderful picture from every standpoint; give us more like it. You can go strong on this one with advance in admission. Eight reels of good, clean entertainment that pleased 100 per cent. Cecil DeMille directed, with Valentino and Agnes Ayres starring. Advertising; heavy; one and threes, heralds, window cards, etc Patronage; better class. Attendance; good. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

THE SHEIK. No better than lots of pictures we buy for less money but it draws and pleases, so we should worry! Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE SNOB. Very pleasing program picture only. We ran it a little old; too much cut out to be in good condition. If all five reels we got were put together it would make three reels. Advertising; ones, threes, slide, newspaper. Patronage; high class. Attendance; fair. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

THREE LIVE GHOSTS. Good comedy. A picture that pleased all on account of it being different from the majority. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Widenor, Opera House, Belvidere, New Jersey.

THREE WORD BRAND. Wm. S. Hart. Good picture. Advertising; regular paper. Patronage; small town. Attendance; house record. Jack W. Ogilvie, Dixie Theatre, Wynona, Oklahoma.

THROUGH A GLASS WINDOW. A nice pleasing little program picture with a nice little actress and a very good cast. Nothing big, and don't promise too much. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WORLD'S CHAMPION. Rather misleading is title, but a good Reid picture nevertheless. Pleased patrons. Advertising; newspaper and heralds. Patronage; small town. Attendance; good. N. R. Carskaden, Music Hall, Keyser, West Virginia.

R-C

DON'T DOUBT YOUR WIFE. If producers would get away from the old and rehashed stories, the public would be better pleased. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

FIRST WOMAN. A very cleverly put up picture. Mildred Harris showed her ability as an actress. Advertising; posters and papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

GAY AND DEVILISH. Good Doris May comedy, one you can bet on and win. The supporting cast helps greatly in putting the picture over. Advertising; general lobby display, street stunts, newspaper and throwaway. Patronage; mixed. Attendance; good. Strand Theatre, Nashville, Tennessee.

Selznick

A MAN'S HOME. Despite the wonderful comments given this picture by the press, it is not, for me, even as good as an average program picture. Advertising; usual allotment of material. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THREE SELZNICKS. "Man of Stone," "Safety Curtain," "Why Announce Your Marriage?" We want to report on these three from Selznick together, as all three pleased our patrons 100 per cent. Some liked "Man of Stone" better than "The Sheik." Norma Talmadge is as good in her revivals as in later issues and Elaine Hammerstein is making friends here. Select has certainly treated us right in price, pictures and service. Advertising; one sheets, three sheet, photos. Patronage; small town. Attendance; fair. K. Richardson, Star Theatre, Seneca, South Carolina.

Straight from the Shoulder Reports

United Artists

DOLL'S HOUSE. Goodbye, Nazimova, you were once a wonderful star, but your day of days has passed. The pictures you have offered us in the past year have been lemons and the patrons are off of you for life. This is just like the last two or three. You overact throughout the picture and disgust what few followers you have left. Advertising; special program. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Universal

THE GUTTERSNIPE. Gladys Walton always good. This one will appeal to any class. Advertising; sixes, three, ones, slide. Patronage, usual. Attendance, fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CHEATED HEARTS. Very good, both for selling and interest. A picture worth seeing. Advertising; regular. Patronage; family. Attendance; good. Majestic Theatre, Willets, California.

THE FOX. Picture would have been good if misframes had been removed. It is a crime to put such stuff off on exhibitors after a good rental has been paid and big advertising. Be sure of a good print or patrons will not be satisfied. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THE FOX. Sure is a crackerjack Western, full of action and thrills. Harry Carey is star, drawing card here. If you are HUMAN, you will like Carey in this; a Super-Western. Advertising; used six sheets, threes, ones, heralds, photos, lobby. Patronage; small town. Attendance; fair. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

THE FOX. With seating capacity of 518 seats took in $1,074.50 opening day. Only one picture ever did more in this house: "Conflict" (Conflicto). Advertising; five Spanish newspapers and two English language papers, commencing with a teaser campaign. Patronage; high class. Attendance; exceptional. Beverly Griffith, Campaomor Theatre, Havana, Cuba.

HEADIN' WEST. The best Hoot Gibson ever did. We like Hoot because he is always clean cut. Advertising, ones, threes, photos, slide. Patronage, mixed. Attendance, good. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

HEADIN' WEST. This is a fine picture and will please 90 per cent. of any audience. Book it. Advertising; sixes, threes, ones. Patronage; mixed. Attendance; good. E. E. Stearns, Dew Tell Theatre, South Dayton, New York.

MAN TO MAN. If your patronage likes a good outdoor picture with punch and thrills, don't hesitate to book this one. Cattle stampede is well photographed. Patronage; neighborhood. Attendance; good. Charles H. Ryan, Garfield Theatre, Chicago, Illinois.

NO WOMAN KNOWS. This picture took great. Even some of our hardest-to-please picture fans said it was great, but we have never made any money on Jewels. Advertising; ones and posters. Patronage; small town. Attendance; fair. David W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

NO WOMAN KNOWS. Have seen this reported "like Humoresque." Haven't seen "Humoresque," but think the characterization in this one remarkably good. Miss Scott exhibits too violent emotions at the death bed of the mother, and I believe the discriminating exhibitor would use the scissors on some of that part. The story is good, except that the heroine almost allows herself to be urged into a Pacific Ocean trip with her employer, who is already married. This feature of the play is treated in about as delicate a manner as possible and probably wouldn't offend many. Maybe the industry can accomplish real good by bringing some carefully worked out amount of such themes to the screen. I can't decide, but will say that precious few plays with even a hint of immorality get into my house. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

OUT OF THE SILENT NORTH. Frank Mayo never fails to please. A very good picture of the Canadian woods. Good photography. Advertising, one sheets and slides. Patronage, small town. Attendance, fair. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

THE SCRAPPER. Good program picture and sold within reason. Advertising, ones, three, photos. Patronage, usual. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

THUNDER ISLAND. Good program picture, lots of action on boat, water scenes fine. Believe fight in last reel too long. Pleased. Advertising, ones, threes and dodgers. Patronage, mining town. Attendance, good. O. K. McNemar, Peoples Theatre, Gilmer, West Virginia.

Vitagraph

ISLAND WIVES. A good picture but not a special. Pleased. Advertising, ones, slide, program. Patronage, small town. Attendance, good. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

INNER CHAMBER. Good picture with Alice Joyce. Pleased all. Good cast. Mrs. DeWolf Hopper A-1. Advertising; ones and threes. Patronage; industrial. Attendance; good. H. E. James, Union Theatre, Voluntown, Connecticut.

MY WILD IRISH ROSE. Did pretty good on this. Think it will please the majority. I will not boost this as excellent, though. Advertising, newspaper. Patronage, general. Attendance, fairly good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

PRODIGAL JUDGE. Very good. Maclyn Arbuckle especially fine. Advertising, posters, newspapers. Patronage, country town. Attendance, good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Comedies

PAY DAY (First National). Good laughs, but not the money maker of the past. Advertising, heavy. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

SAWMILL (Vitagraph). Larry Semon's best comedy. Everybody liked it, and the scenery was fine. Give us more like it. Thomas Clark, Electric Theatre, Maryville, Missouri.

TOONERVILLE TRIALS (Educational). O. K. for a change. Advertising, regular. Patronage, small town. Attendance, poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Short Subjects

MOVIE CHATS NO. 3 (Hodkinson). Excellent short reel. Chats are very enjoyable here; this one especially so. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

State Rights

DANGEROUS LOVER (Federated). This is a dandy Western. Cast good, star (Pete Morrison) fine. Good action. A Western that will please all hot weather business. Wm. Thacher, Royal Theatre, Salina, Kansas.

INNER VOICE (Am. Cinema Corp.). Picture too long for the plot. Seven reels should have been five for same action. Advertising, papers, sheets, photos, slides, etc. Patronage, country town. Attendance, fair. H. V. Harvey, Palace Theatre, Dixon, California.

MAN FROM NOWHERE (Arrow). A Western feature, far above the average program picture; pleased all. Advertising, regular, ones, threes, photos, screen. Patronage, general. Attendance, fine. J. Wadsworth, Republic Theatre, Great Falls, South Carolina.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Domestic Relations

(*Katherine MacDonald—First National*—5,192 *Feet*)

M. P. W.—The picture considered as a whole, is one of these smooth-running productions that has a certain pictorial glamour surrounding a conventional plot.

T. R.—Runs along like a regular doubleheader.

F. D.—A good deal on the order of star's recent picture.

N.—General impression in all likelihood will be that it is simply another story ground through the orthodox movie mill.

E. H.—This latest Katherine MacDonald picture does not do the star nor the director, Chet Withey, justice.

The Half Breed

(*Wheeler Oakman—First National*—5,484 *Feet*)

M. P. W.—The settings are good, the atmosphere realistic and there are some thrills.

F. D.—Poorly produced and below the average generally.

T. R.—The production has been well handled and an ample supply of thrills and suspense has been generally maintained throughout the picture.

N.—There is nothing in "The Half Breed" which entitles it to a place on the well-beaten path of Western dramas.

E. H.—Fair entertainment.

Divorce Coupons

(*Corinne Griffith—Vitagraph*—5,249 *Feet*)

M. P. W.—"Divorce Coupons" sells Corinne Griffith in one of the most successful methods conceivable. The production gives every promise of being a good investment for the exhibitor.

E. H.—One of the best productions given this popular and pretty star. A society drama with a little different twist.

T. R.—Ethel Watts Mumford's story is utterly lacking in conviction.

N.—Interesting departure from time-worn stories.

F. D.—Well handled story and attractive star in this good entertainment.

The Dust Flower

(*Helene Chadwick—Goldwyn*—5,651 *feet*)

M. P. W.—This is one of those pictures about which it is absolutely necessary to say that if a spectator likes this certain kind of story he will like the picture.

N.—A thoroughly satisfying story of a modern Cinderella, containing a clean, wholesome plot, the characters of which are portrayed by a cast of uniform excellence.

T. R.—"The Dust Flower" is highly conventional sentimental romance which at times achieves emotional appeal without attempting to leave the well-beaten path of the Cinderella play.

F. D.—Modern Cinderella story, far-fetched, but amusing and fairly interesting.

E. H.—A good picture and interesting entertainment if one can overlook the picturization of scenes of alleged real life that never have happened and never will happen.

The Real Adventure

(*Florence Vidor—Pathe*—5 *reels*)

M. P. W.—"The Real Adventure" is a decidedly worthwhile picture. It deals with a vital modern problem, one that has general interest, in an intelligent manner, and in such a way as to furnish a feature that will wholly satisfy any type of clientele.

E. H.—The unconvincing main theme is saved by freshness and naturalness of Miss Vidor's performance and excellent support accorded her.

N.—Our hat is off to King and Florence Vidor and the whole bunch who made this very fine bit of screen entertainment.

F. D.—Good acting and careful direction put it over.

T. R.—There is a great deal of straight human interest in this picture, which accomplishes the difficult film feat of pointing a domestic moral and furnishing very pleasing entertainment into the bargain.

God's Country and the Law

(*Featured Cast—Arrow*—5,332 *feet*)

M. P. W.—Taken altogether it should prove satisfactory to the average audience, especially during warm weather.

N.—"God's Country and the Law" is charming in its backgrounds, and after the spectator has dwelled upon the open vistas there isn't much left to consider.

F. D.—Average Northwest picture but lacks the usual Curwood action.

E. H.—Exceptionally well-made Curwood picture.

A Self-Made Man

(*William Russell—Fox*—4,920 *Feet*)

M. P. W.—A popular story interpreted with an unusual amount of snap and good taste.

T. R.—Abrim with devices of slapstick, farce and melodrama, "A Self-Made Man" seldom gets far enough in any one direction to move the spectator or attain an impression of lasting quality.

E. H.—It is the usual story of a rich man's son, who is an idler, but who comes to the rescue when a rival broker attempts to wreck his father's fortune.

N.—After a rather poor start the feature swings into high and finishes with a fine burst of speed.

F. D.—Average crowd and star's following will be suited.

They Like 'Em Rough

(*Viola Dana—Metro*—4,700 *Feet*)

M. P. W.—The title of this carries a certain lure and the picture is not a disappointment. It will appeal to both men and women.

E. H.—As light comedy-drama this is a good example.

N.—If this Metro offering is an example of how to cash in on a comedy title, by substantiating it with live comedy, "They Like 'Em Rough" wins.

F. D.—Viola Dana and a cave-man husband furnish plenty of fun in this.

T. R.—This is good comedy drama, a lively mixture of humor and melodrama.

My Dad

(*Johnnie Walker—Fox*—5,600 *Feet*)

M. P. W.—A vigorous story of the Far North which contains plenty of action and snow stuff and which should prove an attractive offering during the warm weather.

F. D.—And still another snow picture for your summer program.

N.—"My Dad" is not a picture deserving of severe criticism, nor one to provoke enthusiastic recommendation. It is commonplace, telling a simple story of the Northwest.

E. H.—Built on conventional lines with plenty of suspense and much beautiful snow stuff.

T. R.—The locale is probably the only thing in this six-reel production that makes a decisive bid for notice. The plot of this love romance is show-moving and without novelty in treatment of its time-worn situations.

Foreign Competition

(*Continued from page* 347)

Blossoms" they sadly and solemnly announced that it could not be shown in Italy. The reason it showed a relationship between father and daughter which simply cannot exist in real life. No father, they argued, could treat his own flesh and blood the way this British prize fighter treated the young girl; at least no one in Italy will ever believe it. (Oh Shades of the Cenci!) The difficulty was finally overcome by inserting a new title which explains that the girl was the foster-daughter of the prize fighter. With this change the film played to crowded houses everywhere and the susceptibilities of Italian mammas and papas were beautifully saved.

Claims For a New Color Process

A film concern in Vienna calling itself the "Chromo" is advertising extensively to the effect that they have found a perfect process for the reproduction on the screen of natural colors. The chief claim is that their invention does away entirely with "smudges" and "flickers." It was also claimed that the process had been tested by filming an Oriental fairy tale, which demonstrated its entire success.

I got in touch with this firm at once and in answer to my inquiry for further details I received a brief note saying that the company was still busy taking films. The address of the concern is Vienna, XX, Marchgeldstrasse 18. If anything comes of this and the company is willing to show its films in natural colors the readers of Moving Picture World will be advised further.

Newest Reviews and Comments

FRITZ TIDDEN, Editor of Reviews

IN THIS ISSUE

"Trooper O'Neil" (Fox)
"The Trouper" (Universal)
"The Face Between" (Metro)
"More to be Pitied Than Scorned" (C. B. C.)
"The Man Unconquerable" (Paramount)
"A Fool There Was" (Fox)
"Forget-Me-Not" (Metro)
"The Hardest Way" (Joan)
"Married People" (Hodkinson)

"Forget-Me-Not"

This Metro Presentation, Deeply Tinged With Pathos, Takes Rank As One of the Foremost Productions of Its Kind.

Reviewed by T. S. daPonte.

This picture is so worthy of praise and the theme is so pathetic that to attempt to give it its just due by the use of mere words would only detract from its simple strength and becloud its pathos.

To say that it is an excellent production in every particular, and for a film of its kind—one which is meant to tug at the emotions and to carry the audience along on a flood of tears until the happy ending—and that it should be classed among the foremost which have come to the screen, would, however be to put this Metro presentation in the high niche of filmdom of which it is deserving.

But to be so brief in praise would leave unremarked the fine direction, the excellent photography, the simple and strong titling, the continuity which flows along without a break, the compelling story and the praiseworthy acting.

It is a picture no less appealing to children than to adults, and for this reason the exhibitor can count on attracting a clientele from both classes—the adolescents as well as their elders. It can be guaranteed that there will be few dry eyes among its audiences during most of the presentation, except when at certain times some fine comedy is introduced—just enough of it to cause the smiles to chase away the tears.

To mention in particular any one of the fine cast would be to discriminate against the others who were no less capable, but it can be said without fear of causing jealousy that a dog of wonderful intelligence and training did a rare bit in "backing up" the excellent portrayal of the other actors.

The Cast

The Mother.....Irene Hunt
The Father.....William Machin
The Girl.....Bessie Love
The Boy.....Gareth Hughes
The Musician.....Otto Lederer
The Other Girl.....Myrtle Lind

also

Hal Wilson, Gertrude Clair, Sam Allen, William Lawrence and "Queenie," the Dog.

Story by Henry R. Symonds.
Continuity and Titles by John B. Clymer.
Directed by W. S. Van Dyke.
Produced by Louis Burston.

The Story

A mother, too poor to keep her baby girl, leaves it at an orphan asylum without making known her identity. The baby grows into young girlhood loved by one of the boy orphans whose affection she reciprocates. Finally the children are given away to different families. The girl's mother, who has become prosperous, and who has searched vainly for the baby she deserted, takes the boy; a musician of repute takes the girl. The boy and girl are finally reunited some years later when the girl, taught by the musician has gained fame in the music world, and the boy meets her at a musicale where she is being lionized.

"Twenty-One"

Opportunity is afforded Bryant Washburn to appear in two contrasting roles in this three-reel Pathe Playlet, originally issued in five reels. He portrays a diffident young millionaire who changes places with his double, who is a prize fighter. The story is lacking in suspense for you are at all times satisfied as to what the outcome will be and it does not rank with the best of the Pathe Playlets.—C. S. S.

"Trooper O'Neil"

For Production Starring Charles Jones Cleverly Sustains Suspense.

Reviewed by Mary Kelly.

"Trooper O'Neil" has Charles Jones, a pretty girl and a murder puzzle to recommend it. This combination offers a smooth and entertaining feature which seems above the average Northwest Mounted Police picture. More because of the acting and directing than the story, which hinges on the familiar struggle between duty and love, this is true. The star and his supporting cast play with conviction and enthusiasm.

The handling of the suspense is especially good, starting with the death of the girl and the two-sided threat to murder her betrayer, and dropping this thread here for the love motive. Suspicion shifts the attention in various directions, and the uncertainty is well sustained. When the sympathetic note arrives, it is especially effective, due perhaps, to the fact that the girl under arrest is exceptionally attractive. Beatrice Burnham plays this role and satisfies the popular demand for the girl, who can act as well as charm. Charles Jones appears to advantage in a uniform and gives a performance that reflects credit both upon himself and the director.

The Cast

Trooper O'Neil.....Charles Jones
Marie ..... Beatrice Burnham
Pierre ..... Francis McDonald
Black Flood.....Claude Payton
Rodd ..... Sidney Jordan
Paul ..... Jack Rollens
Jules Lestrange.....Karl Forms

Story by George Goodchild.
Scenario by William K. Howard.
Directed by C. R. Wallace and Scott Dunlap.
Length, 4,862 Feet.

The Story

Trooper O'Neil, resolving to forget the girl who has refused him, arrives at the Police Headquarters of the Royal Mounted and receives orders to find the man who killed Jacob Dell. The bullet shows that it was fired from an old-fashioned gun. Meanwhile Marie is mourning over the loss of her sister, who died because of Jacob Dell's cruelty and neglect. Her brother and her sister's sweetheart, Pierre, swear vengeance, and Dell's death follows soon after. O'Neil falls in love with Marie, but suspects her friend, Pierre, of murder. He is shocked to discover that all evidence points instead, to Marie. He arrests her and she refuses to answer the charge. They are overtaken by Pierre, who falls after a fight with O'Neil, and dying, confesses that he shot Dell. O'Neil reports soon after at headquarters and introduces his wife to the captain.

"A Fool There Was"

Fox Produces a Fascinating Version of Kipling's Poem, "The Vampire," With Estelle Taylor As the Star.

Reviewed by Mary Kelly.

If the test of a picture's worth in dollars and cents is its ability to hold the interest continuously, then "A Fool There Was" holds out big promise to the box office. It has a magnetic quality that rivets the closest attention, regardless of whether you approve of the subject-matter. As relentless as the spirit of Kipling's poem, by which it was inspired, the picture is not inoculated with any of the popular brand of scenario sunshine. It is consistently fatalistic, and has an uncertain ending.

Emmett J. Flynn's directing and Estelle Taylor's performance are two unforgettable features. From the observance of the small details that have come to be recognized as an essential to perfect directing to the understanding of really great emotional scenes, Mr. Flynn shows a splendid technique. His is the art of blending rather than linking scenes. It is this remarkably smooth treatment of the material on the part of both director and scenarioist that will be especially appreciated by those who are looking for artistic merit. Those who are not looking for it and enjoy pictures without analyzing them will unconsciously feel this quality and be swayed by it.

Estelle Taylor is a symmetrical, beautiful version of the notorious "rag, and a bone and a hank of hair." She is slim and wicked with beguiling eyes. Her methods as a vampire show a subtle knowledge of the demands of her role, and never once is she untrue to character. Even in her cruelty, she is beautiful and up to the last when she is shown scattering petals over the body of the man she calls her fool, she is charactertistically picturesque. The rest of the cast, with Lewis Stone and Irene Rich in the lead, is an artistic satisfaction from first to last. The settings are a fine example of showmanship.

The Cast

Gilda Fontaine.....Estelle Taylor
John Schuyler.....Lewis Stone
Mrs. Schuyler.....Irene Rich
Muriel Schuyler.....Muriel Dana
Nell Winthrop.....Marjorie Daw
Tom Morgan.....Mahlon Hamilton
Avery Parmelee.....Wallace MacDonald
Boggs.....William V. Mong
Parks ..... Harry Lonsdale

Adapted from the Stage Play by Porter Emerson Browne, Which Was Inspired by Kipling's Poem, "The Vampire."
Scenario by Bernard McConnville.
Direction by Emmett J. Flynn.
Length, 7 Reels.

The Story

John Schuyler is separated for the first time from his wife and family when he sails for Europe on a special business trip. On the same ship is Gilda Fontaine, whom the men call the vampire. She tries for several days to get Schuyler's attention and finally succeeds in making him forget his family, his mission and everything but her. His secretary, discovering the facts, writes to Tom Morgan, who is engaged to Muriel, Mrs. Schuyler's sister. Mrs. Schuyler learns the truth, but through Tom's influence, decides to forgive John. When he returns, Tom sees that he is penitent and arranges for him to return to his wife. Before he gets to her the vampire interrupts. He tries to resist but is powerless. Then in a rage he seizes her and is about to kill her when she pushes him downstairs backwards. She leaves him then and his fate is left to the imagination.

Newest Reviews and Comments

"The Man Unconquerable"

Paramount Presents Jack Holt in a "Thriller" With a Good Story.

Reviewed by T. S. daPonte.

With a thrill a minute this play rushes along from its beginning to the end filled with a multitude of virile, gripping episodes in which Jack Holt shows up truly as "The Man Unconquerable." Nothing daunts him when he gets his two trusty fists into action, no gang of desperadoes is too desperate for him to tackle, and with a few wrestling holds and some hefty wallops he fights his way through the thrilling film leaving a trail of battered "villains" in his wake.

He has, however, a great incentive to fight in the person of Sylvia Breamer, whose languishing eyes look with favor on his strenuous activities. This is a film that the exhibitor can go the limit on in exploiting as a "thriller" with a story that carries through in an interesting and plausible manner.

The acting, too, is to be commended in every respect, even every minor part being adroitly portrayed. The photography is excellent, and taken all in all the drama will appeal to any audience which delights in a hero who batters hefty, but criminal foemen into submission, and thus wins his way to the girl of his choice.

The Cast

Robert Kendall.....Jack Holt
Rita Durand.....Sylvia Breamer
Nilsson ..... Clarence Burton
Duenna ..... Ann Schaeffer
Perrier.....Jean De Briac
Michaels ..... Edwin Stevens
Governor of Papeete.....Willard Louis

Story by Hamilton Smith.
Scenario by Julien Josephson.
Directed by Joseph Henabery.
Length, 5,795 Feet.

The Story

Robert Kendall inherits valuable pearl fisheries in the South Seas, while nearby is another fishing ground. The men of both factions are continually in conflict, and when Kendall sets out from New York to claim his inheritance and arrives on the scene he is embroiled in the disputes. The owner of the fisheries adjoining Kendall's is a Spaniard with a beautiful daughter, Rita Durand, who watches Kendall fight for his own rights with an indulgent eye, and when her father is killed by a thief who is intent on stealing from him a fortune in pearls, and Kendall tracks down and exposes the murderer, the Spanish girl finds comfort in his arms.

"Felix in the Swim"

There is a lot of good, wholesome humor in this Felix cartoon comedy by Pat Sullivan, distributed on the State right market by M. J. Winkler, and it kept the audience at the Strand Theatre, New York, in continual laughter. The "plot" shows how Felix, the Cat, cleverly makes use of a mouse he has befriended. He persuades the mouse to bring three of his brothers who walk up and down over the piano keys while his friend, Willie, is supposed to be practicing. Meantime Willie and Felix go swimming. Willie's mother is so pleased with the improvement in his music that she starts to jazz and even the clothes on the line do likewise. A clever orchestral accompaniment helped to get many laughs. This little comedy should go well with any audience.—A. McG.

"Supply and Demand"

With a bang is the way this two-reeler starts off the series of Johnny Jones Comedies which will be distributed by Pathe. It is clean and filled with wholesome good humor. The principal characters are portrayed by a bunch of clever young boys with one little girl, who makes them look to their laurels. The star, Johnny Jones, has already made a name for himself in the series of Edgar comedies, founded on the Booth Tarkington stories. He is a nice clean-cut "real boy" and does capable work, and this holds good for the other little chaps. His leading lady, Gertrude Messinger, is an attractive, clever and roguish little miss who makes the star look to his laurels. The theme of this picture is quite "grown-up" for Johnny shows business ability in creating a demand for the supply of rat-traps, that would do credit to a much more mature brain. The picture is well-produced and if the others hold up as well, the series should find a hearty welcome from theatre patrons.—C. S. S.

"The Hardest Way"

Fannie Ward Is Star of Feature Made in France and Distributed by Joan Film Sales Corp.

Reviewed by C. S. Sewell.

As youthful-looking and attractive as ever, is Fannie Ward in "The Hardest Way," distributed on the State right market by Joan Film Sales Corporation. The story has two dramatic situations, but they have not been handled in such a manner as to be thoroughly convincing. Especially is this true of the scene showing how Surret was injured and how through a strained coincidence he learns the contents of a letter which furnishes the keynote of the story and which proves the star's innocence of any intention of wrong-doing.

In the development of the story, the heroine is made to go to unusual lengths to carry out the wishes of her father who has committed suicide; keeping her secret, even though it besmirches her own name and causes her to give up the man she loves.

The production was filmed in France and there are views of the Parisian boulevards as well as reminders of the World War. Technically it is not up to the standard of American pictures and the lighting and studio work in some of the scenes is faulty. There are several French actors in the supporting cast and most effective portrayal being given by M. Signoret, as Surret. There is an unusual dependence on sub-titles to explain the story and altogether the production does not measure up to the better class of features filmed in this country.

The Cast

Jack Baldwin.....Rex McDougal
Ellen Olcott.....Fannie Ward
Jules Surret.....M. Signoret
Paul Renard.....M. Regnard
Richard Olcott.....Howard Stanton
Mme. Renee.....Ruth Kellogg Waite
The Captain.....Wilifred Glenn
The Doctor.....Sudworth Fraser

Filmed Under Supervision of Fannie Ward.
Adapted from Story by Henry Kistemaeckers.
Length, 5,400 Feet.

The Story

Ellen Olcott's father, a ship-owner, has a passion for cards which finally brings about his downfall. While on board ship he loses to Surret and gives him a worthless check. Attempting to regain possession of it, he goes to Surret's cabin, taking a pistol. Ellen stops him and she goes back to get the pistol which he dropped. She is seen by Surret, who misunderstands her motive, and finding the pistol believes she intended to murder him. Ellen's father commits suicide, leaving a letter begging her not to reveal the true facts. Surret feels it his duty to inform Ellen's fiance of her unworthiness. She goes to plead with him and he attempts to take her in his arms; during the scuffle he is wounded by a blow on the head which, it later develops, is caused by the falling of a statuette. Surret recovers and is convinced of her innocence; he accidently learns the contents of the letter as he comes upon Ellen when she is reading it aloud. The lovers, who have been estranged, are reunited.

"The Trouper"

Gladys Walton the Chief Attraction in a New Picture of Theatrical Life—A Universal Offering.

Reviewed by Mary Kelly.

Because it is a clean cut slice of theatrical life in its less ideal phase, "The Trouper" is sure to please those in search of something original. It shows an understanding of subject-matter that seems to have been gleaned from experience rather than imagination. The story cleverly sidesteps the beaten path and suggests, not without timely bits of humor, that all is not bliss behind the scenes, and that leading ladies are not always kind to poor waifs.

Gladys Walton plays a little dragged-out slavey. Her career might have been conceived by Charles Dickens, so extremely drab, pathetic and melodramatic are its phases. The star gives a faithful characterization and excites sympathy and indignation by turns in her interpretation of the child who has been brought up on abuse.

The acting of the others, too, is intelligent and vivid. Jack Perrin, as the "hamest" actor in the troupe, takes himself seriously in the most delightful manner. Kathleen O'Connor has an unattractive role which she handles with skill. The scene where the shrieking melodrama becomes a burlesque, and the final round-up where the slavey followed by the whole town pursues Mr. and Mrs. Leading Man who have stolen thirty thousand dollars will be remembered, as especially good. In the latter, the director has succeeded in working up the interest to a pitch where the final capture of the two crooks will bring an enthusiastic response from anyone.

The Cast

Mamie Judd.....Gladys Walton
Herman Jenks.....Jack Perrin
Frank Kramer.....Thomas Holding
Irene LaRue.....Kathleen O'Connor
Neal Selden.....Roscoe Karns
Warren Selden.....Tom D. Guise
Mrs. Selden.....Florence D. Lee
Mary Lee.....Mary Philbin
Minnie Brown.....Mary True

Story and Scenario by A. P. Younger.
Direction by Harry B. Harris.
Length, 4,480 Feet.

The Story

Mamie Judd was everybody's slave in a cheap road company. Irene LaRue, the leading woman, was her particular torment and when she wasn't overworking Mamie, she was telling the leading man to beat her up. The company's sojourn in a small town is punctuated with some thrilling experiences. Irene vamps a young man of the town and with the help of her partner, fleeces him. Mamie hears of the plans but is gagged by the leading man and thrown into a locked closet. A detective discovers her and frees her in time for her to lead the town in hot pursuit of the fleeing couple. She is the only one who succeeds in getting onto the train with them, and is hurled off by them. Her efforts are not entirely unfortunate, however, as the two crooks are arrested and she recovers from her injuries.

"The Noble Bachelor"

This latest in the Adventures of Sherlock Holmes series, for Educational release, in acting and scenery, is fully up to the standard of its predecessors, which are proving some of the most delightful short subject entertainment available. It is based on one of the most famous of Sir Arthur's detective stories and well handled despite many "flashbacks." The satirical attitude of Holmes toward "Lord St. Simon" is well brought out, and the closing scene where Holmes once again triumphs dramatically over Inspector Lestrade is a gem. —S. S.

Newest Reviews and Comments

"More to Be Pitied Than Scorned"

Charles Blaney's Melodramatic Success Revived With All the Sensations—State Righted by C. B. C. Film Sales Corp.

Reviewed by Roger Ferri.

Little did Charley Blaney think when he first sent "More to Be Pitied Than Scorned" over a circuit of ten-twent'-and-thirt' houses that it would be transformed to the silver sheet. But that's precisely what has happened—and, perhaps, it is well that this transfer has taken place, for, comparatively, the screen version is far and away better than the stage melodrama. And all indications pointing to a season of melodramatic revivals this entertaining independent production affords the independent exchangeman and exhibitor a genuine opportunity to combat the stiff opposition that is certain to develop next season.

To begin with this screen version of the famous play has taken advantage of every melodramatic trick with the result that thrills follow each other in rapid succession. The producer has resorted to no show trick to deceive the public, neither has he attempted to dissect the original story and substitute an original. It is the honest-to-goodness old melodrama presented so realistically that the gallery gods of a decade and a half ago will recognize in it a vehicle that will have a tendency of rejuvenating them, for it recalls former memories. And what is more one is not brought into a theatre by the attractive title and deceived by being given anything but that which he had hoped to see.

"More to Be Pitied Than Scorned" is a showman's picture, because like all the big melodramas it warrants and invites exploitation. It must be first "sold" to the public. It will satisfy the "customers" once they are brought into the theatre because it is a well-told story, enacted by a clever cast of established and popular stars, with no less than a dozen big movements, any one of which can be capitalized for exploitation purposes.

You needn't be afraid of this picture, if you are a showman. You have everything with which to play. For instance, there is the pretty and talented Alice Lake realistically assuming the heroine role of Viola Lorraine. She is human and natural in all that she does. Then there is J. Frank Glendon, who revives the hero of other days so well and interestingly that he makes some of our masculine idols of the present standard of entertainment seem merely incidental. Rosemary Theby, always a good drawing card, also is in this remarkable class, and in this instance she plays a "heavy" role, Josephine Clifford. Miss Theby does splendid work in this picture as also does Philo McCullough as Vincent Grant, who makes a disagreeable character ever welcome to spectators. But it is little Josephine Adair as Ruth Lorraine, who does the most notable work, for in spite of the excellence of the other players, she stands out most conspicuously. Gordon Griffith as "Trouble" is also good. The direction is flawless, the "big" scene—that in which hero and villain fight their way off the stage onto a balcony box, falling into the orchestra pit, slambanging away at each unmercifully—was indeed an excellent piece of work and easily the outstanding feature of an entertaining production.

The Cast

Julian Lorraine.....J. Frank Glendon
Josephine Clifford.....Rosemary Theby
Vincent Grant.....Philo McCullough
"Troubles" ..... Gordon Griffith
Viola Lorraine.....Alice Lake
Ruth Lorraine.....Josephine Adair

Adapted from Play by Charles E. Blaney.
Directed by Edward Le Saint.
Photographed by Gilbert Warrenton and King Gray.
Produced by Harry Cohn.
Length, 5,800 Feet.

The Story

Viola Lorraine and Julian are happily married. Julian, a local stock leading man, is loved by Josephine Clifford, an actress, while Viola is sought by Vincent Grant. The latter, in order to win over the girl, tells her that her husband is about to divorce her and marry Josephine. Julian interrupts the conversation, Vincent jumping out of the window. The husband, suspicious that his wife has a lover, leaves the house with his child. Later he repents and returns, only to find his wife gone. Meanwhile the wife is injured and taken to a hospital, where she loses her memory. Julian starts a search, but it is in vain and in time he marries Josephine. Several years pass and Viola's reason has been restored. She locates her child and kidnaps her, taking Ruth to her home, where she is followed by the villainous Vincent, who threatens to harm the girl unless she consents to marry him. Rather than marry him and have her child injured Viola returns the child to Julian, who is told by Ruth that she had been taken there by her mother. Julian rushes out, just in time to catch his wife as she is about to run away. The truth is then developed and in the course of the play, in which Julian, Vincent and Josephine are playing, the husband attacks Vincent, who fires a shot, which kills Josephine. A desperate fight ensues, Vincent being killed in a fall from the balcony to orchestra pit. All is again well and the family reunited.

"Married People"

Mabel Ballin's Beauty, Personality and Acting Are the Chief Assets of This Hodkinson Production.

Reviewed by T. S. daPonte.

Mabel Ballin's beauty, charm and fine acting are the outstanding features of this production. Also the gorgeous clothes she wears will make a distinct "hit" with feminine fans. There are several magnificent interior sets that form a fine background for Miss Ballin's beauty, but the story is not strong enough to give her full sway for her undoubted talent.

Besides praise for Miss Ballin, a good deal is due to the other members of the cast who back up her efforts capably. There are, too, some beautiful photographic "shots," and there are several angles besides the appeal for feminine spectators that Miss Ballin's fine raiment will exert, from which exhibitors can draw inspiration for exploitation.

The direction of the picture is done with fine artistry as far as beauty of landscapes, definiteness of characterization, and the surroundings which mark the vast differences between the lives of the rich and the poor are concerned.

The Cast

Dorothy Cluer.....Mabel Ballin
Robert Cluer.....Percy Marmont
Lord Cranston.....Ernest Hilliard
Timmy ..... Bobby Clarke
Mike ..... Dick Lee
Mary ..... Bertha Kent
Bleauvelt.....J. Webb Dillon
The Doctor.....Louis Dean
The Chinese.....Charlie Fang
Betty.....Baby Peggy Rice

Adapted from Nell Marie Dace's Story, "Things Divine."
Scenario by Hugo Ballin and George S. Hellman.
Directed by Hugo Ballin.
Length, 5,200 Feet.

The Story

Robert Cluer's wife, who had been a simple country girl before her marriage, is spoiled by his riches and desires to put her mind on nothing but fine clothes and social functions. A disreputable English Lord infatuates her and she is about to elope with him, when on the night planned for the elopement she shoots a small boy who had invaded her apartments, mistaking him for a burglar. Her grief over the child's hurt finally makes her realize the error of the life she had been living and with her husband's consent she adopts the boy, and also a little girl whom her husband had hoped for some time that she would take under her care. With the children as a bond between them, husband and wife are then reconciled.

"The Face Between"

Metro Production Starring Bert Lytell Is Adapted From "The Carterets."

Reviewed by Mary Kelly.

"The Face Between" has an unusual theme which needs a more than ordinary skill in arranging it for the screen in order to make it convincing. The effort has not been altogether successful in this case. Adapted from the popular story, "The Carterets," by Justus Miles Forman, it is the story of a son who sacrificed his freedom to save his father's reputation. His life, even after his release, is a vision of horror, as he fancies himself at the mercy of a dead woman who stands between happiness and himself.

It is difficult to handle a highly imaginative subject such as this without an undesired ludicrous effect. Instead of awakening sympathy for the victim of such an extreme mental disorder, his reactions to the unreasonable fears are at times so strained and unnatural that they fail to make a serious impression. If it had been handled in a lighter vein the story might have made an exceptionally interesting screen production. As it is, the theme is enough out of the ordinary to appeal to some and Bert Lytell's presence should be a strong factor in estimating the picture's success. Sylvia Breamer has the role of the woman between and she catches the spirit of unreality that surrounds her character with remarkable understanding.

The Cast

Tommy Carteret, Jr. } .....Bert Lytell
Tommy Carteret, Sr. }
Sybil Eliot.....Andre Tourneur
Marianna Canfield.....Sylvia Breamer
Mr. Hartwell.....Hardee Kirkland
Mrs. Eliot.....Girard Alexander
Joe Borral.....Frank Brownlee
Jared ..... Burwell Hamrick
Mr. Canfield.....Joel Day
The Doctor.....Dewitt Jennings

Adapted from the Story, "The Carterets," by Justus Miles Formau
Scenario by Leonore Coffee.
Directed by Bayard Veiller.
Length, 5 Reels.

The Story

Tommy Carteret, Junior, allows himself to be banished to a lonely mountainous district because of the fact that he has shouldered the responsibility for his father's guilt in an affair which would bring social ruin and disgrace upon the elder man. In so doing the young man even allows the girl whom he hoped to marry to believe him guilty. During his exile he incures the enmity of several of the natives, and, as a result, a girl who had fallen in love with him is killed. Her's is "The Face Between," which comes to haunt Carteret in his effort to untangle the web of fate which has fastened itself on his life. The love of the girl who has waited succeeds in restoring his happiness.

Program and Exploitation Catchlines:

The Story of An Imaginary Barrier Between a Man and the Girl He Loved—The Vision of a Friend That Haunted Him Night and Day—An Unusual Story That Should Interest Anyone.

PROJECTION

By F. H. RICHARDSON

Sounds Mighty Good

J. A. Rehkopf, Projectionist, Daytona, Florida, provides evidence that at least some of the Sunny Southland men are very much on the job, even though we seldom hear from them. He says:

Friend Richardson: It has been nearly two years since I've written our department. Did not wish to consume your time unless there was something really worth while to say.

However, recently there has been much comment on the "punch hole evil," and I am unable to remember where any one has been given credit for not punching up the film. I desire to start that particular thing by giving credit to at least two projectionists.

We have been playing "Smilin' Through." On opening the film box the first thing I saw was the following, doubtless made by the first projectionist to handle the new films: "FELLOWS, DON'T PUNCH UP THIS BEAUTIFUL PRODUCTION. USE THESE CUE SHEETS."

Change-over cue sheets followed—one for each double reel. Then came:

"I TRUST THESE CUES WILL HELP TO KEEP THIS MOST BEAUTIFUL PICTURE IN THE BEST OF CONDITION."

(Signed) C. L. LEONARD,
"Criterion," Macon, Ga.

Attached to the cue sheet was a slip of paper on which was written:

"REQUEST COMPLIED WITH. William B. Mahoney, 'Hippodrome,' Miami, Florida."

This is the first time in my ten years' experience in the South that such a thing has come under my observation. It is to the credit of our southeastern territory that our men are taking sufficient pride in their work to do such a thing.

This especially true, because up to within a year ago the southeastern territory was a very hot bed of the punch hole evil. During the past twelve months, however, a decided change has come in that respect, which I take as evidence that the men in the profession are abandoning the idea that they are mere machine "operators," and are becoming motion picture projectionists.

Surely it is needless to say that the film in question left my place with my O. K. appended, plus a request to future users of same to keep up the good work. My best to yourself and the department.

You Are Right

You are quite entirely right. The man who started this stunt is entitled to much credit, and if there has been a dimunition of film damage through punching in the southeastern territory, it may be taken as an evidence of advancement. There can be no question about that.

The reason you seldom see those who do not wield the punch spoken of in print is that most men hold that it is only commonly decent and RIGHT not to do so reprehensible a thing.

Non-punching is just merely the doing of what one is naturally expected to do, hence it arouses little comment. On the other hand the punch artist is so very bad, and so near-criminal in the damage committed, that he gets himself into print through the endeavor of real projectionists to protect themselves from him and his stupidity.

The only trouble with the plan presented is that, while it will most likely be permanently effective with some, and may even check the confirmed film butcher while the plan is new, as soon as it gets a bit old I've my doubts, because I am of the opinion that the confirmed film butcher a la punch is permanently amendable to one argument, and to one argument only, and that "argument" is a good hard brick connecting with his garret—I say "garret," because a garret is usually more less empty. Be that as it may, however, the plan is to be highly commended. It will do a lot of good—some of it permanent, let us hope, and some temporary. We are all obliged to Brother Rehkoff for its introduction to the department. I recommend it to projectionists for emulation.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

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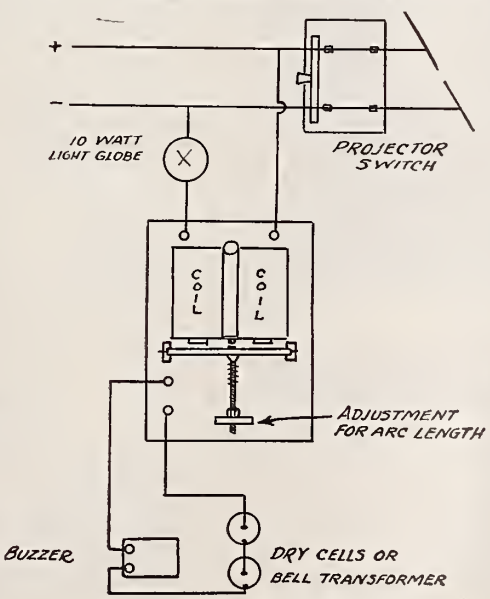
"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Home Made Signal

Walter M. Munn, University of Colorado, Boulder, Colorado, and member local Union 448, I. A., sends in drawing and description of what seems to me to be a very practical device. He says:

I submit herewith a device which will be useful to projectionists who have no arc controller. One has been in operation at the Curran Theatre, this city, for some months past, and has been a great help to the projectionist.



MUNN'S DEVICE
Diagram of the home-made signal

A magnetic relay, similar to that used in one of the popular makes of arc controller, is introduced into the arc circuit, the amount of current flowing through it being determined by an incandescent globe placed in series therewith. The secondary of the relay is placed in circuit with a buzzer and a current source such as a Bell transformer or set of dry cells. Whenever the arc length reaches a predetermined point the buzzer will operate until the carbons are fed, and the arc voltage thus reduced.

I fully realize that the device might lead to the projectionist depending on the signal to "watch the screen" for him, but it should not be used in that way. It should, in fact, be a matter of personal pride to watch the arc so closely that the signal will seldom or never operate. The signal should be merely a warning to the projectionist that he is not on the job, but is neglecting his work.

It should never ring, except possibly in cases where a mis-guided manager obliges his projectionist to rewind films whiie the show is running. Under this condition the buzzer may act without "pointing an accusing finger" at the projectionist, because few men can do two jobs at once, and do them both well.

Relay May Be Purchased

The relay may be purchased at any store handling telegraph instruments. They may be had as low as three dollars. One relay will be sufficient to "watch" any number of arcs, provided the same be connected to the circuit wires where they come from the rectifier, transformer or generator of the motor generator set—where it gets arc voltage from wires carrying the current for both arcs. The signal will work on both A. C. and D. C.

The device is clever; also it is good, if rightly used, and brother Munn has pointed out the right way to use it. It will cost but little and may be easily constructed by any competent projectionist.

From West Australia

From E. H. Hunter, projectionist, Sun Theatre, Broome, Northwest Australia, comes the following, and mind you, he signs himself "Projectionist, Sun Theatre:"

Dear Mr. Richardson: For lo these many moons I have been intending writing, but was deterred by the thought that I was too far away to be of any interest either to you or to the department.

Have been in this town, working for the same employer for eight years, started in a little show behind the hotel, but the last half of the period has been in our "Sun Theatre," which is half airdome and half a roofed theatre.

I project the entire length of both open and closed spaces for all usual shows, only closing up the theatre end during bad weather. So you see it is a bit unique, since it is from the building end to a screen in the open. This idea was evolved from a study of local climatic conditions.

In building and running a show in such a far-away place (1,200 miles from nearest exchange or repair shop) your "Handbook," the projection department and the Moving Picture World in general have been indispensable.

Perhaps my equipment would interest you. Engine room is 20x35 feet, behind the screen. A twenty H. P. Blacktone Kerosine engine (British), a 10 K. W. 110 volt D. C. General Electric dynamo (United States of America), belt driven. Main switch board distributes to sub control boards, house exterior and

signs, auditorium, projection room and soda fountain.

The Projection Room

The projection room is 12x10 feet, with a ten foot ceiling—rather small, though there is only one projector. Our Power's 6-B optical train is lined up as per the lens charts. There is an iron film container, a small tool bench (I have a large assortment of engineers tools in engine room), a control panel for lamp motor exhaust fan, lighting and meters. There is telephone connection with the engine room. The distance of projection is 135 feet. I use 60 amperes at the arc, through resistance placed outside the room.

Seating under cover is basket chairs. Out in open we use garden seats. Capacity about 1,200. Audiences composed of Europeans, Malays, Japanese, Chinese, Timorese, half castes of all descriptions and aboriginals. Some mixture, eh?

I noticed, some while ago, comment in the department concerning A. C. arc carbon trim. Twelve years ago a special A. C. carbon was supplied. On one side was a flat face which was supposed to face the collector lens.

Before closing let me ask you to put me into touch with Messrs. Jones and Cammack, New York City. I want to get some of their "Reflex" carbons, which same are advertised on page 694 of the third edition of the handbook.

I Well Remember

I well remember the flat-side A. C. carbons. So far as I know the "Reflex" carbon is no longer made. If it is I have no knowledge of where it is sold. The war turned everything upside down insofar as carbon manufacture was concerned. Many old brands went out and new ones came in. I think that if you communicate with the National Carbon Company, Projection Carbon Department, Cleveland, Ohio, telling them I referred you to them and setting forth your exact requirement, they can supply you with carbons which will give satisfaction.

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Your theatre is unique. Wish I might see it. I overlooked a note at the end of your letter, which reads:

Re-selling the Picture to the Public, we have a file of that section of the M. P. W. for the past two and a half years and it is never idle. We use it for every show we put on. It is as helpful to the far-away showman as the projection department, which is a very high compliment.

The fact that you are far away is no reason why we would not wish to hear from you. The description of your plant is interesting and I think the average reader would perhaps place added value on your letter because it IS from one who is far away.

Glad to hear from Australian, New Zealand and other projectionists at any time. By the way, how come you English projectionists never write. Ireland and Scotland and even Norway and Russia have been represented in the department since you English chaps were. Get busy.

Incidentally, as I write this it is 9:30 a. m., May 18, which means that it is 10:30 p. m. the same day in Broome, so that I suppose you are just about running the "good night" slide and preparing to hit the hay.

U. S. Government Orders

The United States Government has started ordering the new handbook, even before the officials have seen it. I am rather proud that Government officials have such confidence in my work that they will place an advance order for what may be considered a large quantity. I believe that it is something about which almost any one might feel a bit swelled up.

The Navy Department placed a small order May 10, but later the following was received:

U. S. Navy Motion Picture Exchange,
Building 213, Navy Yard,
Brooklyn, N. Y.

Moving Picture World,
Chalmers Publishing Co.,
516 Fifth Avenue, New York City.

Gentlemen: Attention Mr. A. B. Powell, Book Distribution. Referring to our telephone conversation of recent date, will you please cancel our order of May 10 and enter our order for 100 Richardson Handbooks of Projection, latest edition. We shall be glad to receive these books at an early date.

Yours very truly,
JAS. O'REILLEY,
Officer in Charge.

These books are, I understand, for distribution among the battleships of the navy. But what interests me so much is the fact that the Government has sufficient confidence in my work to order one hundred copies of a six-dollar book before its officials have even seen them—in fact, before any one except myself and the printer and those who have worked on the book have seen the matter they will contain.

The Government has used a large number of copies of past editions, especially the third edition.

Incidentally it might be well for unions to study this action by the navy officials. If the navy thinks such books necessary for the betterment of projection on its battleships, might not it be well for unions to have the book in the hands of all their members for the betterment of their work? Think it over, men!

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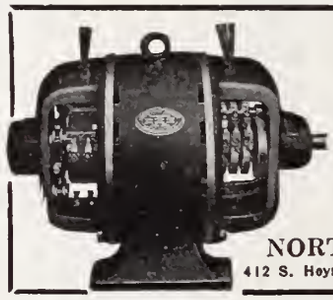

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VIEWS OF THE ASSOCIATED SCREEN NEWS LABORATORIES, FLUSHING, N. Y.

Above, at left: a corner of one of the printing rooms, equipped with the latest type of printing machines, including step and continuous, the Duplex, and the ultra-fast Gaumont printers, all fitted with automatic light changers. At right: the perforating room. All of the machines shown are Gaumont perforators. Below, at left: three of the fireproof vaults. At right: corridor in new building, showing drying boxes at end of tube series

Better Equipment

Conducted by E. T. KEYSER

Associated Screen News Laboratories Are Examples of Compact Efficiency

THE new laboratories of the Associated Screen News, Inc., at Flushing, Long Island, constitutes an illustration of compactness and efficiency as applied to the mechanical end of picture making.

These laboratories, which are twenty minutes from Times Square by automobile, may also be reached via Long Island railroad, which will whisk one in eighteen minutes from the Pennsylvania Depot to the Flushing station.

The laboratories are those formerly operated by Gaumont and bore an enviable reputation for their equipment and the quality of work turned out by them. When Gaumont retired from this country in 1920, the outfit was purchased by the Associated Screen News, Inc., who have recently added equipment to the value of more than $150,000 to its mechanical facilities.

The plant occupies ten buildings, none of which is more than two stories in height and the combined floor space of which totals 125,000 square feet.

Duplex, Gaumont and Victor Printers

The printing room, with an area of 400 square feet, is equipped with the latest type printing machines, including stop and continuous printers, Duplex and the ultra-fast Gaumonts, all of which are fitted with automatic light changes. Included in the printing room equipment is a battery of Victor printers, used to make sharp positive prints of small size from standard sized negative. This is a feature of equipment which will be appreciated by those desiring commercial or industrial positives on safety standard non-inflammable stock.

The perforating room has an area of 450 square feet of floor space. Like the printing room, it has a high ceiling and is well ventilated and contains twenty-four Gaumont perforators.

For film storage, five fireproof vaults are provided and these vaults so thoroughly fulfil their underwriting requirements that it is claimed they carry the lowest insurance rate of any film storage vaults in the vicinity of New York City.

In these vaults, which have a storage capacity for 5,000,000 feet of film at one time, the Associated Screen News, Inc., stores its customers' negatives without charge.

The Dominant Feature

But the real underlying or rather the dominant feature of this plant is the system of handling the positive film from the process of developing to that of drying, inclusive.

It is this system, which, while automatic in operation, permits of constant inspection of every foot of film as it goes through each and every process. And it is this system which permits of a large output of carefully inspected film with a low overhead, by reason of a moderate sized plant operated by a comparatively small number of highly skilled workmen.

This system is a development of the tube system, originated fifteen years ago by Gaumont and brought up-to-date, and greatly improved in many details. It is a combination of the best features of the tank and handwork systems, insuring uniformity and high quality of prints at a greatly reduced cost compared with that which would be possible with handwork alone.

The tube system, as operated in the Associated Screen News' Flushing plant, is as follows: The positive print comes from the printer wound on a reel to the dark room. This passes through about two hundred and eighty feet of metal tubing, arranged vertically like the pipes of a steam or hot water radiator.

Arrangement of the Series

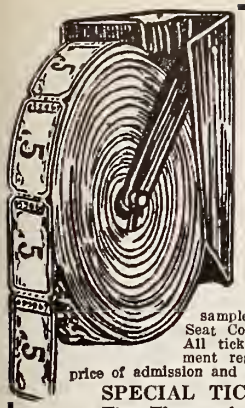
The first series of tubes are filled with developing solution, the second section contain rinsing water, while the third section of tubes are filled with fixing solution.

After having been fixed, the film leaves the dark room, through a slot in the wall, and continues its journey in a light room through the four series of tubes filled with pure artesian water, which thoroughly removes all traces of hypo. Next it passes through the fifth series, the tubes of which are filled with various tinting solutions, after which the film enters a dustproof glass box in which pure filtered and washed air, heated or cooled to the proper temperature, is constantly circulated against both sides of the film, which is in constant motion as it passes through the drying boxes to the automatically wound receiving reels.

There are thirty series of these tubes in the plant, each of which operates independently, and the total capacity is 3,000,000 feet of positive film per day.

As will be noted by the illustration, which shows that portion of the tube section which is contained in the dark room, the tubes through

LABORATORIES OF ASSOCIATED SCREEN NEWS, INC., AT FLUSHING, N. Y.
The plant consists of ten buildings, with a total of 125,000 square feet of floor space



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which the developer, rinsing water, hypo and tinting solution constantly circulate, are arranged vertically and the tubes of each system are connected with rubber hose, to allow circulation from the tanks under the floor, and each system is also provided with glass observations tubes, so that it may be instantly noted whether the solutions are properly circulated or not.

Carrying the Film

The film, before passing from one tube to another, is carried on sprocket wheels, all automatically revolving at the same speed and the double lengths of film are carried to the bottom of the tube by means of a weighted roller inserted in the loop.

Each system is operated by its own series of push buttons, by which the travelling of the film may be instantly started or stopped.

On emerging into the daylight room, where the final washing, tinting and drying is performed, an ingenious system permits of any desired portion of the film being immersed during transit into any desired tube containing a certain dye for tinting, and when a predetermined length of film has been dyed, the remaining lengths may be passed over the dye tube so as to miss the tinting or given immersions in a different dye tube, giving a different tint.

As the film comes through the tube, it is exposed for observation so that it is possible to inspect every portion while in transit.

Ingenious Threading System

The system of threading the film through the tube is simple and ingenious. Before the apparatus starts on its initial work, a piece of blank film—about eight hundred feet in length—is threaded through the tubes and to this leader is attached the film to be developed, fixed, washed and tinted. It is possible, therefore, just before the completion of one film, to attach the commencement of another film to the tail end of the first or if no immediate work is in prospect for that immediate series, the leader film is attached so that no time will be lost in starting a new series.

By this system, it is unnecessary that the film be touched from the time development commences until it is safely wound upon its receiving reel. In fact, the entire system is a combination in which an automatic system, operating with economy of space, is rendered most responsive to a close inspection.

Who's Who in the Organization

The main offices of the Associated Screen News, Inc., are at 120 West Forty-first street, New York City. E. G. White is treasurer and general manager of the organization; Paul M. Bryan, who was formerly editor for Gaumont and Pathe, is editorial manager; Clinton M. White, who has had long experience with General Film, Gaumont and other companies, is sales manager; while the laboratory is under the charge of C. E. Schwengeler, formerly connected with Gaumont's Paris headquarters and latterly with the New York plant.

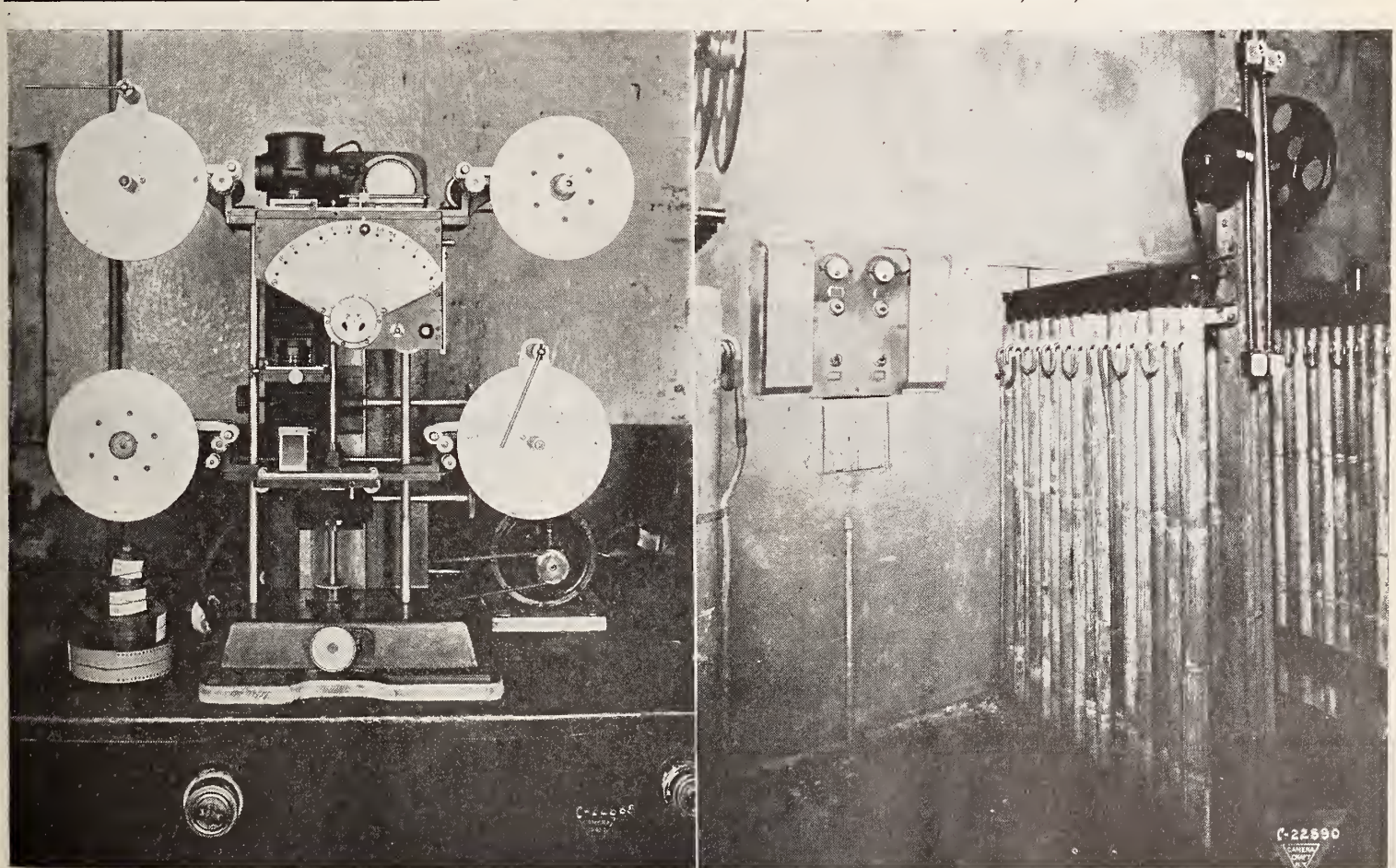
The laboratory staff has had long training in motion picture work and many of them came from the Gaumont laboratory in Paris and from the Gaumont New York laboratory, where they worked for many years.

Improving the Colonial

The Colonial Theatre in Albany, N. Y., owned by William Berinstein, and managed by George Roberts, will be closed for two weeks beginning July 15. During this period the house will be greatly improved. This is the first time that the theatre has been closed since its opening several years ago.

Simplex in Exchange

First National Exchange in Portland has recently installed a projection room, which has been equipped with Simplex machines by B. F. Shearer, Inc., Northwest distributor.



TWO OF THE LABORATORY FEATURES

At left: one of the Victor printers, which will make sharp positive prints of small size from standard size negatives. At right: section of tube system in dark room. The film is conveyed slowly by means of sprockets at the top of each lead tube, through the tubes. On the wall is an ammeter for each system, signal lights, and place for record card. It is possible to stop development (if necessary) at any point

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Brand new, strictly high grade motors having good starting torque and liberal overload capacity with 1 year's guarantee.

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Where Independent Generating Sets Would Have Saved 8,000 Admissions

HAD the Mark Strand, the Clinton Square, Albany and Proctor's Grand theatres, all downtown houses in Albany, N. Y., been equipped with independent generating sets a few days ago, the owners of these houses might today have been reimbursed rather than out of pocket to the extent of hundred of dollars through failure of electric current between the hours of 5.45 and 10 o'clock in the evening. In short, an independent generating plant set would almost have paid for itself in each of the houses mentioned, which, deprived of the necessary juice, were compelled to cancel their evening shows.

At the Mark Strand, which has a seating capacity of approximately 2,000, only feature pictures are shown. This house charges a top of fifty cents for the ground floor and thirty cents for the balcony. As a general thing the house, which plays two shows each evening, plays to capacity audiences, which gives some idea of what the rainstorm and the loss of power cost it in one evening, and which might easily have been prevented by the installation of an independent generating set.

Sorrow Not Negotiable

"Did you ever get anything back from the lighting company?" was asked of Manager Uly Hill.

"Nothing except that they were sorry," was Mr. Hill's reply.

The whole trouble started with a severe rainstorm. A new duct line acting as a sewer, carried the water into a manhole and over the top of transformer, wetting the fuse boxes.

The Clinton Square Theatre, which has a seating capacity of about 850, and charges 25 cents admission, also went out of business, much to the manager's disgust. Proctor's Grand, which runs a combined program of vaudeville and pictures at an admission price of 65 cents, and which has a capacity of upwards of 1,600 persons, likewise found itself minus the necessary current.

Nearly across the street from the Mark Strand is the Albany Theatre, owned and managed by Samuel Suckno, with a seating capacity of something better than a thousand and an admission price of 20 cents. Second run feature pictures are the rule there, but there were no second run pictures on the night of the accident for which the electric light company paid nothing in the way of a reimbursement beyond the usual "We are sorry."

Lost—8,000 Admissions

In the space of less than four blocks were four of the leading motion picture theatres in a city of approximately 113,000 persons. These four houses, three of which are ordinarily termed first-run theatres, have a total seating capacity of better than 5,000 persons, and three of the houses, the Clinton Square, Albany and Mark Strand, give two shows a night, which means that to this 5,000 or so seating capacity, there should be added another 3,000 or more.

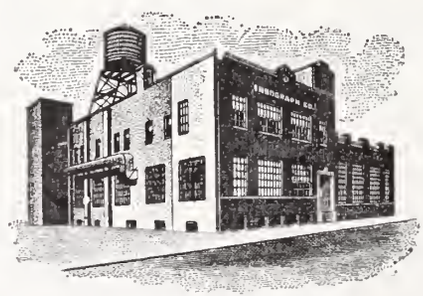
This, perhaps, gives a better idea of the loss which coming almost out of a clear sky nevertheless would easily have been avoided with independent generating sets.

Concerns Incorporated Last Week at Albany

The following companies incorporated in the motion picture business in New York State during the week ending July 15, revealing a total capitalization of approximately $70,000:

Regent Enterprises, Inc., $25,000, Harry Schwartz, Irving Schwartz and Philip Weisblum, New York; A. L. Jones Productions, Inc., $10,000, William Kaufman, Edward N. Bloomberg, Ida Schumnis, New York City; The Glenwood Concession Co., Inc., Brooklyn, $20,000, David, Mary and Barney Lantinberg, Brooklyn; Jersey Amusement Company, Inc., $6,000, M. M. Immerfield, T. M. Silverman, Benjamin Skolnik, New York City; Theatres Finance Corporation, $5,000, Lillian McMahon, Pauline Ettinger, Eleanor Hines, New York; Shaferland Corporation, $5,000, Syracuse, Edward M. Byrne, N. E. Timmons, Syracuse, William H. O'Brien, Jr., Baldwinsville, N. Y.

LUDWIG G.B. ERB,
PRESIDENT



LABORATORIES AND STUDIO

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MOTION PICTURE DEVELOPING AND PRINTING
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Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emer gency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.
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Complete Equipments—Supplies of All Kinds
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Equipment Men Organize New Trade Association

At a meeting held by motion picture equipment manufacturers and dealers at the Claypool Hotel, Indianapolis, on July 13 and 14, plans were perfected for the organization of a body to be known as the Association of Motion Picture Dealers of America.

Among those who attended the convention were Robert E. Gumm, Exhibitors Supply Company, Indianapolis; E. S. Porter, New York; Henry J. Smith, of Hollis & Smith, Pittsburgh; Samuel Lears, of Peter & Volz Chair Company, St. Louis; E. Spahr, Enterprise Optical Company, Chicago; Harry Dutton, Exhibitors Supply Company, Chicago; William Peabody, St. Louis and Chicago; J. E. McCauley, Chicago; B. A. Benson, Amusement Supply Company, Chicago; George Perkins, Montreal, Canada; Joseph Hornstein, of Howell's Cine Equipment Company, New York; Leo F. Dwyer, Theatrical Supply Company, of Cleveland; C. E. Conwell, Charleston, W. Va.; Dr. Otto Dieckmann, Cincinnati, and others.

The announced objects of the association are standardization of theatre equipment, better projection and promotion of the comfort and safety of picture theatre patrons. The membership will be confined to manufacturers of motion picture equipment and recognized supply dealers.

The Officers

The following officers were elected: Leo F. Dwyer, Cleveland, president; Henry Jay Smith, Pittsburgh, first vice president; B. A. Benson, Chicago, second vice president; C. E. Conwell, Charleston, W. Va., third vice president; Sid Louis, Minneapolis, fourth vice president; Dr. Otto Dieckmann, Cincinnati, secretary-treasurer.

The above, with Harry K. Lucas, Atlanta; N. G. Mohrbacker, Denver, and Robert M. Hosmer, of Boston, constitute the board of directors.

Shearer Moves

B. F. Shearer, Inc., now at 1908 Third Ave., Seattle, moved on July 15 to 210 Virginia Street, into larger quarters.

This firm is distributor for Simplex projection throughout the North Pacific states and Canada. B. F. Shearer is president, E. C. O'Keefe, owner of the Regent Theatre, Billings, Mont., vice president, and M. London Fagg, projection engineer.

Picture Theatres Projected

PINE BLUFF, ARK.—Fred C. Berbig has opened moving picture theatre in Kress Building.

LONG BEACH, CAL.—Edwin Hooker, 211 East Broadway, has plans by J. J. Donnellan, 430 Merchants National Bank Building, Los Angles, for theatre and hotel building to be erected on Ocean Boulevard, to cost $1,550,000.

LOS ANGELES, CAL.—Nick Lazarevich, 4628 Hollywood Boulevard, has plans by Gordon La Barr, 1022 California Building, for theatre to be erected on Sunset Boulevard, between Rodney Drive and Vermont avenue, to cost $50,000.

SAN FRANCISCO, CAL.—A. F. Rousseau and associates have plans by Meyer & Johnson for theatre, store and hotel building to be erected at Eighth and Market streets.

MAILING LISTS
MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

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PUBLICITY AND ADVERTISING DIRECTOR, house manager or assistant. Straight pictures preferred. Satisfactory references to established houses appreciating reliable services. Write or wire to Post Office Box 405, Sacramento, California.

WASHINGTON, D. C.—United Theatre Corporation, Third and F streets, N. W., has plans by Gregg & Leisenring, 1320 New York avenue, N. W., for two-story Astor (moving picture) Theatre to be erected at Southeast corner 18th and California streets, N. W., to cost $100,000.

BERWYN, ILL.—Robert M. Hyde, 8 South Dearborn street, Chicago, is preparing plans for two-story brick theatre, store and office building, 75 by 125 feet, to be erected at Elliot and Windsor avenues, to cost $100,000.

CHICAGO, ILL.—H. P. Jensen, 4826 North Keeler avenue, has contract to erect two-story brick, concrete and cut-stone trim theatre, store and office building for Robert A. Pottinger, 4056 North Kedvale avenue, to cost $200,000.

LA PORTE, IND.—Princess Theatre Company plans to erect large up-to-date theatre, with seating capacity of 1,700, to cost $500,000.

COVINGTON, KY.—New theatre will be erected on Pike street near Madison avenue, estimated to cost $200,000. Address L. B. Wilson, secretary Covington Industrial Club.

CUMBERLAND, MD.—Maryland Theatre has closed its theatrical season and inaugurated a picture program for the summer months. A large orchestra will supply the musical numbers.

DETROIT, MICH.—Lundhoff Vicknul Company, 5716 Euclid avenue, Cleveland, O., has contract for brick, concrete and terra-cotta theatre, store and office building to be erected at Grand River avenue and West Grand Boulevard for Northwestern Building Corporation, to cost $2,000,000. Theatre will have seating capacity of 3,600.

PLEASANTVILLE, N. J.—William M. Hafner, of Atlantic City, will erect new moving picture theatre, with seating capacity of 1,200. Will be known as Stanley.

ALBANY, N. Y.—M. Shapiro & Sons, 103 East 46th street, New York, have contract to convert church at Lodge, Pine and Chapel streets into moving picture theatre for Lodge Street Building Company, Inc., to cost $100,000.

TYPHOON COOLING SYSTEM
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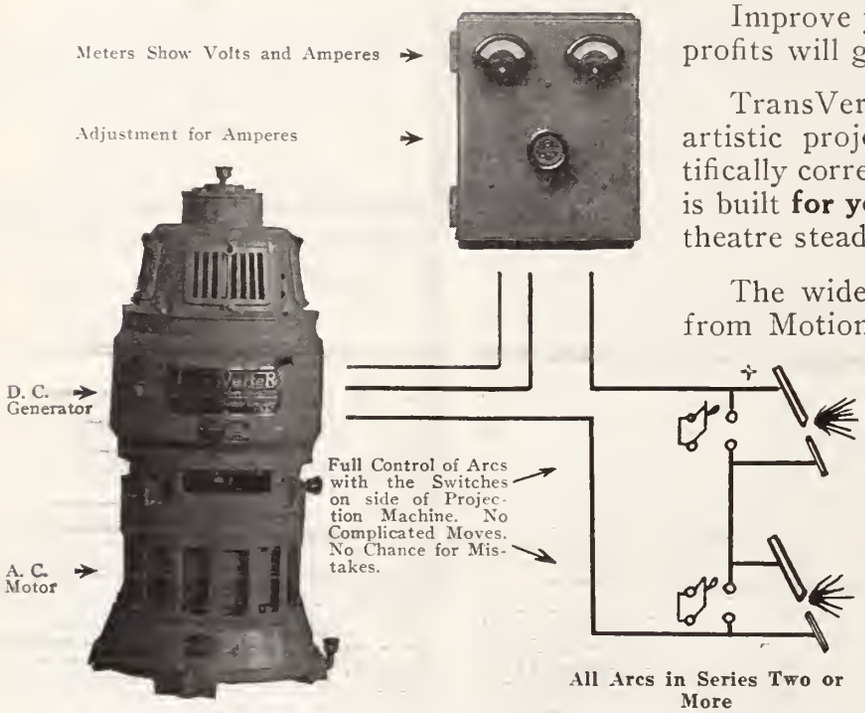
Better Projection— More Patrons—

TransVerteR TRADE MARK Will Do It


Meters Show Volts and Amperes
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D. C. Generator
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Full Control of Arcs with the Switches on side of Projection Machine. No Complicated Moves. No Chance for Mistakes.
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Built to Last and Give Satisfactory Service.

Any Two Simultaneously.
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Improve your projection and your attendance and profits will grow accordingly.

TransVerteR will do this. It permits the most artistic projection of pictures, because it is scientifically correct, and mechanically right. TransVerteR is built **for you** and to enable you to attract into your theatre steadier and more profitable patronage.

The wide endorsement received by TransVerteR from Motion Picture Exhibitors everywhere, is evidence of its many desirable points of utility and economy.

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Brilliant Illumination—

remarkable contrast between black and white, critical definition, and unusual flatness of field—this is what optical science has done for projection, by means of the

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meet with resistance right off the bat, but the welcome that is being given the **new**

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PROJECTING REEL

proves—the human-ness of the ones who thought it out and then produced it at a reasonable cost.

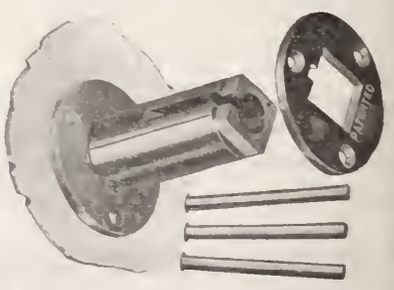
Just consider the construction—

A steel shaft milled to accurate shape and the ends to a square wedge fit. The shaft goes through the heads and then drives through two steel collars with square openings. Three steel rivets bind it together forever.

And as if that were not enough — the barrel further clinches the spring steel heads with 12 lugs.

Did you notice that **—spring steel heads?**

Study the parts—then ask us to tell you the four guaranteed advantages.



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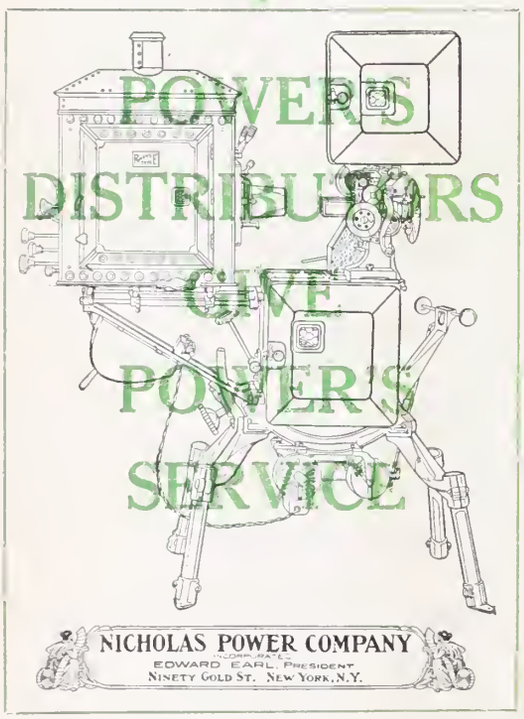

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for the past ten years chief projectionist of the Washington Theatre—Dallas—a trained mechanic—experienced, reliable and thorough—has been employed by us to give you *one day repair service* on your machines.

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Great Paramount Pictures 41

No. 11

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GLORIA SWANSON in "Her Gilded Cage"

WILLIAM de MILLE'S "Nice People"

RODOLPH VALENTINO in "Blood and Sand"

"THE VALLEY OF SILENT MEN" Cosmopolitan

"THE SIREN CALL" with Dorothy Dalton

JACK HOLT in "While Satan Sleeps"

CECIL B. DE MILLE'S "Manslaughter"

Jesse L. Lasky presents

CECIL B. De MILLE'S PRODUCTION

Manslaughter"

with THOMAS MEIGHAN BEATRICE JOY and LOIS WILSON

The masterpiece of the world's master producer. One of the two biggest pictures of the year.

By Alice Duer Miller. Scenario by Jeanie Macpherson

A Paramount Picture

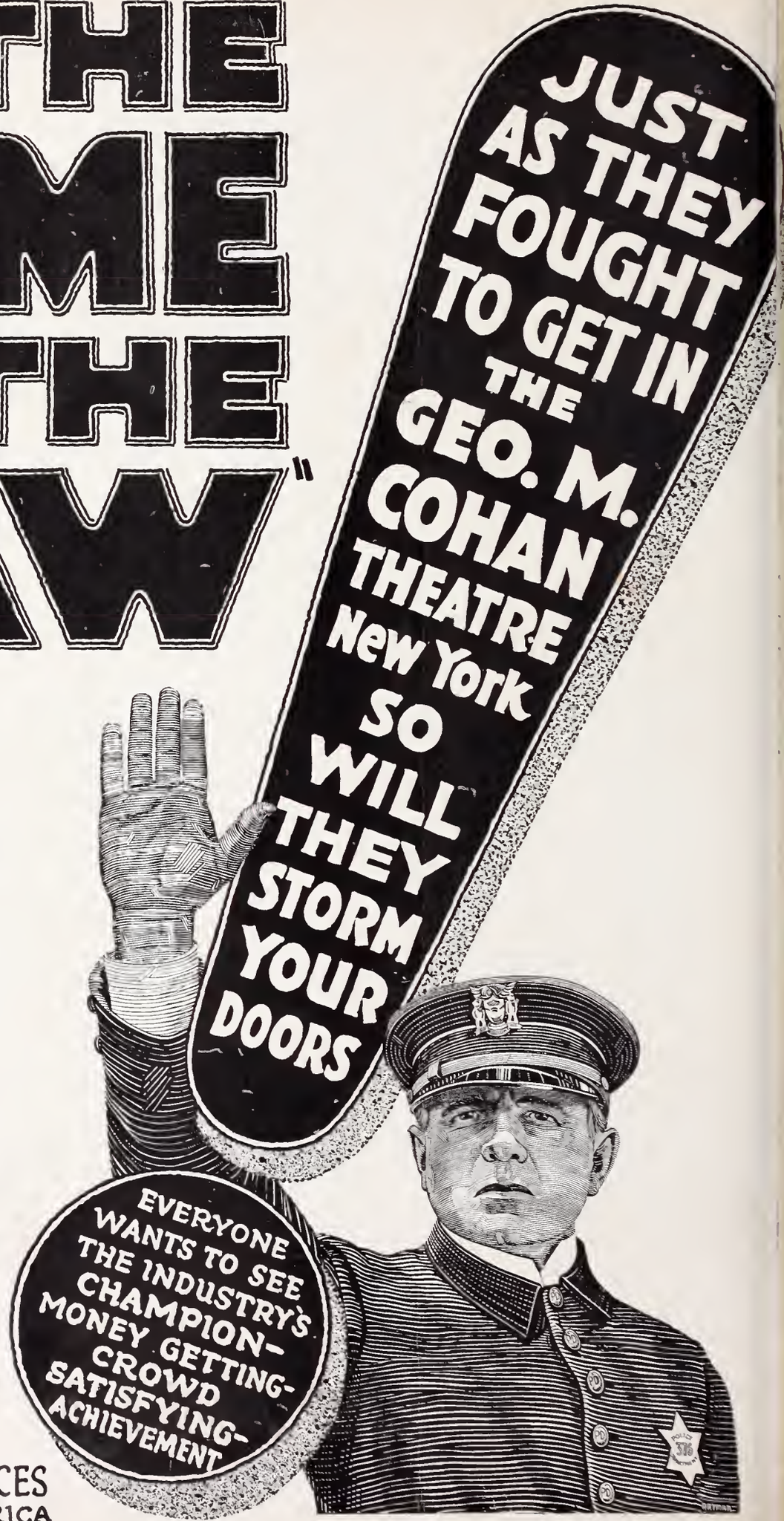
A Tale of the Mad Age—

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE., NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 57, No. 6 August 5, 1922 Price 25 Ce

"IN THE NAME OF THE LAW"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EVERYONE WANTS TO SEE THE INDUSTRY'S CHAMPION- MONEY GETTING- CROWD SATISFYING- ACHIEVEMENT

ABSOLUTELY the most colossal and stupendous box office and exploitation proposition the show business has known in years—

Staggered blase New York like a ton of dynamite—blew Broadway to bits—ripped open Harlem and the Bronx—rocked Brooklyn and the outlying districts—

Frenzied thousands overwhelmed and all but wrecked the Cohan theatre—New York literally plastered with signs and banners in the GREATEST EXPLOITATION CAMPAIGN OF ALL TIME—

If Ringling had this show he'd throw away his circus and put "In the Name of the Law" under canvas — With its marvelous POLICE TIE-UP IT'S POSITIVELY THE GREATEST THING YOU'VE EVER SEEN—

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41 Great Paramount Pictures No. 8

THIS big stage hit makes a sure-fire picture. One of the greatest casts ever assembled, and a production in which no expense has been spared.

It will be one of the most talked-of pictures of the year.

From the play by Rachel Crothers. Screen play by Clara Beranger.

This is the 4 col. press book ad. Mats at exchanges

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"NICE PEOPLE"

WITH

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A Paramount Picture

Watch the trade papers for the other 40

FAMOUS PLAYERS-LASKY CORPORATION
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Goldwyn presents

the first big thrilling drama of its kind

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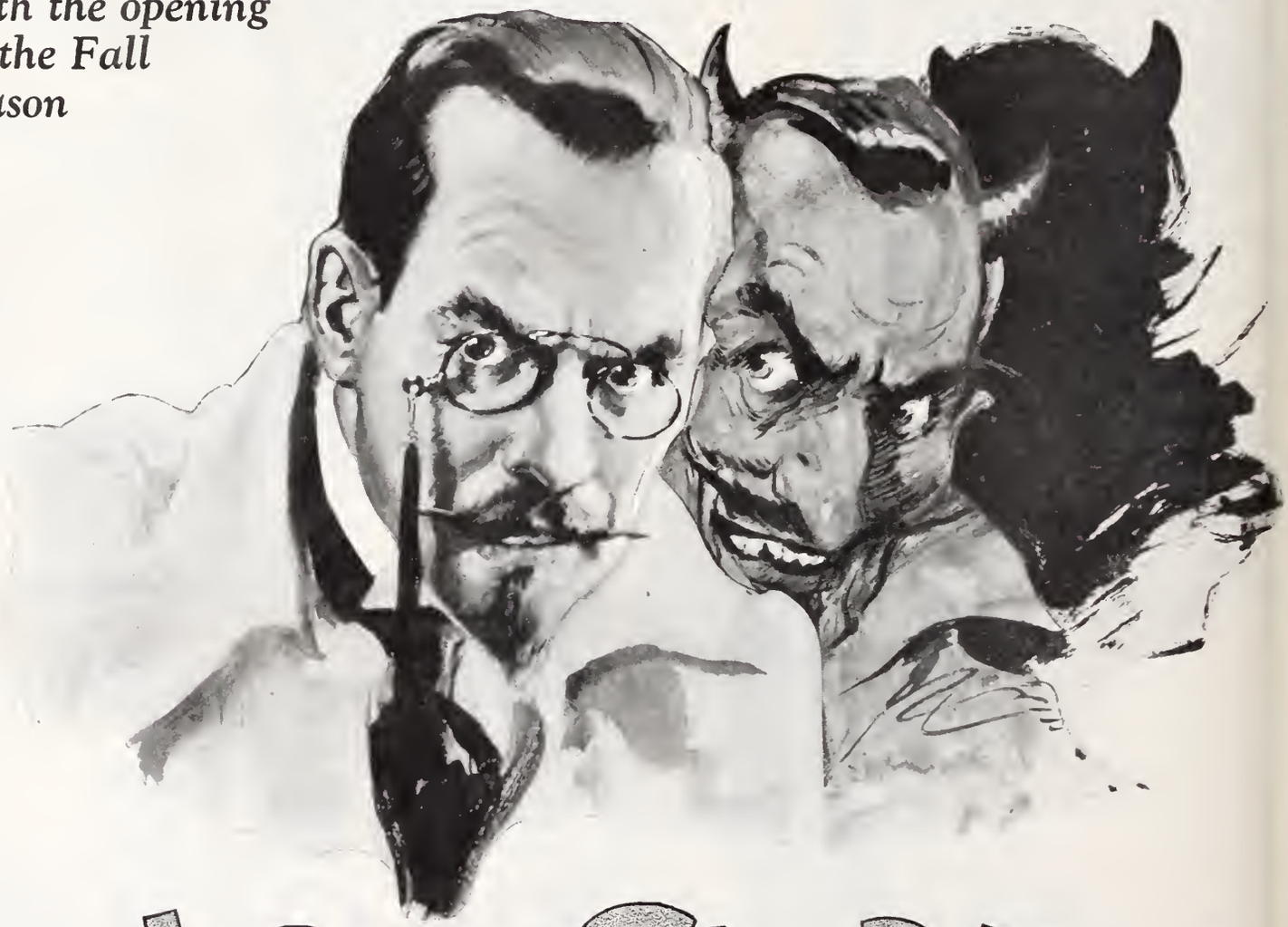
For release with the opening of the Fall season



with **Lon Chaney**

Man or Devil—which?

Was Dr. Lamb a messenger of science, or a mad fanatic from Hell? Would his Blind Bargain plunge civilization back to the chaos of the ape-man?

It's a Great Big Picture!

BLIND BARGAIN

AT LAST the screen flashes something absolutely new!

Here is next year's unique mystery sensation. If this drama doesn't rouse your audience to applause no motion picture ever will.

Dazzling modern science attempts to turn civilization backwards to steal one black secret from Life when a desperate youth signs a Blind Bargain with a mad genius of surgery.

Unknown dangers, hidden thrills, the chilling menace of an ape-man, the bravery of love—here is a gripping masterpiece that will seize the imagination of the most thrilled audience you have ever stood up three deep in the rear aisle!

Goldwyn Pictures in 1922-23
Only twenty will be released, but each will be a smashing superspecial with a Great Box Office Draw. Look! Then Book!

Goldwyn Means Big Pictures

GANGWAY!

HERE I COME WITH MY TEAM OF GALLOPING GLOOM CRASHERS—
EVERY HONK OF MY HORN MEANS A ROAR OF LAUGHTER—
EVERY CHUG OF MY MOTOR MEANS A CYCLONE OF CHUCKLES—

BOOK DORIS MAY

THE SPRIGHTLY LITTLE SPEED MERCHANT
IN THE COMEDY JUGGERNAUT

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STORY BY LEWIS MILESTONE
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Tie up to this catapult of big comedy—Handle it like a carnival with our circus exploitation—our circus posters—and other circus accessories—all created to drive this humdinger of humor over for BIG MONEY—Hit your town right on the nose with our exploitation and the folks will think Mr. Ringling's circus has arrived! And DO IT NOW by communicating with your nearest F. B. O. Exchange.

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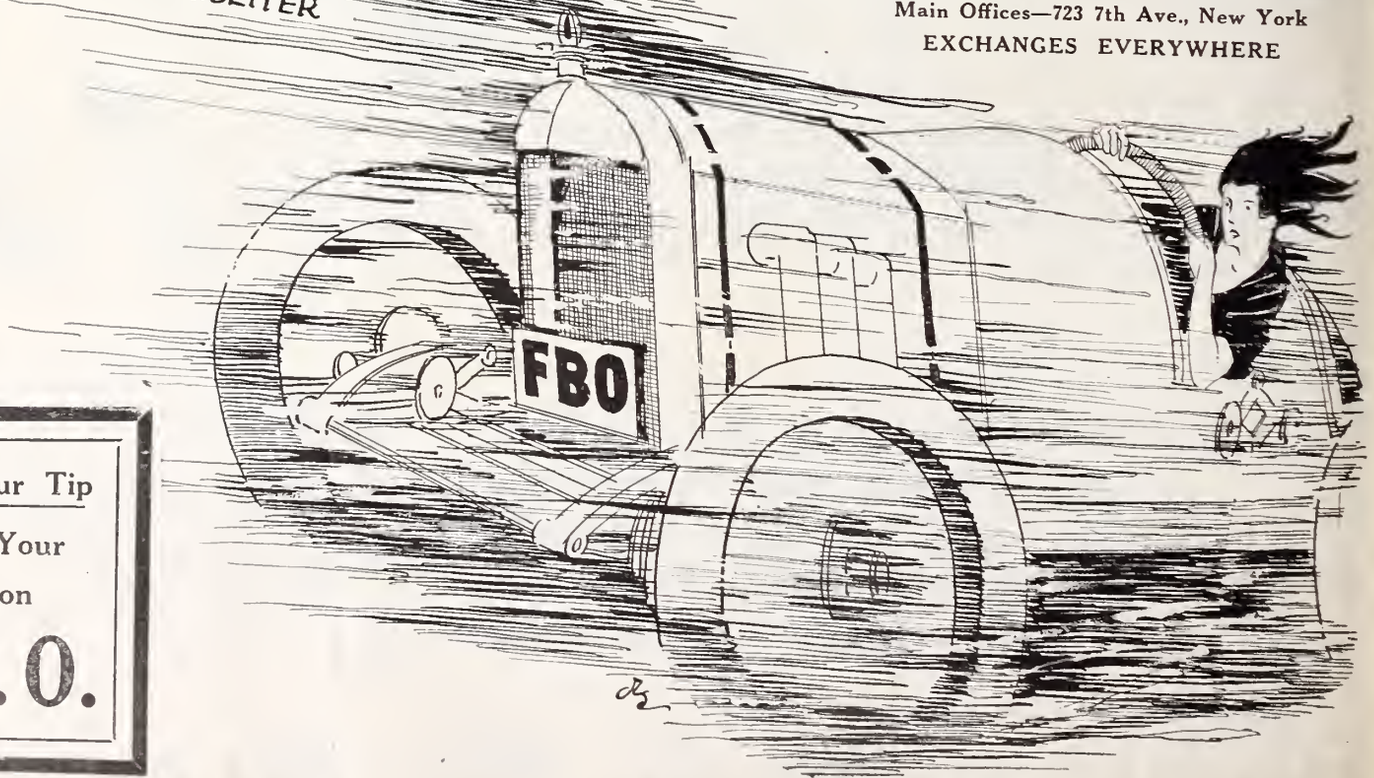
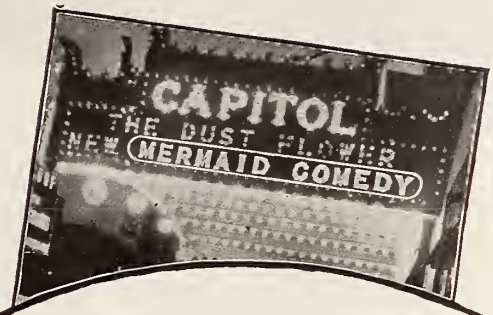
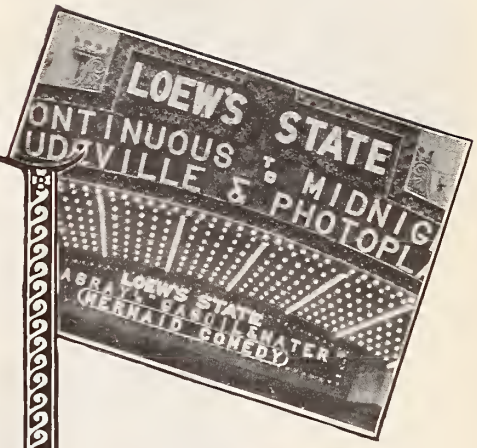


Take Our Tip
Keep Your
Eye on
F.B.O.





It Never Happened Before in the Industry!

Six first-run Broadway theatres, during the week of July 2nd, played five different

MERMAID COMEDIES

JACK WHITE PRODUCTIONS

and exploited the pictures in electric lights.

Previous pictures have played day-and-date, but never before have five different comedies of one brand played on Broadway at the same time.

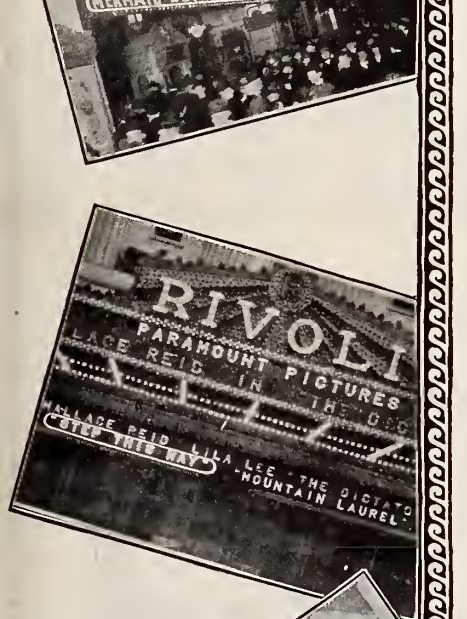
Here are the theatres:

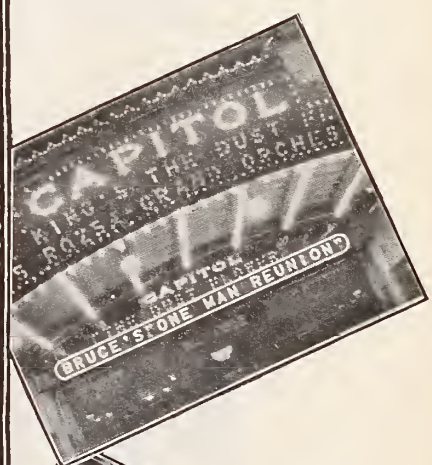
CAPITOL	STRAND
RIVOLI	CRITERION
LOEW'S STATE	N. Y. ROOF

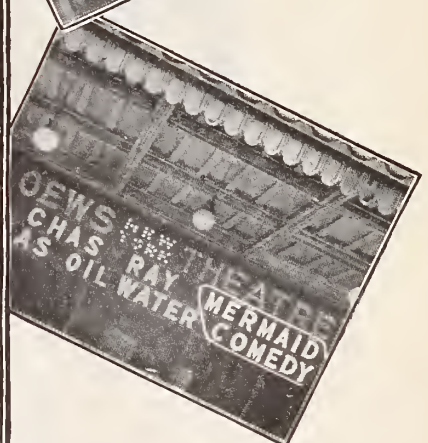
The Capitol, in addition, played "The One Man Reunion," one of Wilderness Tales, by Robert C. Bruce.

All the above pictures are among

Educational's Nationally Advertised Short Subjects







Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

E. W. HAMMONS, President

Contract Number:

4 Roosevelt, Chicago
Messrs. Balaban & Katz
July 31st—Indefinite

5 Heilig, Portland, Ore.
Mr. Calvin Heilig
July 30th—Indefinite

6 Apollo, Indianapolis
Mr. Charles Olsen
Sept. 10th—Indefinite

7 Liberty, Kansas City
Mr. Samuel Harding
October 1st—Indefinite

Hal Roach *Presents through*
Associated Exhibitors
Arthur S. Kane, President

Harold Lloyd
in
"Grandma's Boy"

HIS FIRST 5 PART FEATURE

Not often in this much-theatred town can it be written of a playhouse showing pictures that it could not take care of its business. A truthful account of Sunday's events must set this fact down concerning the Symphony. Harold Lloyd's "Grandma's Boy" was the occasion of a sensation in the business it drew and the revelation it made of new capacities in that leader of comedians. Sapients who saw his first five-reel feature yesterday and heard its audience roar with glee for an hour and a quarter, predicted a run of many weeks for the picture.—MONROE LATHROP, *Los Angeles Express*, May 15, 1922.

Foreign Representative—Sidney Garrett

July 23rd

Harold Lloyd in "Grandma's Boy"

Opened

11th Week

at Dr. H. B. Breckwedel's Symphony, Los Angeles.

All World's Records for the Continuous
Run of a Comedy Feature Already

SMASHED

by

4 WEEKS

All This in the Midst of Summer.

What Will It Do In Countrywide Runs
This Fall?

Sweet Cookie!

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

Quality That Lasts

¶ The spectator who pays his money to see a first-run picture usually gets his money's worth—so far as the pictorial quality of the picture is concerned.

¶ But, Mr. Producer, does he get his full money's worth when the print is 90 days old, or 60 days old, or only 30 days old?

¶ Hasn't the man who pays to see your picture three months after it is released just as much right to expect a good print as the man who saw it the week it was released?

Positive prints made in our new laboratories will please the spectators, no matter when they are shown.

¶ Our improved **Tube System,** recently installed, enables us to offer to producers of motion pictures prints that have not only the quality of photographic perfection, but the quality of unusually long service.

¶ Our experts have had life-long training in motion picture work. Their knowledge, and our special equipment, enable them to turn out artistic positives from any negatives.

¶ The **Tube System** develops, fixes, tones, tints, washes, and even DRIES film. No hand touches the film. Absolute cleanness. And the film is left so soft and flexible that friction in the projectors is lessened. Result: An unusually large number of runs.

Telephone Bryant 1939 and find out how low our rates are.

¶ Don't forget that we store negative free. And that the insurance rate is the lowest in the city.

THE ASSOCIATED SCREEN NEWS, Inc.

120 West 41st Street, New York City

SELZNICK PICTURES
REG. U.S. PAT. OFF.

LEWIS J. SELZNICK
presents—

"Love Is An Awful Thing"

Starring

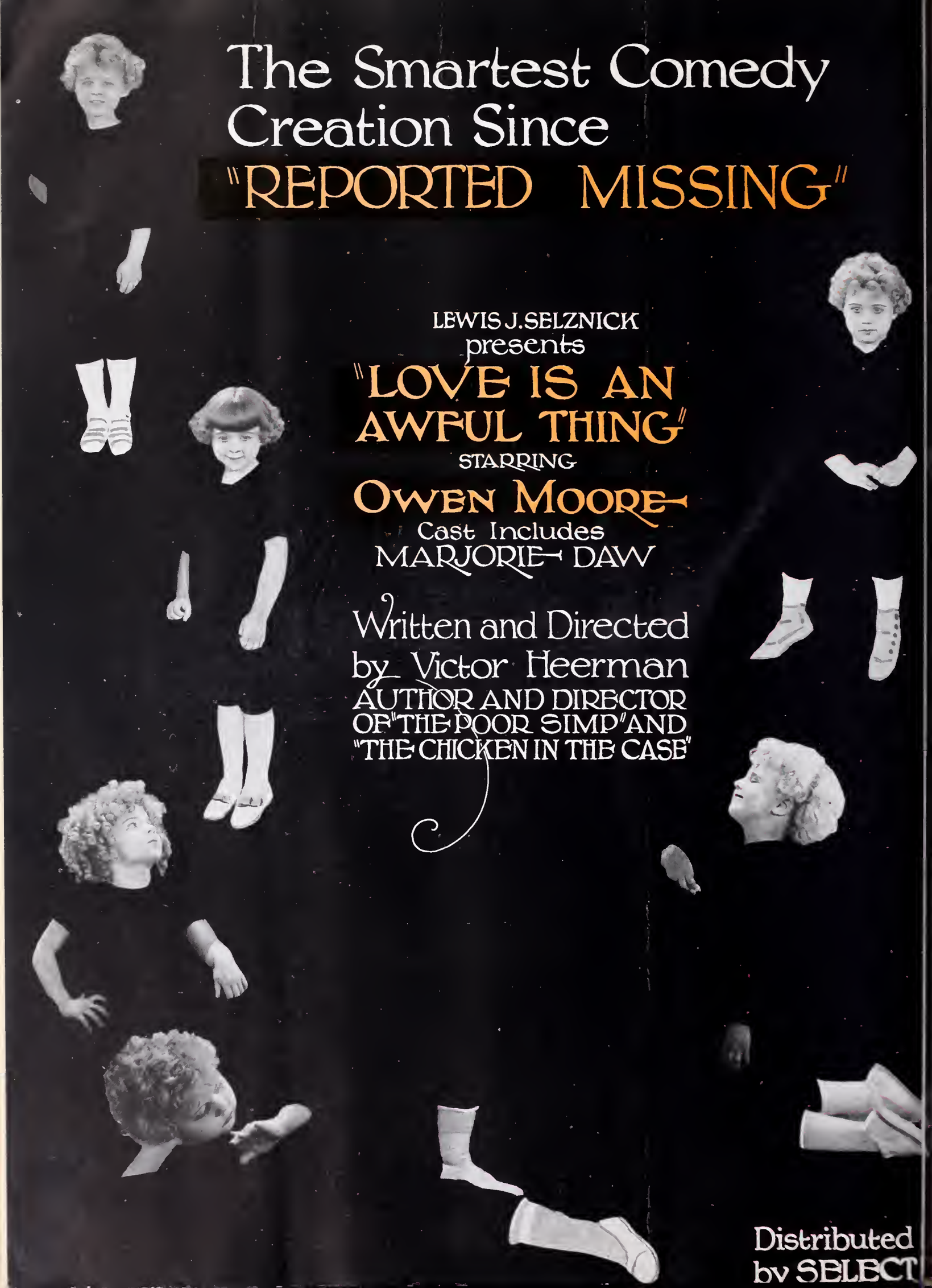
OWEN MOORE

BY VICTOR HEERMAN

A VICTOR HEERMAN PRODUCTION

With a splendid SELZNICK cast including

MARJORIE DAW


The Smartest Comedy Creation Since
"REPORTED MISSING"
LEWIS J. SELZNICK
presents
"LOVE IS AN AWFUL THING"
STARRING
OWEN MOORE
Cast Includes
MARJORIE DAW
Written and Directed by Victor Heerman
AUTHOR AND DIRECTOR OF "THE POOR SIMP" AND "THE CHICKEN IN THE CASE"
Distributed by SELECT

An Organization That Has Used Its Brains Instead Of Its Mouth

For seven months American Releasing Corporation has refused to issue "publicity" to the motion picture trade press. These journals haven't given us publicity; we haven't asked for any, or wanted any.

In a business that has been literally "talked to death"; a business that has been greatly damaged in public respect and support by insane publicity and ignorant exploitation of the wrong things to exploit—our *American Releasing Corporation* has had the sense to work hard, use its intelligence and keep its mouth closed tight.

In the fourteen pages that follow, American Releasing Corporation announces its first fourteen productions for release for the season of 1922-1923 in fourteen consecutive weeks from September 3rd. We announce the gigantic money-earning GEORGE BEBAN PRODUCTION "THE SIGN OF THE ROSE," the sought-after, strived for picture which we have obtained against all competitive distributions and thirteen powerful productions for the first quarter of the new releasing year.

Long before these productions are released we will announce two more units of thirteen productions each and we inform you now that we will release between 60 and 70 productions between September 1, 1922, and August 31, 1923. These are exclusive of the 26 pictures released by us from February, when we started, to the end of August, 1922.

And we do say this to the exhibitors of the country:

American Releasing will match, picture for picture, week for week, all the way down the year the biggest and the best productions of any producer or distributor in this industry. You'll need us this year and you'll want us because in directors, stars and casts, stories, production standards, technical qualities—

We've got the pictures.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

Exchanges in All the Distributing Centres of the Industry

American Releasing branch offices have been opened at more than the usual number of exchange centres to get us within closer shipping and serving distance of our customers.

Our Dominion ally, Canadian Releasing Corporation, for months has operated three exchanges and is now expanding to five offices north of the border.

Our United Kingdom and Continental European organization operates under the direction of Holmes Walton.

Our Australian organization is headed by Joseph A. Lipman in Sydney, New South Wales.

AMERICAN BRANCH OFFICES

ALBANY	J. P. Daly	676 Broadway	LOS ANGELES	Wm. H. Jenner	917 So. Olive Street
ATLANTA	F. E. Lane	71A Walton Street	MINNEAPOLIS	Frank Mantzke	16 No. 4th Street
BOSTON	Lester Reardon	37 Winchester Street	PHILADELPHIA	Edgar Moss	253 No. 13th Street
BUFFALO	A. W. Moses	254 Franklin Street	PITTSBURGH	Harvey B. Day	1010 Forbes Street
CHICAGO	Sidney Goldman	806 So. Wabash Ave.	NEWARK	William Benson	501, 729 7th Ave. N.Y.
CINCINNATI	E. A. McAuliffe	530 Broadway	NEW HAVEN	I. Levine	134 Meadow Street
CLEVELAND	Rudolph Flothow	21st and Payne Aves.	NEW YORK	Rudolph Berger	729 7th Avenue
DALLAS	John C. Shannon	1919½ Main Street	SAN FRANCISCO	Wm. A. Crank	191 Golden Gate Ave.
DENVER		1712 Broadway	SEATTLE	Louis Amacher	2012 Third Ave.
DETROIT	John J. Heagney	143 E. Elizabeth St.	INDIANAPOLIS	J. C. De Waal	Chalfant Bldg.
KANSAS CITY	Harry Wellington	19th & Wyandotte Sts	WASHINGTON	J. J. Milstein	706 Mather Bldg.

Opening in September, Offices in

ST. LOUIS	SPOKANE	PORTLAND, ORE.	CHARLOTTE
SALT LAKE	OKLAHOMA CITY	OMAHA	NEW ORLEANS

CANADIAN RELEASING CORPORATION OFFICES:

MONTREAL: Head Office: 12 Mayor Street, J. P. O'Loghlin, *Managing Director*
TORONTO: 1 Alice Street, Phil Hazza, *Manager*
ST. JOHN, N. B.:

WORLD-WIDE PICTURES HEAD OFFICE:

[Handling Our Foreign Distribution]

NEW YORK: 15 West 44th Street, Holmes Walton, *Managing Director Export Service*

DISTRIBUTION FOR AUSTRALASIA:

SYDNEY, Australia: 214 Pitt Street, Joseph A. Lipman, *Manager for Australia, New Zealand, Tasmania*

American RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

WORLD-WIDE PICTURES

Canadian RELEASING CORPORATION LIMITED
J. P. O'LOGHLIN, *Managing Director*

Harry Garson *presents*

GEORGE BEBAN

in

The Sign of the Rose

with

Helene Sullivan

and a superlative cast

This is the great sensation of the season of 1922-1923. It is the greatest dramatic motion picture ever made. It is overwhelmingly filled with pathos and humanness. It is produced from the act that Mr. Beban has played for fourteen years; one of the most powerful and valuable dramatic properties in the history of the theatre.

It is a *proved* picture. With Mr. Beban and a company of eight wonderful players acting a twenty minute episode, the unforgettable flower shop episode known to millions, this picture has played 21 weeks in 18 of our greatest cities and largest theatres to larger receipts by 50% than were drawn by the overwhelming runs of "The Miracle Man" and "Humoresque," the giants of the two past seasons.

Before we take a single booking in America of the picture alone and by itself, we are booking "The Sign of the Rose" in conjunction with Mr. Beban and his company of eight, with a carload of scenery and special effects for a thirty weeks season in as many cities.

Not until Mr. Beban and company in conjunction with "The Sign of the Rose" picture have played the largest cities in any zone can or will the picture be booked alone.

Immediately behind Mr. Beban's personal engagement, at the time when everyone in the territory's largest cities is talking about this amazing and never-to-be-forgotten picture we will make it available for exhibitors.

There isn't a picture in all the world to-day one-half as powerful or as valuable to you as "The Sign of the Rose." You had better wire our Theatrical Department to get one of George Beban's thirty weeks of the company and picture combined.

For Pre-release Only
SEPTEMBER 3, 1922

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

For National Release
OCTOBER 10, 1922

PYRAMID PICTURES INC.

presents

RAY C. SMALLWOOD'S

greatest spectacular production

QUEEN OF THE MOULIN ROUGE

From Paul Potter's Famous Play

The most colorful and sensational picture ever directed by a man responsible for many of the screen's unusual pictures and Nazimova's greatest successes; the best work of the man whose "My Old Kentucky Home" has been the outstanding hit of the past summer season.

With a cast that includes Martha Mansfield, Joe Striker and Henry Harmon.

With unusual art direction by Ben Carré.

With scenes taken in Paris and picturesque Quebec.

And from the play that gave American theatre-goers a thrill that they still remember.

A melodrama, yes! A love story, certainly! A moving, fast, panoramic picture of the notorious Parisian Red Mill with all of its excitements and gaieties.

This title says to your public: "Come on in! Come on in! Here's a story and a production to hold your interest!"

If you have booked in some tombstone picture that says to your public "Stay away!" throw it out and book "Queen of the Moulin Rouge" as fast as you can. You better wire for this one. A hundred prints can serve only one hundred theatres at the same time, and it's a big country.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

For Pre-release Only
AUGUST, 1922

For National Release
SEPTEMBER 10, 1922

The dearest, sweetest story ever written by the author of "Rebecca of Sunnybrook Farm," "Mother Carey's Chickens" and two score of the most beloved stories ever written in any language."

If you asked us to describe this story we would tell you that it is indescribable. If as exhibitors you wish something to identify it quickly to you we would say that it is a combination of Mary Pickford's "Rebecca," "Daddy Longlegs" and "Amarilly" all rolled into one.

We selected the girl who contributed the wonderful scenario from which George Loane Tucker made "The Cinderella Man"; we had our hope fulfilled when we got Sidney Olcott to direct the picture, knowing that he loved children and that he made Our Mary's "Poor Little Peppina."

Told simply and quickly this is the story of two kids who wanted a mother and wandered into Maine where they thawed an embittered spinster's heart and attained their wish.

A perfect cast that comprises Helen Rowland as Lady Gay, James Depew as Timothy, Gladys Leslie, Marie Day, Vivia Ogden, Margaret Seddon, James Terbell, Bertram Marburg.

If audiences don't dearly love "Timothy's Quest" then Americans haven't any hearts at all.

Dirigo Films, Inc.
presents

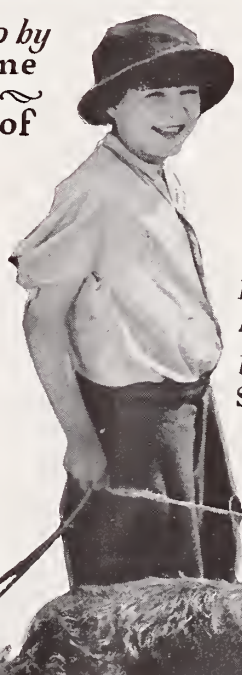
KATE DOUGLAS WIGGIN'S
Story of the heart

TIMOTHY'S QUEST

Directed by Sidney Olcott

Charles M. Seay - Production Mgr.

Scenario by Katherine Stuart ≈ author of the scenario of "The Cinderella Man"



American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

For Pre-release Only
AUGUST, 1922

For National Release
SEPTEMBER 17, 1922

American Releasing Corp.
presents

The most rollicking comedy-drama of 1922

FOOLS OF FORTUNE

Amazingly directed by
Louis William Chaudet

And titled for all the laughs in the world by its author
W. C. TUTTLE

A cast headed by Marguerite de la Motte supported by four delightful old scamps in the persons of Tully Marshall, Russell Simpson, Frank Brownlee and Jack Dill.

The story was originally published in Adventure Magazine under the title "Assisting Ananias" and Tuttle, the author, hasn't missed one laugh.

In China when the amused Orientals enjoy a humorous picture they lean forward on their grass mats and bump their foreheads on the ground. Here in the United States audiences will come mighty near rolling out of their seats. Years ago you remember how they howled over Doug Fairbanks' crazy conceit "The Mystery of the Leaping Fish"? Very well, those are the kind of laughs your audiences will get out of "Fools of Fortune."

Belly laughs that start 'way down under the belt and make you rock all over.

Wise old Typewriting Tuttle—way out in California. He sure has started something with this picture. If he writes another one like this they'll run him for President.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

For Pre-release Only
AUGUST, 1922

For National Release
SEPTEMBER 24, 1922

A J. L. Frothingham Production

THE WOMAN HE LOVED

Directed by Edward Sloman

who made *"The Ten Dollar Raise" "Shattered Idols" "The Westerners"* and many screen successes

From the story by William V. Mong

And a cast that includes MARGUERITE DE LA MOTTE, WILLIAM V. MONG, Marcia Manon, Mary Wynne, Eddie Southerland, Charles French, Harvey Clarke, Lucille Ward and Bruce Guerin.

We have told you before about Frothingham. He isn't trading on a past reputation; he's *making a reputation* based on honest work and intelligence. He virtually saved the life of A. P. with a box office picture when it was promising much and delivering little.

He delivered an honest picture that made exhibitors everywhere remember his name and say: "The next time that fellow makes a picture just remember that I want to play it."

A man who works and shuns publicity wins respect and Frothingham is entitled to your respect because he delivers. The same is true of Sloman.

Two men not creatures of publicity and press agents but workers. "The Woman He Loved" proves it. You will want it and be mighty glad you bought it.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

For Pre-release Only
SEPTEMBER 17, 1922

For National Release
OCTOBER 1, 1922

PYRAMID PICTURES INC.

presents

WHEN THE DESERT CALLS

For Pre-release Only
SEPTEMBER 24, 1922

For National Release
OCTOBER 8, 1922

A

RAY C. SMALLWOOD PRODUCTION

featuring

VIOLET HEMING

All star cast including
SHELDON LEWIS - ROBERT FRASER

A sensuous, compelling romance of the burning sands. A story of love and allure.

From the story by Donald McGibney. Not one of the many pictures trailing in the wake of "The Sheik"; a story in every dramatic essential as big as "The Sheik" by an author better and wider known and of long-established success.

A story of passion and deprivation; of love and conquest; of heart hunger and fulfillment.

Backed with the nation-wide audience that greeted the novel. Made infinitely more appealing by the superb art direction of Ben Carre and possessing the increased dramatic power that Ray C. Smallwood's constant growth as a director contributes.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Louis Wm. Chaudet *W. C. Tuttle*

THE PILLAGERS

With an all-star cast of big names

Directed by Louis Wm. Chaudet

A BRYON DAVIS PRODUCTION

A tremendous he-man story of the great North filled with the action that made "The Spoilers" a three-year sensation that is still remembered.

The principal players in this powerful production are stars loaned to this producer by one of the other great producing organizations, with the stipulation that these names will not be announced before September 1 to hinder the company that controls them in the exploitation of another of the great fall season specials.

By the time you have seen "Fools of Fortune" by the same Producer, the same Director and the same Author, you will know just what "The Pillagers" will represent in cast and production standards.

Save a place for "The Pillagers." It is a man's size story with an overwhelming woman's interest.

For Pre-release Only
OCTOBER 1, 1922

For National Release
OCTOBER 15, 1922

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

You will think of the gentleness of Peter Grimm; you will remember the oft-perplexed but philosophic Abe Potash; you have seen no less than two wonderful Jewish stories but here is the lovable and memorable one of them all—with a brand new note.

Carl Krusada
presents

William H. Strauss
in
THE HOUSE OF SOLOMON

By Val Cleveland
Directed by Lemuel F. Kennedy

Produced by Tilford Cinema Studios - *New York*

For Pre-release Only
OCTOBER 15, 1922

For National Release
OCTOBER 29, 1922

O, joy! What a title! Laughter. Pathos. Domestic humor and happiness and one of the best casts that could have been selected for such a picture.

William H. Strauss as I. Solomon; Brenda Moore as Rosie Solomon; Nancy Deaver as the movie star who maneuvered a divorce that would not "take."

Five distributions were bidding for this story and production—and we got it, as we have obtained a score more big ones this year *against* the entire field.

You will want this one but your opposition is sure to give you a battle in bidding for it.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

PYRAMID PICTURES INC.

presents

EUGENE WALTER'S
1922 Stage Success

FLAPPER LOVE

With an all star cast including
Faire Binney, Lucy Fox, Florence Billings,
Huntley Gordon, Joe Striker, J. Barney Sherry
Directed by George Terwilliger

A new play by the author of "The Easiest Way," "Paid in Full" and a dozen other of the greatest stage hits of the past fifteen years.

Simultaneously produced by Pyramid and released nationally at the very moment that it is being presented for the first time on the stage as one of the hits of the New York fall season.

A cast packed full of the player names that count with your patrons; names that bring new patrons into your theatre.

Directed by the man who made the big Marion Davies Cosmopolitan success, "The Bride's Play."

Scenic and art direction by Ben Carre.

For Pre-release Only
OCTOBER 8, 1922

For National Release
OCTOBER 29, 1922

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

Hugh Dierker

HUGH DIERKER'S
Story of the home

THE OTHER SIDE

Written by Thelma La Nier *and* *directed personally by* Hugh Dierker

This is the first picture made by a young producer since "When Dawn Came." That was a talked-about picture all over the country. Professionals who saw it said: "Here is a director who will bear watching; he will do big things."

The public talked about the picture for months after seeing it and time and again asked exhibitors: "When are you going to have another good picture like 'When Dawn Came'."

But Hugh Dierker didn't hurry. He had stories—good ones. He had ideas—big ones. He had finances and could have started whenever he wished. But he waited—

And he got a bigger story; a bigger theme; a finer, more polished piece of production material. Not until he was satisfied did he move at all.

And then he made "The Other Side." A story splendidly cast and beautifully made; one that doesn't strain after big effects, yet holds you every minute. You will remember "The Other Side" long after you have forgotten all about some of the punch pictures that create momentary sensations.

For National Release
NOVEMBER 5, 1922

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

A Magnificent Production of another "Leatherstocking" Classic by

JAMES FENIMORE COOPER

Author of "The Last of the Mohicans"

Sacramento Pictures Corp.
presents

The DEERSLAYER

The story of a million memories. Every boy-man and every man-boy remembers the tale and has thrilled over the story of this mighty Indian classic.

Adventure, action, suspense and three romantic love stories: that of "Old Hawkeye"; that of the Old Frontiersman and the love story of the Indian chief.

Here you step back into the early glory of the North American continent. You will have the best work of a powerful and able director now engaged in producing a big Metro special, whose contract forbids the use of his name till he completes his work for that company in three weeks.

An all-star cast of fine actors will be announced and entire tribes of Crow and Blackfeet Indians will be used amid the unrivalled beauties of the Glacier National Park region.

Troops of Crow and Blackfeet Indians will be available for booking with this picture in the larger key cities that can stand the expense of such acts.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

For Pre-release Only
OCTOBER 29, 1922

For National Release
NOVEMBER 12, 1922

Frank R. Adams

For National Release
NOVEMBER 19, 1922

One of Cosmopolitan Magazine's most widely exploited writers of fiction; an author with a following across America has set out to make his own pictures, aided by able directors, for distribution through us. These will be known as

Frank R. Adams Productions

and we will have a big and successful first production in

American Releasing Corporation's
presentation of

MILES BREWSTER AND THE SUPER-SEX

The story of a young man who knew all about women

A cast of all-star players handled by another big director and offering one of the most successful magazine stories of the past two years.

Prints in all offices in late October for screening.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Another gripping and unrivalled domestic drama of sacrifice.

Harriet Comstock's

nationally-successful novel that all the critics and reviewers are talking about; the story that is now one of the best sellers in the forty largest cities of the nation

AT THE CROSSROADS

featuring

SEENA OWEN

Here you have one of the greatest emotional stars of the screen; the star of "Sisters"; the star of "Back Pay," the story of the girl with the crepe de chine soul in a cotton lisle environment who thought she could win happiness by a short cut. The star of "The Woman God Changed."

A star of three great Hearst Cosmopolitan and "International" productions; featured from one end of the nation to the other in the Hearst chain of daily newspapers with a combined circulation in excess of 6,000,000.

Everybody knows her. Everybody likes her. Soon to be widely exploited in another Cosmopolitan production "The Face in the Fog" and fresh from that triumph she comes to us for "At the Crossroads."

You will want this one. We will announce a big director to make this one *big!*

For Pre-release Only
NOVEMBER 12, 1922

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

For National Release
NOVEMBER 26, 1922

For National Release
DECEMBER 3, 1922

The drama, the romance, the pathos, the tragedy, the humor—all the O. Henry blending of his fascinating Bagdad-on-the-Subway. The biggest, boldest, most beautiful melodrama ever made into a picture about the night life of New York.

American Releasing Corp.
presents

The GREAT CITY

Produced at the

WHITMAN BENNETT STUDIOS
under the personal supervision of
Whitman Bennett

A production not dependent upon one star personality—it is being cast for eight or ten star roles.

It will have spectacular art direction and technical qualities equalling any production of the past two years' big ones.

The picture that will be the Christmas and New Year's mid-season sensation.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

BULLETIN

American Releasing Corporation announces its distribution of four powerful, all-star cast productions to be known as

HAMPTON DEL RUTH PRODUCTIONS

to be directed by Mr. Del Ruth for his own producing company at Long Beach, California, with production starting July 31 on

The MARRIAGE CHANCE

The second production will be from one of the biggest best seller novels known in America in the past three years.

Hampton Del Ruth for six years was a directing head of production for Keystone, NYMP and Mack Sennett; was from the outset editor and supervising director of the William Fox Sunshine Comedies and is one of the best grounded men in story and production essentials in the industry.

Watch for our immediate announcement of titles and the big all-star casts.

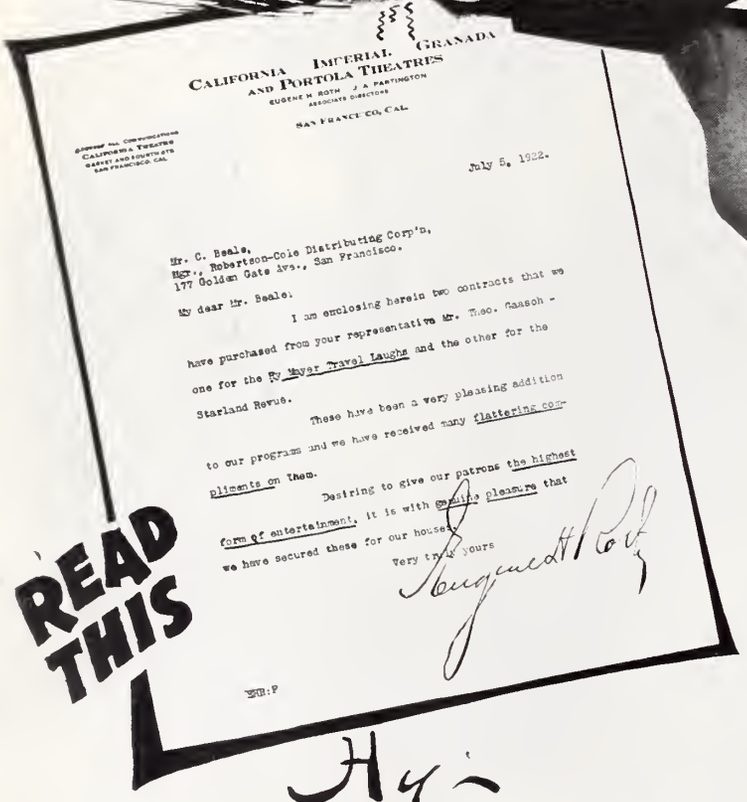
First release in late October or early November.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Hampton Del Ruth

The hand that rocks the world with laughter!



CALIFORNIA IMPERIAL AND PORTOLA THEATRES
GRANADA
EUGENE H. ROTH, J. A. PARTINGTON, ASSOCIATE DIRECTORS
SAN FRANCISCO, CAL.

July 5, 1922.

Mr. C. Beale,
Mgr., Robertson-Cole Distributing Corp'n,
177 Golden Gate Ave., San Francisco.

My dear Mr. Beale.

I am enclosing herein two contracts that we have purchased from your representative Mr. Theo. Gamson - one for the Hy Mayer Travel Laughs and the other for the Starland Revue.

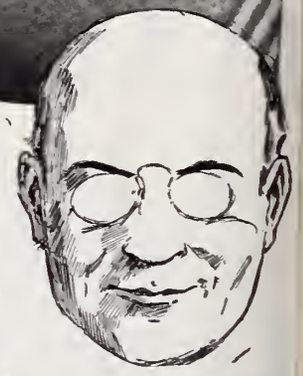
These have been a very pleasing addition to our programs and we have received many flattering com- pliments on them.

Desiring to give our patrons the highest form of entertainment, it is with quite pleasure that we have secured these for our house.

Very truly yours
Eugene H. Roth

EHR:P

READ THIS



"It's the attraction that identifies the finer theatres"

JUST as the mighty Kohinoor, in all its dazzling perfection, stands MATCHLESS among great gems—

Just as Tiffany, Jack Dempsey and David Belasco stand UNEQUALLED in their respective fields—So Hy Mayer and his PEERLESS TRAVELAUGHS stand alone and UNPARALLELED among short reel novelty subjects on the screen.

When such eminent showmen as "Roxy" Rothafel and Gene Roth and others too numerous to mention, BOOK HY MAYER'S TRAVELAUGHS **SOLID** AND **FEATURE** THEM ON THEIR PROGRAMS, no further proof of their superior quality is required.

Communicate at once with your nearest F. B. O. Exchange and BOOK Hy Mayer's Travelaughs—the absolute perfection of short reel entertainment.

Hy Mayer

Travelaughs

WE'VE TOLD IT TO YOU BEFORE—
WE'LL TELL IT TO YOU NOW—
KEEP YOUR EYE ON **F. B. O.**

FILM BOOKING OFFICES OF AMERICA, Inc.
MAIN OFFICE
723 SEVENTH AVENUE, N. Y. **EXCHANGES EVERYWHERE**

OH LOOK! A NEW RECORD

1st Four Days of Release

"ME"--

DOROTHY GISH

in "THE COUNTRY FLAPPER"

Supported by
Glenn Hunter and an All Star Cast.
Directed by
F. Richard Jones Famous Director of "Mickey" & "Molly-O"
Booked by
Mr Rothafel in the Capitol Theatre NewYork
Opening July 30th.
Sold Already
COMMONWEALTH FILMS NEW YORK
NU ART BUFFALO

THIS IS YOUR GOLDEN OPPORTUNITY

GRAB IT!

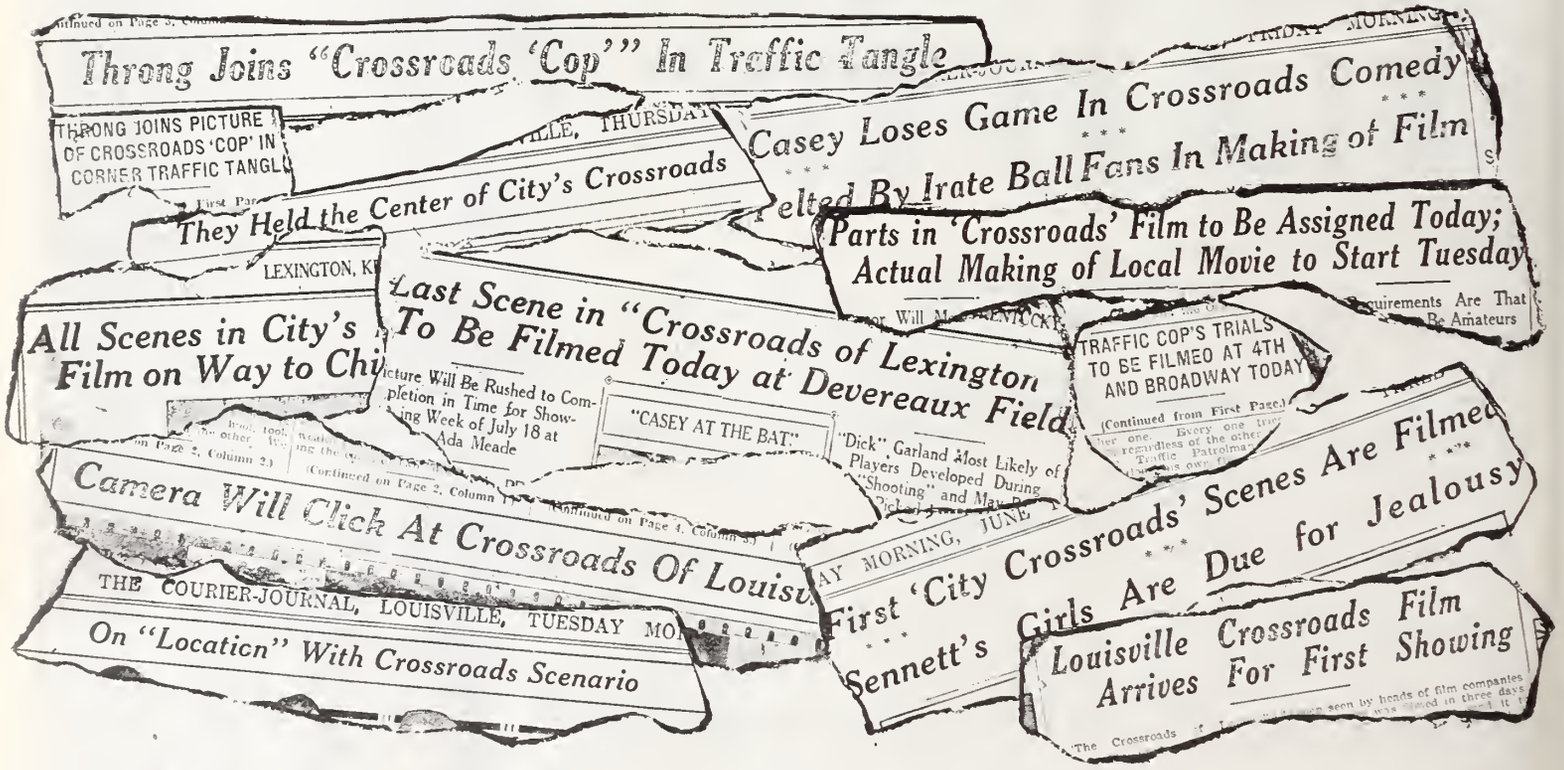
PRODUCERS SECURITY CORPORATION

516 5th Ave. NEW YORK

Watch First National!
The big news is nearly ready!
60-70 of the best for next season!

Read How To Put It Over In Your Theatre and Clean Up

Below are just a few of the newspaper headlines from Louisville and Lexington, Ky., and Cincinnati, Ohio, reduced in size, showing how the "Crossroads" exploitation stunt was put over in these cities and many others. The papers gave it pages and pages of free space which filled the theatres to overflowing.


Throng Joins "Crossroads 'Cop'" In Traffic Tangle
THRONG JOINS PICTURE OF CROSSROADS 'COP' IN CORNER TRAFFIC TANGLE
Casey Loses Game In Crossroads Comedy
They Held the Center of City's Crossroads
Parts in 'Crossroads' Film to Be Assigned Today; Actual Making of Local Movie to Start Tuesday
Last Scene in "Crossroads of Lexington" To Be Filmed Today at Devereaux Field
All Scenes in City's Film on Way to Chi
TRAFFIC COP'S TRIALS TO BE FILMED AT 4TH AND BROADWAY TODAY
"CASEY AT THE BAT"
Camera Will Click At Crossroads Of Louisv
THE COURIER-JOURNAL, LOUISVILLE, TUESDAY MO
On "Location" With Crossroads Scenario
First 'City Crossroads' Scenes Are Filmed
Sennett's Girls Are Due for Jealousy
Louisville Crossroads Film Arrives For First Showing

Mack Sennett

presents his latest comedy melodrama; directed by F. Richard Jones and distributed by Associated First National Pictures, Inc.

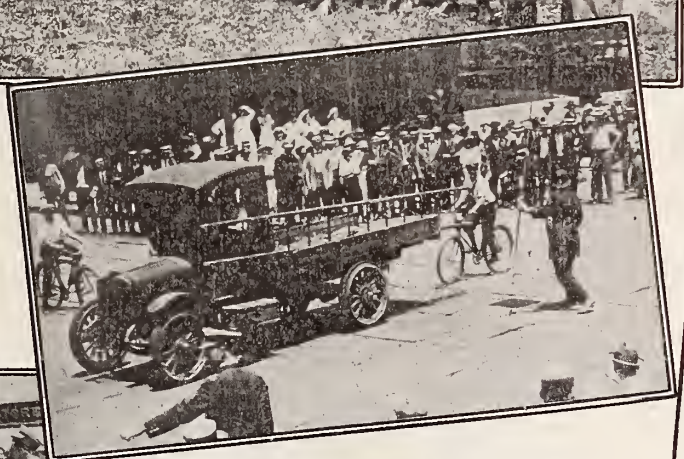
The CROSS ROADS

Watch First National!
The big news is nearly ready!
60-70 of the best for next season!

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
for our
SENSATIONAL ANNOUNCEMENT

Exhibitors Are Doing It All Over the Country

Read the clipping from the Film Dailies and learn how the stunt was done. Below are a few snapshots showing the tremendous interest taken in this exploitation.



Students of the Kentucky University entered in the "Comedians' Contest," an "exploitation stunt" for "The Crossroads of New York" which packed the Ada Meade Theatre, Lexington, Ky.

Above—Shooting a scene for "The Crossroads of Louisville" at one of the Kentucky metropolis' busiest thoroughfares—comedy cop in center—The traffic was held up for more than half an hour while scenes were being taken.

At left—Showing intense interest of crowds in "comedy cop" contest in Lexington, Ky.

The Film Daily

Louisville, Ky. — Three hundred and twenty inches of news space free. A street ballyhoo that was seen by thousands in a city where all ballyhoos are strictly tabooed and an event of great local interest was the record established on the unique film exploitation stunt for "The Crossroads of New York" at the Mary Anderson. To Manager George A. Sine, goes the full credit for the foresight and execution that brought the stunt into materialization. It started with the quest to find Louisville's best comedian and was pushed through the aid of the Courier-Journal in connection with the advertised run of the Mack Sennett feature. The paper played the stunt up, a real scenario was prepared, eight hundred feet of film was ordered and received by Mary Anderson and the staff correspondent of the International News Service offered his services in return for the publicity he would get.

Approximately three hundred prospective screen comedians responded to the lure of attracting themselves to Mack Sennett. A brief rehearsal was given the three leading characters were selected, their supports were chosen from members of the University of Louisville Players' Club completing the cast. In accordance with announcement, the first scene was made at the intersection of Broadway and Fourth Street. By the time the cameraman dug his tripod into the asphalt the intersection was jammed with spectators waiting to see home talent perform. Signs tied up the stunt with the picture at the house. Traffic was completely blocked, and the police department sent a special squad of men to clear a way for the taking of this picture in a city where street stunts were strictly forbidden. For the next three days the filming continued, always in crowded places where many people could see the "Crossroads of New York" banner. The spectators, although they did not know it at first, were taken in the picture for "atmosphere." They were advised of it by the newspaper advertisement and story telling of their "screen appearance" and asking them if they could identify themselves when the picture wash shown. It cost $160 in all but certainly the record business made it worth while.

of NEW YORK

Watch First National!
The big news is nearly ready!
60-70 of the best for next season!

FOR THE COMING YEAR we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT for SENSATIONAL ANNOUNCEMENT

You Can Make Money in the Hottest Weather!

Good pictures will bring in the crowds and boost the box office record in any kind of weather. You can prove it by playing this list of good ones!

Richard Barthelmess
presented by
Inspiration Pictures, Inc., in
"Sonny"

His third big production for First National and a worthy successor to "Tol'able David." Taken from the play by George V. Hobart and directed by Henry King.

Norma Talmadge
presented by
Joseph M. Schenck in
"Smilin' Through"

Eight reels of Storm and Sunshine. Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin.

Oliver Morosco
presents his
stage success
"The Half Breed"

A story of tradition's barrier and how he smashed it. The play that has been road showed all over the country and is known to everyone. With Wheeler Oakman.

Buster Keaton
presented by
Joseph M. Schenck in
"My Wife's Relations"

One of Keaton's funniest comedies and well worth featuring on your program—a sure hot weather winner. Written and directed by Buster Keaton and Eddie Cline. Open Market.

Marshall Neilan
presents his latest
First National
"Fools First"

With Claire Windsor, Richard Dix and Claude Gillingwater. Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post.

Anita Stewart
presented by
Louis B. Mayer in
"Rose o' the Sea"

From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers." A thrilling tale of the wrecks of the sea —and of society.

"One Clear Call"
presented by
Louis B. Mayer in
The John M. Stahl Production

A gripping tale of masked avengers in a wild night ride. From the book by Frances Mimmo Greene and directed by John M. Stahl.

Mack Sennett
presents his
latest 2-reel fun maker
"Gymnasium Jim"

A comedy that will keep your patrons roaring from start to finish. With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open Market.

Constance Talmadge
presented by
Joseph M. Schenck in
"The Primitive Lover"

One of the fascinating comedienne's most sprightly pictures. Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn and directed by Sidney A. Franklin.

Katherine MacDonald
presented by
B. P. Shulberg in
"Domestic Relations"

The most beautiful woman of the screen in an interesting story of domestic tangles. Story and scenario by Violet Clarke and directed by Chet Withey.

Dorothy Phillips
presented by
Allen Holubar in
"Hurricane's Gal"

A thrilling story of the sea and a smuggling ship commanded by a girl. Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

Hope Hampton
presented by
Hobart Henley Productions in
"Star Dust"

The beautiful star in a picture suggested by Fannie Hurst, author of "Humoresque."

You can depend on First Nationals Winter and Summer

MOVING PICTURE World

Volume 57
Number 6

August 5,
1 9 2 2

From Where I Sit

It Strikes Me This Way:

If there were less politics and fewer bitter personalities in the papers of this industry, there would be fewer bitter personalities and less politics in the industry.

There is no other basis for sound trade journalism.

The daily press alone can work on the theory that the man who throws bricks makes *more interesting reading* than the man who lays bricks. But the trade press is expected to help lay bricks.

So—since a policy announcement is due—set that down:

All space, all credit, all help to the man who is *building*—and make the man who wants to tear down first prove his right by building *something.*

* * *

From Where I Sit
It Has Always Seemed:

That the job of a trade paper editor is to spend so much time seeking to improve the value of his own publication that he will have no moments left to pick quarrels with the other fellow's.

The Irishman in the moss-covered story said, "Is this a private fight?" If it was—he wasn't interested.

The trade, it seems to me, has had its fill of private ink-slinging among its editors.

Trade paper editors on parade don't always present an impressive front. Especially if they are making faces at each other. And they are never *interesting*—for the Celt isn't entirely alone in his apathy toward *private* squabbles.

So—there's an item for a policy declaration:

If we ever have a page in Moving Picture World that we can't fill with something for *you*, we'll use it talking about ourselves. But never about *the other fellow.*

* * *

From Where I Sit
It Appears to Me:

That it isn't a question of whether or not the film trade papers should publish publicity.

The argument is between publicity BUNK and publicity NEWS.

It's a matter of intelligence—intelligence on the part of the publicity purveyor and the editorial pencil.

If a reporter on a trade journal after much running down of rumors, assorted interviews, and a few hearsays, finally prepared a more or less accurate story to the effect that the Stellar Company would have ninety-nine features next season—would it be any more NEWS than if the Stellar Company issued a plain, straightforward, news announcement listing those ninety-nine pictures, with casts, directors, and other necessary BUSINESS information?

We bemoan the fact that there is so much publicity in trade paper columns. And that isn't what we mean. What we are really complaining about is the fact that so much publicity BUNK seeps in with the publicity NEWS.

So—add to the policy statement:

On the score of publicity—it's a matter of intelligence. The adjective applying both ways.

* * *

From Where I Sit:

I can't tell you whether there is room for only one paper in this field—or two, or three.

But I do know that there IS room for at least one real TRADE paper.

And that an organization with the strength and resources of the Chalmers Publishing Company, a staff with the experience, ability and sincere desire to serve possessed by the Moving Picture World force, is equipped to give you that paper.

Let's go!

Robert E. Welsh

Editorial Personalities

Returned from exile!

Duly and modestly appreciative of all the kind words, the cheering handshakes, and the encouraging letters. Haven't had breathing space to answer all the letters yet, but I'll get around to it, boys. Meanwhile—accept the "Thank You!" by radio.

Now we're off!

Dropped in to see Fred Warren just in time to learn about the Sizzling Seventy that American Releasing promises for next year. I'll say that's stepping some for a machine just turning its first September.

Later in the week someone handed us this advice, "Why don't you trade papers go after the independent distributors for a combination advertising smash showing exhibitors all the pictures they'll have next year? Y'know, editorials about holding dates open, ballyhoo articles, and that sort of thing. Tough job to sell the independents, of course, but you could put it over."

Oh, yes! But you'll notice that a man with real merchandising sense doesn't have to be "sold" into doing the right thing. Look over American Releasing's announcement in this issue.

Lunched with Bill Yearsley on one of the ninety-nine recent days when the First National-Goldwyn deal was "practically signed and settled." Found Bill champing at the bit with anxiety to spring his own announcement on an unsuspecting world. That'll be a whale.

Talking things over with P. A. Parsons certainly did seem like the good old days. When we first used to call on P. A. as a trade paper person it meant a trip to the famous "1 Congress Street, Jersey City." The instructions sounded something like this, "Take the tube to Umpty Street, change to the Umpty-Ump Street trolley, walk three blocks, turn to the right, one short block, toss a coin, ask a cop."

In those days Pathe was "The Serial King," with Pearl White heading the list. Today—you exhibitors who watch the serial market like hawks can take a tip from me to keep an eye out for a comprehensive announcement that August will bring. With Pearl back home again! Just to be original we are impelled to remark, "Isn't it a small world?"

Talking about serials, as we are at present, and about publicity, as we do on the preceding page—here's a thought. About two weeks ago the trade papers carried an interview with Elmer Pearson on the fifteen episode length for serials. One friendly critic cited this to us as an example of space-filling publicity. But he has never had to handle serial problems. Either from the viewpoint of the producer or the exhibitor.

In our few years at a trade paper desk we have had hundreds of letters from exhibitors asking for a discussion on "the right length for serials." It's a live subject on which every exhibitor playing serials has his opinion. So the Pearson policy statement deserved all the space it got—and maybe more. From our standpoint.

A chat with R. H. Cochrane turned to the ever-perplexing question: By what subterranean channels do exhibitors and the general trade hear so quickly about the unusually big picture? "The Storm" brought up the discussion. "Even before we had our first print in the home office," said R. H., "exhibitors were coming in to the exchange to ask about the picture.

"I've been trying to figure it out for years," he went on. "Long before the man with his money in the picture knows whether it is going to turn out a winner or not, some form of mental telepathy or a more human agency seems to slip the word out from Los Angeles and tell the world that 'a gusher has come in'."

Along the same lines we've been wondering for years about Joe Lee. No matter what company's picture it is, Joe seems to have the word weeks and weeks before most of the field has even heard the title. "It's a big one," whispers Joe to us. And he hasn't "gone wrong" with us yet.

Vivian Moses had some interesting incidents to tell of Bill Fox's unerring showman's instinct—with "The Fast Mail" as the current shining example. "Over the Hill" proved the case for Bill and started film men using the phrase "uncanny showmanship."

But they don't need the adjective. The answer is in the fact that Fox is really a producer. He is "with" his big ones from the scenario to the release print. Looking over the day's "takes" far into the wee hours, suggesting re-takes, weighing every title—producing.

Earl W. Hammons, president of Educational Films Corporation, started something when he contributed an article a few weeks ago to that organization's house organ under the title "Wilted Collar Selling."

Any good salesman, said President Hammons, can go out and ring the bell when the weather and everything else is in his favor. But it takes a real go-getter to fight it through when his collar is wilted and his temper ruffled.

The house organ must be worth reading—and the boys at the New York exchange must read it, for they came right back two weeks later with a short subject record—five Mermaid comedies on Broadway in one week.

Then, while we were paying a visit the other day to the Educational offices the phone rang.

"Is it hot enough for you?" said a voice from the New York exchange.

"Yes, but why ——," started the Director of Publicity and Advertising.

"Is your collar wilted?"

"A trifle, but ——."

"Well, our collars are—but we thought we'd let you know that the Rivoli will have a Torchy subject next week, and the Criterion will have the Campbell comedy, 'Penny Reward,' and the Branford, Newark, will have a solid Educational program with the Selig-Rorke 'A White Mouse,' Campbell's 'Penny Reward,' and the Brooklyn Strand will have Bruce's 'One Man Re-Union,' and—and—we can't talk much more because our collar's wilted to a thread. But did you notice that the figures last week showed the biggest week in the history of the New York exchange? And that in mid-July?"

MOVING PICTURE World

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Many Black Theatres For Sale in New England

Exhibitors May Buy Back the Houses Paramount Purchased

WITH Famous Players-Lasky Corporation in virtually complete control of the exhibition business in Maine, New Hampshire and Vermont, New England theatre owners are wondering what the status of the erstwhile Black circuit in that section will be when the new season opens next September. The former Black circuit embraced houses in all six New England states, but one thing is certain and that is that more than half of these theatres will be either sold outright or leased to exhibitors who formerly owned them or to individuals holding long term booking franchises with Famous Players.

It is a fact that within the past fifteen months comparatively few of the Black houses netted any profit. Particularly true has this been in Maine, New Hampshire and Vermont. Most of the Maine theatres are said to have lost considerable money. And it will be recalled that this is Alfred S. Black's home state and incidentally marked the beginning of his career as theatre owner, his first house having been established in Rockland, Me.

Since acquiring the New England houses from Black, Famous Players agents have been particularly active in this territory, adjusting claims of disgruntled exhibitors. This section-wide investigation has been completed, with the result that many of the former Black theatres are now on the market for sale. A Springfield, Mass., real estate concern this week was making advances along these lines.

Particularly interested at this time is Famous Players in the establishment of a good first run house in Boston, which, despite its size and growing population, is the only big city in this country without a single worthwhile first run moving picture pavilion.

The New Loew State Theatre in the Back Bay section is about the best bet in the section, with the Gordon houses ranking next. Then comes the Lourie interests, controlling the Modern and Beacon. The only "money houses" that can be truthfully characterized as first run theatres are to be found outside of Boston. True, Providence, R. I. is the only city where any sort of first run showing amounting to anything is available. And it is at the Strand, presided over by Fred Reid; the Modern, managed by Sol Braunig; the Rialto, piloted by Will Mahoney, and the Victory, directed by Matt Rielly, where grosses are seriously taken into consideration and made the basis for rentals elsewhere by Boston exchangemen.

1922 1923

This year is Moving Picture World's year.

Watch us.

And ride with a winner—going forward.

1922-1923.

Moving Picture World's season.

It has been the general practice, seemingly, among Boston exchangemen with big pictures, to lease legitimate houses in that city in order to assure themselves of proper first run presentation in the town famous for its culture and codfish. This practice in many instances has not been to the complete liking of exhibitors; nevertheless, it has been the only course open, due to the circuit tieups.

With Famous Players actively interested in the exhibiting field in New England, however, a change is expected. It is certain that before many more weeks elapse Famous will have negotiated for a downtown Boston house for first showings, the house to be operated along the lines of the Rialto and Rivoli in New York. Meanwhile, however, the smaller and little town houses are being offered for sale, according to real estate men, with the prospect of many old exhibitors, who were bought out by Black, returning to the field.

Just what action Famous Players will take in Pawtucket, R. I., is problematical, for exhibitors will recall that about fifteen months ago a controversy arose between Senator Hartford, owner of the Imperial there, and Alfred S. Black, who invaded that city by building the Strand Theatre. Senator Hartford is Pawtucket's pioneer exhibitor and a power politically in Blackstone Valley. He introduced and exploited Paramount pictures in that section and until Black came to Pawtucket he billed them in circus fashion.

The Black invasion was called to the attention of the Motion Picture Theatre Owners of America. The matter was brought to the attention of Famous Players officials, who said they were helpless, for the F. P.-L. contract with Black guaranteed the latter the entire Paramount output wherever he owned a theatre regardless of any previous arrangement Famous Players might have had in that city or town. Senator Hartford was told, according to his statement, that if ever Famous Players succeeded in breaking its contract with Black, he would be given back the Paramount franchise.

With the contract broken and Famous Players in absolute control of the New England houses, Senator Hartford now has reopened the case. Whether or not Famous Players will return the franchise to the Senator remains to be seen, for the situation is a perplexing one, in that the Strand is one of the best theatres in this section and without the Paramount product can not very well exist profitably, for virtually all the big companies, including First National, are tied up with Hartford.

Professional promoters, traveling from town to town promoting so-called "movie carnivals," now that they have been run out of the Middle Western country, are invading New England with seemingly good results. These promoters operate systematically, maintaining a complete organization. They send agents to various cities for the purpose of "feeling out" the business men. If the agents' report is a satisfactory one, the so-called No. 2 contingent arrives, negotiates a tieup with some dance hall or resort and then proceeds to advertise extensively the coming of famous stars.

While these stars are advertised on throwaways and mailing cards, the promoters are shrewd enough not to take chances and refrain from mentioning any stars' names in the newspaper advertising or notices, merely confining the latter layouts to mention of the "movie carnival" and the unkept promise that "popular stars will personally appear." These "carnivals" have left in their wake thousands of disappointed and disgruntled fans, who seem to blame local exhibitors. The latter, however, are taking steps to check this invasion in New England. Inasmuch as this band operates nationally, the M. P. T. O. A. might find it to its advantage to take some action to put a stop to this great swindling game.

Roger Ferri.

Kunsky Sizes It Up

Moving Picture World has arranged for the exclusive publication of a series of views of prominent exhibitors on next season's outlook as gathered by Associated First National Theatres.

John H. Kunsky, the well known Detroit theatre man, starts the ball rolling:

"The possibility of a coal shortage is the only cloud on the horizon that is worrying me. Otherwise the picture situation is undoubtedly much better than it was a year ago—and the outlook good."

* * *

"In our section all the men are back to work in the factories—and at good pay. When we see men going back to work we feel optimistic."

"One important reason why any forecast must be bright is the sign that next Fall's productions all around are going to be much superior to last year's product."

* * *

"What kind of pictures? Opinions differ with the exhibitor and the locality, but my idea is: Place a seven-reel limit on features—and eliminate comedies in excess of three reels."

* * *

"Of course, I except super-comedies such as those of Chaplin and Lloyd. We prefer comedies not more than two reels, or even one reel in length."

* * *

"The best features of the present year? I would place 'The Three Musketeers' first; 'The Four Horsemen of the Apocalypse' second; 'Foolish Wives' third; 'Orphans of the Storm' fourth; 'Smilin' Through' fifth; and 'Molly-O' sixth. This is from the box office point of view."

* * *

"In the comedy line all Chaplin's rank first, to my way of thinking, with Harold Lloyd in 'A Sailor Made Man' second; all Buster Keaton's third and Larry Semon next."

Triangle Wins $1,375,000

Suit Against Hyman Winik and Western Import Settled Last Week

A settlement of the Triangle suit against Hyman Winik and Western Import last week adds book assets of $1,375,000 to Triangle's capital, besides substantially reducing liabilities. The suit which had as its object the contract in perpetuity for the foreign distribution of Triangle films was settled before Justice Finch in special term of the New York Supreme Court.

One million dollars in cash is to be paid by the Western Import, and the rest of the amount is in stock surrendered by the Aitkens in payment of Triangle's claims against them for sums aggregating $3,000,000.

A new contract provides for Triangle and Western Import dividing profits on foreign exploitation. Heretofore Western Import held foreign rights in Triangle pictures, exclusively. These operations cover Triangle reissues and a number of screen rights to stories and to new productions of old pictures. Included in the group are features starring Douglas Fairbanks, William S. Hart and Frank Keenan.

At the trial Arthur Butler Graham appeared for Triangle and the defendants were represented by Edmond L. Mooney and William L. Wemple.

New York Fight Warm

Exhibitors and Projectionists Exchange Views Over Wage Scale

The New York exhibitors and projectionists are still estranged. There is little to report as to the negotiations regarding an increased or decreased wage scale for the men. In answer to the projectionists' stand that reduced rentals should be sought so that the decreased expenses of exhibitors would allow them to pay projectionists the salaries requested, and the comment that exhibitors are "flying around" in high-priced automobiles and wearing diamonds, T. O. C. C. members reply that they have never undertook to dictate whether projectionists should wear $10 or $18 shoes. They charge that "a minority element among the projectionists is making all the trouble." Rentals and electricity are "fixed charges," it is pointed out. The destruction of what some projectionists term "a scab union," in Brooklyn, is claimed by exhibitors to be the chief purpose of projectionists.

Appointments Later

Chairman George H. Cobb, of the Motion Picture Commission of New York State, said this week that probably two weeks will elapse before the additional appointments of inspectors, authorized by the legislature, will be completed.

Deal Blow to Freedom

Missouri Disappoints by Failure to Approve Speer Bill

The committee on bill of rights of the Missouri Constitutional Convention has voted unanimously to turn down A. A. Speer's bill to broaden the constitutional provisions safeguarding the rights of free speech, free press and the rights of peaceful assembly to include freedom of the screen.

Reformers Were Busy

Several days ago C. C. Pettijohn, personal representative of Will Hays, and Martin J. Quigley, editor of the Exhibitors Herald, Chicago, appeared before the committee and spoke in favor of the Speer bill. They urged that moving pictures be placed on the same footing as newspapers. It was thought for a time that the bill had a good chance of being recommended by the committee, but the reformers have been very busy during the past few days, pulling all sorts of political strings to stop the efforts to protect the screen. On July 20 the committee held another hearing and Speer and Charles D. Morris, editor of the St. Joseph Gazette, who is a delegate to the convention, supported the measure. But when it was put to a vote it failed to receive a single supporter. This means there will be no means of having the matter brought before the convention when it comes up for debate.

Judges Grant Appeal

To Goldin in "Sawing a Lady" Case

Horace Goldin has won his appeal from the order of the Special Term, New York County, denying his motion for an injunction pendente lite against the distribution of the motion picture, "Sawing a Lady in Half," by Weiss Brothers' Clarion Photoplays, Inc., and the Alexander Film Corporation. All five judges of the Supreme Court, Appellate Division, concurred in the decision, which reads in part as follows:

"The affidavits lead irresistably to the conclusion that the defendants have simply sought unfairly and unjustly to profit by plaintiff's success, by adopting the name which he gave to his illusion and by copying his methods, an unfair competition and unreasonable interference with plaintiff's rights which the courts should and will prevent.

"The order appealed from will, therefore, be reversed with $10 costs and disbursements to appellant, and the motion granted with $10 costs, upon plaintiff giving an undertaking, the amount of which will be provided for by the order."

Outing Planned

The F. I. L. M. Club of the City of New York has arranged to hold its annual outing and shore dinner at Karatsonyi's Glenwood Inn, Roslyn, L. I., August 10.

M. P. T. O. A. Music Department Is Now Being Formed

Matter to Reach Crisis with Hearing Before the Congressional Committee

THE Motion Picture Theatre Owners of America is actively engaged in putting into effect the proposition presented by National President Sydney S. Cohen at the Washington convention to create a Music Department and have music issued to theatre owners free from all tax, license or levy. Important conferences with representatives of publishers and composers are putting this new department on a firm and effective basis, it is reported.

"We have been giving attention to the matter of relieving the theatre owners from unfair exactions of representatives of the American Society of Authors, Composers and Publishers," says a statement. "A large number of test cases have been brought in the courts and will be up for decision soon. We propose to have further test cases brought in different parts of the country."

After months of hard work the M. P. T. A. O. succeeded in having introduced into Congress an amendment to the copyright law. This was done by Congressman Lampert, of Wisconsin, and several hearings were set for the bill but postponed because of the serious illness of the congressman. A final hearing was arranged for May 5. The entire national executive committee of the M. P. T. O. A., with the counsel of the M. P. T. O. of Kansas, went to Washington. Again the hearing was postponed by Congress and a new date is now being considered. It is pointed out that Congress' time has been taken up with exceedingly important matters and that the body has been practically in continuous session for fifteen months.

"Theatre owners have been imposed upon," the statement continues, "and thousands of dollars improperly exacted. The same process has been imposed on musical organizations of different kinds, and the proprietors of hotels and restaurants where music is a part of the daily routine. We propose, through the M. P. T. O. A., to establish what might be termed a clearing house for musical compositions. We will invite all composers in the nation to use our national organization as a means of getting their compositions to the public. We can guarantee them an outlet which will be nation-wide in character.

"We will establish a music department. We can arrange with the music stores to sell these compositions. We can advertise the compositions in our theatres, giving them the widest publicity and bring these musical selections to the personal attention in demonstrated form of millions of people daily. In this way we will give a nation-wide stimulus to independent composers' efforts and revive good, inspiring music in the United States in a manner hitherto unheard of.

"The M. P. T. O. A. is opposed to the methods and processes employed by representatives of the American Society of Authors, Composers and Publishers, as we consider same entirely unfair and prejudicial to the rights of theatre owners and all users of musical compositions, and we propose to use every legitimate effort to circumvent these methods and give the American people as free a use of good music as is possible."

Where We Stand

Frank Rembusch writes and says, "I would like to know the position of your trade journal on this Music Tax question."

Frank knows our position.

He knows that any sincere motion picture trade journal is naturally strongly in favor of any constructive, sane, intelligent step to remove the burden of the music tax from exhibitors.

Moving Picture World will lend its aid to any constructive move in that direction.

But mere shouting and hullabaloo—while great propaganda for us—will not change the law as it stands on the books.

Movements of the sort set on foot by the M. P. T. O. A. and described on this page bear all the earmarks of constructive effort. And for that reason they have our approval and whatever help we can give.—R. E. W.

Hampton Del Ruth Now Independent Producer

Hampton Del Ruth, for many years manager of production of the Mack Sennett studios, has formed his own producing organization and will begin work at the Long Beach-Balboa Studio on July 31 on the first of four big productions which he has decided, after a careful survey of the field, to release through American. A contract to this effect was signed last week in California.

This first production will be "The Marriage Chance." It is a story which has long been in Del Ruth's mind but which he held there against the time when he would embark "on his own." It will be a comedy drama and will have a great star cast with many embellishments of the sort of which Del Ruth is a past master.

Charge Discrimination

Becker Tells Times Broadway Theatres Won't Show Asta Nielson Pictures

Answering the New York Times inquiry, "Where is Asta Nielson?" A. M. Becker, secretary of Asta Films, Inc., has written the newspaper that the Capitol, Strand, Rialto and Rivoli Theatres "have repeatedly refused to show this great artist's work on any terms or conditions." Attached to the letter was a pamphlet showing the superb reviews given the picture by a variety of publications.

"Notwithstanding the extraordinary merit and high quality of 'Hamlet,'" says the letter, "we have been unable to arrange for a proper distribution of this picture, notwithstanding that the terms on which distributors handle pictures are such as to insure them against any possible loss or risk, and in the case of this extraordinary picture large profits from a proper distribution are assured."

Charging distributors with being willing to handle only sensational stuff, the letter goes on to suggest that the M. P. T. O. A. form distributing organizations in its respective territories, all under a central control.

Hy Mayer Sails

Hy Mayer, producer of the series of Travelaughs which bear his name, is outward-bound again to make a new batch of cartoon-scenes for release through the Film Booking Offices of America. Mr. Mayer sailed this week for Holland. He will return in the late fall with new subjects of Italy, France, Germany and Switzerland.

New F. B. O. Exchange

A Film Booking Offices of America exchange will shortly be opened at Albany, N. Y., according to plans now being formulated by Harry M. Berman, general manager of distribution.

Censors Go to Court

First Fines Recorded for Violations of Statutes—Three Plead Guilty

The first fines for violations of the statutes under which the New York State Motion Picture Commission operates were recorded this week in Special Sessions. Three distributors pleaded guilty.

The Arrow Exchange was fined $250 for releasing "Stay Down East," exhibited March 30 at the Parthenon Theatre, Brooklyn. It was alleged that ordered eliminations were not made. The same company got a suspended sentence on a similar charge over "Nan of the North," shown at the Manhattan Theatre, 23 Forsyth street, April 25.

The Elk Photo Plays, Inc., was fined $100 for releasing "Hula Hula Dance," shown at the Star Theatre, the Bronx, March 30. Application was made for a license and some eliminations ordered but not made, it was charged.

Associated First National Pictures, Inc., received a suspended sentence in two instances. One charge was that "The Rosary" was released without ordered eliminations having been made. In the other case it was said that "Smilin' Through" was exhibited at the Strand theatres in Manhattan and Brooklyn and in Syracuse and Buffalo theatres without duplicate licenses having been obtained. The company charged an individual with being responsible and said that he had been discharged.

Deputy Attorney General Walker prosecuted. Joseph Levenson, secretary of the censors, was in court. The nature of the eliminations was not gone into as the companies pleaded guilty.

Curwood Wins in Court

James Oliver Curwood's claim that two situations were illegally taken from novels of his in the filming of "I Am the Law," an Affiliated Distributors, Inc., production, was recognized this week by United States District Judge Knox, who granted the author's petition that the company be restrained from using his name in the exploitation of the picture. No damages were decided on.

The company claimed that it bought the rights from the Outing Magazine to "The Poetic Justice of Uko San" and paid a "substantial sum of money" to Curwood "for what was termed, by his agent at the trial, a 'quit claim' to his rights." The company only wanted the right to use Curwood's name, it said, and that because the story could not be elaborated into a picture, other material was used. The author contended that he granted only the right to film the story.

Hays Speaks in West

Newspapers throughout the country this week featured a declaration by Will H. Hays that "the principle of freedom upon which this nation was founded makes public censorship of press, pulpit, film or spoken word virtually an impossibility."

"Statewide or nationwide censonship," he said, addressing an audience of Los Angeles business and motion picture men, "will fail in everything it undertakes. It hasn't been done successfully and never will be. Too many people who know nothing about the business are named on censorship boards. We are going to obviate the necessity of censorship."

Exhibitors Are Warned

Bring Us Your Troubles, Urges T. O. C. C.—Praise for Hoy

The T. O. C. C. will not renew its contract with the Hoy Reporting Service until the standard contract is approved both by exhibitors and Mr. Hays, it was announced this week. It expired June 22. Regret is expressed by some New York exhibitors that Mr. Hoy is under fire, they holding that he is merely a representative of the F. I. L. M. clubs and as such obeys their orders. Tributes were paid to his personality.

The T. O. C. C. urges exhibitors to bring all complaints before Sam Moross, secretary, in order that the organization members trained in legal phraseology may "cope with" the trained men of the F. I. L. M. Club. Exhibitors, it is stated, may be the most successful of business men and yet lack the specialized knowledge necessary for wrestling with knotty legal problems.

The statement is inspired by the following sentence from a F. I. L. M. Club letter to the T. O. C. C.: "The members of the F. I. L. M. Club are of the opinion that all applications for rehearing and correspondence addressed to the arbitration board should come directly from the litigants and not from either organization." Mr. Moross wrote that the idea was not acceptable to the T. O. C. C.

Kane Names Mendelson

Bert L. Mendelson, a picture salesman of six years' experience, who is well known to the trade both in New York and elsewhere, became Associated Exhibitors sales representative in Kansas City, Mo., this week, under appointment of President Arthur S. Kane. Since January 1 he was with First National, as a sales supervisor in New York district.

Music Strike Ended

St. Louis Musicians Back Until August 15 at Least—Same Wages

Members of the Musicians Mutual Benefit Association returned to work in the St. Louis picture theatres on July 22. All the difficulties with the theatres have been satisfactorily settled, at least until August 15.

The men went back to work at the scale of wages prevailing on April 30, when the old contract expired. However, until August 15 the theatre owners will be permitted to employ one or more musicians in the "inside" theatres. This ruling does not apply to airdomes.

The efforts to end the strike of the musicians employed by the picture theatres of St. Louis had apparently hit a snag, and it looked like the latest offer of the United Theatre Managers would be rejected by the Musicians Mutual Benefit Association, when the musicians decided to return to their old jobs at the former rate of pay on Saturday, July 22.

But while they accepted the managers' proposition that the old wages should prevail and that the theatre managers would be permitted to determine the number of musicians to be employed by "inside" theatres from June 15 to August 15, the theatre managers' proposal that all questions of dispute should be submitted to an arbitration board of four, two to be named by the managers and two by the musicians, has not been finally passed on.

This board would under the terms of armistice suggested by the managers probably arbitrate the question of wages and other working agreements after August 15. The players have always objected to arbitration in the past and several members of the union have expressed the belief that they will not alter their position at this time. William Goldman, manager of the Missouri Theatre, and Spyros Skouras, principal owner of the New Grand Central and a number of other showhouses, were selected to represent the managers on the arbitration board.

Announcement Soon

Development of a close system of co-operation between civic and welfare organizations and the industry is reaching the point where a definite announcement of extreme interest to the industry may be made soon, according to Ralph Hayes, in charge of the work.

Mrs. Reichenbach Dies

The many friends of Harry Reichenbach will be sorry to hear of the death of Matilda Reichenbach, his mother, at 655 West 177th street, New York. Mrs. Reichenbach was 68 years old.

Kane's National Laugh Day Idea Draws Hearty Approval

Is Endorsed by Scores of Prominent Men Who Hail It as an Inspiration

ARTHUR S. KANE'S suggestion of a National Laugh Day is proving the most popular proposal that has come before the American public in a long, long time. It has evoked a country-wide roar of approval.

A few days ago Mr. Kane sent letters to a number of distinguished persons, including the President, some United States senators, a few governors, editors, clergymen, humorists, men in many walks, suggesting the observance of a National Laugh Day as "a plan for making practical use of our one superb spiritual gift—our national sense of humor." He is now being deluged with responses, hailing the idea as an inspiration.

From George B. Christian, secretary to President Harding, has come a letter expressing enthusiasm over the "very interesting suggestion," and promising that it will receive the personal attention of the President as soon as he can be relieved of some of the pressing public matters now engrossing his attention. It probably is safe to assume that when the railway and mine strikes are settled no man will be in better humor for a Laugh Day or more deserving of the joys the occasion will bring than the occupant of the White House.

Offers Proclamation

Henry J. Allen, governor of Kansas, offers to issue a proclamation calling upon all the people of his state to chuckle with the president of the Associated Exhibitors on a given day and date.

"Such a celebration might be better for us than all our annual holidays rolled into one," suggested Mr. Kane in his letter. "Nothing could more quickly cause faltering souls to forget the blues of discouragement and failure.

"Economists declare the world is ill and needs a doctor. Let other nations go 'bust' if they must, but with our antitoxin sense of humor there is no excuse for America not coming quickly out of the doldrums.

"Let us not undervalue the power of the fun-loving instinct. As a thinking motion picture man, I believe our industry has had its amazing growth by reason of the wizard-working influence of this sense of humor. Instinctly we have invented the comic motion picture. Other people never thought of it. We have our troubles and 'hard times,' but our business has never been downhearted. There is no gloom in a motion picture audience, nor in the business. Unconsciously we have been commercializing this wondrous asset of our people. No other nation competes with our comedy films. There must be a reason."

Will H. Hays, writing to Mr. Kane, expressed gratification that the idea for National Laugh Day came from a picture executive.

"I agree absolutely with you in the importance of a sense of humor, and ability to look on the bright side of life, to the people of this country," he said, "and also agree that the motion picture industry has flourished so successfully on account of the appeal to this trait in the American public. I think there is a great deal of importance in your idea."

Robert K. Sherwood, who writes the picture reviews for Life, also paid tribute to the industry's contribution to the joy of living. He wrote: "Your remarks about the national sense of humor are absolutely true. Our humor is essentially spontaneous. It cannot be forced. It will not bubble to the surface under application of artificial heat. The American people have no use for self-conscious humor. They demand spontaneity. That is the chief reason why your own Harold Lloyd is so incredibly popular."

Said Governor Allen, of Kansas: "The visualization of the whole blessed nation sitting back on its haunches at a certain hour of a certain day and giving vent to a rich, deep laugh has something in it that cheers you up. It at least tickles the fancy, and I am inclined to think it would appeal to the American sense of humor. If I can help you any here in Kansas by issuing a proclamation, I'll be glad to do it."

Dr. Frank Crane, whose philosophical editorials are themselves breeders of very good humor, wrote: "Thank you for your letter and its very excellent suggestion. It is not safe with me, as I am likely to steal it at any moment."

William Allen White, who, like Mr. Kane himself, followed John Taylor's counsel to "Laugh and be fat," chuckled from Emporia, Kan.: "I won't be the one to tell you not to do it," and Irving S. Cobb sent a characteristic note of indorsement.

In This Issue

The best, most complete and up-to-date guide to Current Film Releases, containing full tabulated information, including not only an index to Moving Picture World reviews but to Consensus of Opinions published in all trade papers. See pages 452, 453, 454.

"Selling the Picture to the Public" department, conducted by E. W. Sargent, who originated the idea of a service section for exhibitors', contains inexpensive exploitation stunts whose value have been proved by the livest-wire showmen.

The "Review" section contains expert criticisms written from a showman's angle on ten of the newest features and several short subjects.

"Straight from the Shoulder" department in an enlarged form, containing reports showing your fellow exhibitors' experiences with feature productions which are being offered to you.

Read MOVING PICTURE WORLD every week; you will find it invaluable.

Control in Australia

Ninety Per Cent. of Films Shown of American Origin

Practically 90 per cent of all films shown in Australia are produced in the United States, according to a report filed with the Department of Commerce by Consul Henry Balch, of Adelaide. Sydney, New South Wales, it is stated, is the importing center for nearly all pictures shown in the country. All the leading American film companies maintain agencies here which supply the films used throughout the Commonwealth.

The imports for the fiscal year ended June 30, 1921, were 17,278,806 feet, valued at £234,854, of which amount the United States furnished 15,256,874 feet, valued at £205,851. England ranks second in importance as a source of supply, but the imports from the United States are nearly ten times as great as those coming from England.

Scrutinize Contract

The standard contract being drawn up by Mr. Hays and various exhibitor groups nears completion. It is now in the hands of lawyers undergoing scrutiny as to its phraseology. There are still a few agreements on minor points to be arrived at, but they are very few and should not seriously delay completion of the document.

Music Publishers Win

$2,500 Suit by Assignee of Mary Pickford Is Dismissed by Court

The Appellate Division of the New York Supreme Court has handed down the past week a decision dismissing a suit brought by Elizabeth A. Reilly as assignee of Mary Pickford Fairbanks of a judgment for $2,500 against the music publishing house of Watterson, Berlin and Snyder Co. Miss Pickford had contracted with the music publishing concern for the use of her photograph and autograph for a song based on "Daddy Longlegs" and the judgment was for royalties alleged to be due Miss Pickford.

The music publishers charged Miss Pickford with breach of contract in that her mother made on her behalf another contract with the Broadway Music Corporation which published "Dear Old Daddy Longlegs." It was shown on the appeal that Miss Pickford's attorney had agreed with Watterson, Berlin and Snyder as compensation on its loss on "Daddy Long Legs" because of the competition could have the picture song of "Pollyanna" the next picture Miss Pickford was to appear in, but when it was found the publisher had reserved the song rights, the defendants quit paying any more royalties and Miss Pickford assigned her claim to Elizabeth A. Reilly, who brought suit.

The Appellate Division holds the defendant was induced to continue paying royalties as a result of a promise that was not kept, "and plainly sustained damages resulting from Miss Pickford's violation of the contract."

Foreign Actors Barred

May Not Play in Films Made On English Soil

The English authorities are putting up a bar against the importation of foreign actors to play in pictures being made upon English soil, according to a cable dispatch from London. Ann Forrest, who went to London to play Lady Tybar in "If Winter Comes," the William Fox special, has fallen under the ban, says the dispatch. Miss Forrest has not been permitted to go to work and the authorities are weighing the pro and con of the situation.

Apparently the embargo arises under a provision of the immigration act, which prevents the importation of any labor Britishers are qualified to fill.

Lathrop Joins Ray

Monroe Lathrop, for several years dramatic and motion picture editor of the Los Angeles Express, has joined the staff of Charles Ray, star and independent producer, as exploitation and publicity manager.

Alec Lorimore Dies

Was Conspicuous Figure in Industry Leaves Widow and Two Sons

Alec Lorimore of Flushing, Long Island, and Sydney, Australia, died on Wednesday morning, July 19, after a prolonged illness, in New York. He was a conspicuous figure in the film industry, having devoted many years to organization work.

Mr. Lorimore was born in England forty-six years ago. His pleasing qualities gave him a host of friends. He was a member of the Masonic fraternity of Australia and other leading social and business organizations.

Mr. Lorimore is survived by his widow, Winifred Lorimore, and two boys, Reggie and Max Lorimore, both of whom have recently arrived from the Harvard Military School of Los Angeles.

The funeral services were held at the Madison Avenue Presbyterian Church, New York, and burial was in the Flushing Cemetery, Friday morning, July 21.

Claims Acceptances Due

Alleging that in April and May last it drew trade acceptances requiring Llewellyn H. Allen to pay to the order of the Arrow Film Corporation certain amounts aggregating $2,424.99 which when they fell due were not honored, and it is claimed are still due, the film concern has filed suit in the New York Supreme Court.

O. L. Russell Dies

Word reached Moving Picture World this week of the death of O. L. Russell, half owner of the Lyric Theatre, Cushing, Iowa, on July 8, of cancer of the stomach. R. K. Russell, part owner with him, is left in entire control of the theatre.

Divided Report on Films

Cleveland Civic Body Raps Censorship As At Present Administered

The Cleveland Chamber of Commerce special committee which has been investigating moving picture censorship for a year, has made a divided report.

Thirteen of the members reported in favor of censorship, but indorsed the proposed establishment of a national board. These members do not believe that the present system of censorship by state boards is effective and just.

"The committee believes that censorship in principle is contrary to the spirit of the American people," says the report. "However, certain difficulties exist with regard to pictures so that censorship should be retained, at least for the present."

The minority report condemns censorship of all kinds and recommends that it be abolished. Four members signed.

Just previous to the issuance of these reports, a Chamber committee investigated the milk industry and recommended an increase in price. The newspapers of Cleveland took occasion to compare the work of the Chamber committees and their actions were criticized.

To Aid Identification

Pictures of War Sufferers to Be Thrown on Screens

The War Department of the Republic of France has got into touch with leading picture men of Canada to seek arrangements whereby pictures of nearly sixty poilus suffering from lapse of memory or mental defects as a result of the war are to be shown upon the screens of various theatres as a last effort to secure the identification of these war veterans.

This undertaking is particularly desired in the Province of Quebec where the population is largely French or of French descent. It is pointed out that a considerable number of men from both Canada and the United States fought under the Tri-Couleur de France and it is believed that some, at least of the unfortunate war victims may be identified.

Contract Retroactive

M. P. T. O. A. Advises Exhibitors Bookings Need Not Be Delayed

Theatre owners need not hesitate to make contracts for next season's product, if the price, conditions and other circumstances are satisfactory to them, because the new standard contract when completed by Will H. Hays and the M. P. T. O. A. will apply to all business handled with exchanges for 1922-23 product and will be made retroactive in that respect.

This message comes from M. P. T. O. A. headquarters and is based on a letter sent National President Cohen by Mr. Hays.

Count Circulation —But Also Weigh It!

¶ An Adding-Machine hasn't an ounce of Judgment.

A wonderful machine—in its place. Admitted. But you wouldn't replace your Advertising Manager with an Adding-Machine—would you?

All day long an Adding-Machine can add, and add, and add. All day long it can say, "Two plus two" and never fail to answer "Four!"

Amazing invention!

But—short on Judgment!

Two cabbages and two kings; two Fords and two Packards; it's all "Two plus two" to the Adding-Machine—and the only answer it knows is "Four."

* * *

¶ Four cabbages or four kings? What's the difference—to the Adding-Machine?

Which is not a reason for complaining.

We don't expect too much of our Adding-Machines. We're tickled to death to hear them chant their "two plus two" and always get the right refrain.

No one finds fault with an Adding-Machine because it can't add: Character, Prestige, **Reader Confidence.**

That's where Judgment comes into play.

* * *

¶ Of course, that Judgment is what you rely on when you buy advertising.

Weigh Moving Picture World with that Judgment.

Founded in 1907 by James P. Chalmers, vigorous battler for the right, two-fisted champion of the square-deal, and far-sighted believer in the MOTION PICTURE.

Continued through the years under Chalmers ownership and control; firm to the principles of its founder; progressing with the industry; true at all times to the FAITH placed in it by its readers.

Read and trusted in 1907; read and trusted in 1922. Making new friends—**but holding on through the years to thousands of old friends who had no other paper in their early days and who need no other now.** Or want it.

That's Character; that has built an undying Prestige; that has woven solid bonds of READER CONFIDENCE. As firm today as they were in 1907—and 1910—and 1915.

* * *

¶ You can't expect an Adding-Machine to tell you those facts.

Your JUDGMENT does!

And, in the weeks and months to come, as you glance over Moving Picture World, your JUDGMENT will tell you this:

Moving Picture World, the *oldest* film trade paper, is going to continue the *youngest* of publications—young in spirit, in ambition to serve, and in ABILITY to carry out that aim.

Of which we'll tell you more. From time to time. Sometimes in words. But *consistently* by DEEDS.

Robert E. Welsh

News from the Producers

By C·S·SEWELL

Carter Stories for Fox

Lincoln J. Carter, known as the "father of modern melodrama," and author of more than one hundred plays that thrilled audiences a generation ago, is in New York to confer with William Fox regarding a project by which many of his greatest melodramas will be seen upon the screen in the near future. Mr. Carter is accompanied by his wife.

Mr. Carter retired from active work fifteen years ago, bought a large farm in Illinois and settled down to lead a contented, retired life. He decided the American public was through with melodrama. There were no more thrills he could think of for he had used them all, but the movies found him out. Tempting offers were made to him to turn his melodrama into photodramas.

To Spend $600,000 On Norma's Newest

That there has been no curtailment of expenditures in the production of motion pictures is attested to by the announcement made in Los Angeles that Joseph M. Schenck, largest independent producer in the world, will spend close to $600,000 in the filming of Norma Talmadge's latest vehicle. "The Voice From the Minaret," for release through First National, in which Eugene O'Brien plays opposite the star.

The spending of this large sum of money to film the famous Robert Hichens story will not be done with any foolish idea that mere prodigality of expenditure means quality or popularity, Mr. Schenck states, but is to be spent because the public is willing to pay more for what is done handsomely and beautifully and wants it.

"'The Voice From the Minaret,' will be Norma Talmadge's greatest photoplay," he says. Mr. Schenck has engaged Frank Lloyd to direct this lavish production. The scenarioizing of the story is in the hands of Frances Marion. Norbert Brodin is the cameraman. Stephen Goosson is designing all the sets on the stages at the United Studios, where the film will be made. Three stages alone will be utilized for the sets representing Bombay, Damascus and London. A spired mosque, such as can be seen anywhere beyond the threshold of the Straits of Gibralter or across the Suez Canal, in architecture reminiscent of Moor and Turk will be built.

"Nanook" Second Week at Kinema

"Nanook of the North" was given such an enthusiastic, popular reception at the Kinema Theatre, Los Angeles, that the management made haste to book the Pathe special feature of Eskimo life and adventure for a second week. In the meantime, McElliott, writing in the New York Illustrated News, rates the picture among the ten best released during the month of June. Miss McElliott writes:

"I found 'Nanook of the North' most laughable, as well as instructive, treating truly of the habits and indoor sports of the Eskimo. It was reputed to be life and not drama, but was acceptable as either."

Universal Has New Brand of Comedies

Universal has reorganized its comedy producing department and has established a three-unit schedule which will rotate in turning out high-class one-reel comedies for weekly release.

The new brand of Universal one-reelers will be known as Universal Comedies. The Star Comedies will be discontinued September 4. The three new comedy units include a Neely Edwards company, one featuring Lewis Sargent, the boy comedian, and a third, with Charles Moline and his comedy-trained bulls. Neely Edwards will continue his popular character of Nervy Ned. His two latest comedies are "Off the Earth" and "Love Drops."

Lewis Sargent, the boy who played "Huck Finn," has been engaged for a series of "messenger boy" comedies. His first is to be "His First Job," produced under the direction of Arling Kerr, from a story by Scott Darling. Mary Philbin plays opposite Sargent. Albert Lee also is in the company. Charles Moline is now making a series of comedy bull fight pictures. The first is "A Lot of Bull." Julie Lenard, Ruth Royce and Otto Freis are in the cast.

Long Broadway Run for Cosmopolitan

Cosmopolitan Productions will inaugurate the Fall season with three consecutive weeks at the leading Broadway picture theatres. On August 27 at the Rivoli Theatre will occur the first screening of "The Young Diana," an elaborate picturization of Marie Corelli's romance of renewed youth. Marion Davies is the star. The following week of September 3 this picture will be the feature at the Rialto Theatre, scoring a fortnight's run on Broadway.

The week of September 10 the Rialto will have "The Valley of Silent Men," Cosmopolitan's picturization of James Oliver Curwood's romance of the Canadian Rockies, which first appeared in Good Housekeeping.

First Ray Feature Is Shown

When Hiram Abrams, president of United Artist Corporation, recently was in Los Angeles, Charles Ray expressed a wish to have a pre-showing in Los Angeles of his first super-feature for United Artists, "A Tailor Made Man." To meet Mr. Ray's desire in this connection Mr. Abrams arranged the premier exhibition of this Ray feature at the California Theatre. Fred Miller, the manager, was highly enthusiastic about it.

May Produce "Virginian" With Some Other Star

After completing his forthcoming photoplay feature, "Douglas Fairbanks in 'Robin Hood,'" which is scheduled for early fall release by United Artists' Corporation, Douglas Fairbanks may for a time specialize as a picture producer. Mr. Fairbanks let this be known recently when he was asked what picture he would do after the release of the current offering, which is now rapidly nearing completion.

"I did think of playing 'The Virginian' next, but upon advice of counsel, better-known as Mary Pickford, I am about to change my mind, and produce the picture with some other star in the feature role. You see, it's a question as to whether people will accept me as 'The Virginian,' that slow-moving, soft-speaking, easy-going hero of the plains. Temperamentally, I am just the opposite of the Virginian. I always move to a swift tempo, and if I do play the Virginian I respect him so much that I will play him exactly as the author created him. And that's not the kind of person the public expects me to depict on the screen."

If Mr. Fairbanks should decide to produce "The Virginian" and supervise the direction with some one else in the title role, he will take his company to the Jackson Hole country, and make this picture on the Virginian's "stamping ground."

Playgoers Lists Big Picture

Playgoers Pictures announces as its first August release "Through the Storm," a picture in six reels, which is set for the 13th. It was both produced and directed by Horace G. Plimpton.

The outstanding figures are Edith Stockton and Louis Kimball. Miss Stockton played in stock a few years and then won success in musical comedy in New York before entering upon her picture career. Mr. Kimball has played opposite women stars in several well-known productions.

In this attraction, however, no one is starred, the interpretation being entrusted to an exceptional cast, according to the Playgoers announcement. Among the other well known names are those of Mary Worth, Leonard Mudie, Gladys Stockton, Regan Stewart, and James Cooley.

As the title suggests, "Through the Storm" deals with the havoc wrought by a destructive cloudburst.

Lon Chaney and Louise Fazenda

Lon Chaney, "the man of a thousand faces," and Louise Fazenda, the great comedienne, are the latest screen notables to move their make-up kits and wardrobes over to the Metro studios. They have been engaged by S-L Pictures for the Metro-S-L Special, a photoplay version of "Quincy Adams Sawyer." Clarence G. Badger will direct the picture. Blanche Sweet, Barbara La Marr and John Bowers already have been signed.

Betty Compson

Paramount Star in "THE BONDED WOMAN"

"THE WOMAN
WHO CAME BACK"

A Playgoers Picture

"MORE TO BE PITIED
THAN SCORNED."

One of C. B. C. Film Sales Corporation's
Big Six Feature Series

Scenes from
Various Mermaid Comedies
Released by Educational.

"THE SONG OF THE LARK," a Pathe Picture.

Buster Keaton

in

"THE BLACKSMITH"

A First National Picture

John Gilbert

in

"HONOR FIRST"

a

William Fox Picture.

Richard Barthelmess

The Clever Young First National Star, a Graduate from College Theatricals

PAUL L. MORGAN

'Paramount Pep' Has Third Birthday

These days, "Paramount Pep," Famous Players-Lasky's weekly house organ is celebrating its third birthday, and Paul L. Morgan, its editor, is celebrating his second year at the desk. "Paramount Pep" is acclaimed all over the advertising world as a great house organ, for in few organizations is the power and influence wielded by Pep even approximated.

Pep isn't merely a pleasant newspaper of harmless chatter about members of a big organization. It is the official bulletin of the sales department, and through it, S. R. Kent, general manager of distribution, controls and directs the entire sales policy of the Famous Players-Lasky organization.

Priscilla Dean in New York

Priscilla Dean, Universal's foremost star, now is in New York for the first time in six years. She is not on vacation, but is busy with Tod Browning, her director, taking scenes at Coney Island for her new Universal-Jewel production, "Lady Raffles." She received a warm welcome upon her arrival in the East. This is Miss Dean's first trip East since she became a nationally prominent screen star.

"Lady Raffles," the story being done by Miss Dean, for release as a Universal Jewel, was written especially for her by Tod Browning, her director.

Ruggles Is Directing for the F. B. O.

Wesley Ruggles is directing Ethel Clayton in her first production for release through the Film Booking offices of America, "The Three Corner Kingdom." Mr. Ruggles comes to the R-C Studio with a reputation of having produced consistently successful pictures over a term of years and F. B. O. congratulates itself on having him.

Additions are Announced to Educational Subjects

The Educational Films Corporation through its president, Earl Hammons, comes forth this week with a definite list of the short subject attractions for the coming season. Prominent in the list are the Christie Comedies, turned out in the past at the rate of twenty-four a year. Mr. Hammons has arranged to reduce the output by four in order that the Christies may concentrate efforts and attain a still higher standard than achieved in the past. Previously the Christies have been making some one-reelers and an occasional feature besides the twenty-four two-reelers; now all the money and time devoted to the previous program will be devoted to the twenty-four subjects.

The first, "That Son of a Sheik," like "Cold Feet' a satire on straight drama, will be released during September. It is said that the new pictures will cost 100 per cent. more than their predecessors, but that rentals will be increased only slightly, if at all, a wider distribution being depended on to bring in adequate financial return. The featured players will be Bobby Vernon, Neal Burns, Dorothy Devore, Viora Daniel, Vera Steadman, Charlotte Stevens and George Stewart.

Lloyd ("Ham") Hamilton will produce six of his inimitable feature comedies in two reels. They will appear every other month and be sold in a series of three. There will be thirteen Mermaid Comedies supervised by Jack White and featuring Lige Conley, Jimmie Adams and Eleanor Linn, twelve of the Adventures of Sherlock Holmes series featuring Eille Norwood, and twenty-four Tony Sarg Almanacs. The one-reel Earl Hurd Comedies, recently acquired and which show animated cartoon characters as well as human players, will number six.

Great interest accompanies the announcement that Robert C. Bruce will contribute ten Wilderness Tales. He has been remarkably successful in the past with these and his energy and knowledge of the technique of photography are expected to bring forth even greater achievements.

Another addition to the Educational program will be twenty-six one-reel "rough and tumble" comedies. They have not been named yet and the producing unit is still in the process of formation, so there are no details obtainable as to them. Jack White is acting in an advisory capacity as to directors, casts and stories. The first release will come late in September.

The popular and up-to-date Kinograms of course will be continued and improved, and there will be four specials like "How to Grow Thin" and "The Runaway Train."

Prominent Players Signed by Fox to Support His Stars

Many prominent players have been signed by William Fox to support his stars in forthcoming productions. Bessie Love, who has starred in many big pictures, has been signed to play opposite John Gilbert in "St. Elmo." She will also appear in other pictures. Nigel De Brullier, noted character actor, will also appear in this picture. Ethel Grey Terry will support Dustin Farnum in "Oathbound." Maurice Flynn is also in the cast. Still another leading woman, who will appear with Dustin Farnum, is Doris Pawn, who appeared in "Shame" and other big productions.

Renee Adoree will support William Russell in "Mixed Faces" and "A Self-Made Man," and plays a prominent role in the big special, "Monte Cristo." Ruth Renick will also play leads for Russell. Alan Forest will be her leading man for Shirley Mason in "The Little Teacher," and the heavy will be Earl Metcalf and Kate Price. In other pictures Miss Mason will have John Harron as her leading man.

Tom Mix has two leading women engaged. They are Patsy Ruth Miller and Claire Adams. With Mix in "Just Tony" will also appear Frank Campeau, veteran character actor. Charles Jones will have the support of Beatrice Burnham, a newcomer to the Fox forces, in "Trooper O'Neil." Helen Ferguson has been engaged to play leads in other Jones and William Russell pictures.

Wallace McDonald will support Shirley Mason in "The Unexpected Wife," and plays an important role in "A Fool There Was." Eileen Percy, who plays the feminine lead in "The Fast Mail," will support Charles Jones. Estelle Taylor, who created roles in "While New York Sleeps" and "Blind Wives," will appear in leading roles in "Monte Cristo," "A Fool There Was," "Lights of New York" and "St. Elmo."

Other prominent players engaged are Charles Richman, Barbara Castleton, Richard Tooker, Tully Marshall, Virginia Valli, George Hackathorne, Lewis S. Stone, Irene Rich, Marjorie Daw, Mahlon Hamilton, William V. Mong, Virginia Faire, Mary Carr, Joseph Striker, Percy Helton, Holmes Herbert, Percy Marmont, Ann Forrest, Violet Mersereau, Marc McDermott, Peggy Shaw, Jane Thomas, Roger Lytton, Florence Billings, Adelaide Prince, Niles Welch, Barbara Bedford.

George Scarborough, who has many stage successes to his credit, has written a story for Charles Jones, the Fox star. It is a Western, and this is the first time the playwright has turned his hand to outdoor stories.

Herbert Brenon is cutting "Moonshine Valley," the new William Farnum picture, which is to be an August 27 release. At the same time he is casting for Mary Carr's new picture, "Penzie," an adaptation of "The Custard Cup."

"Grandma's Boy" in Its 11th Week Run at the Symphony

The world's premier run of the Harold Lloyd feature, "Grandma's Boy," ends its eleventh week at the Symphony Theatre, Los Angeles, on July 31 and, according to advice from Arthur S. Kane, president of Associated Exhibitors, who is now on the Coast, the end is not yet in sight.

This is said to establish a world's record for the continuous run of a comedy feature, exceeding by four weeks the record of seven weeks established by Harold Lloyd in "A Sailor-Made Man."

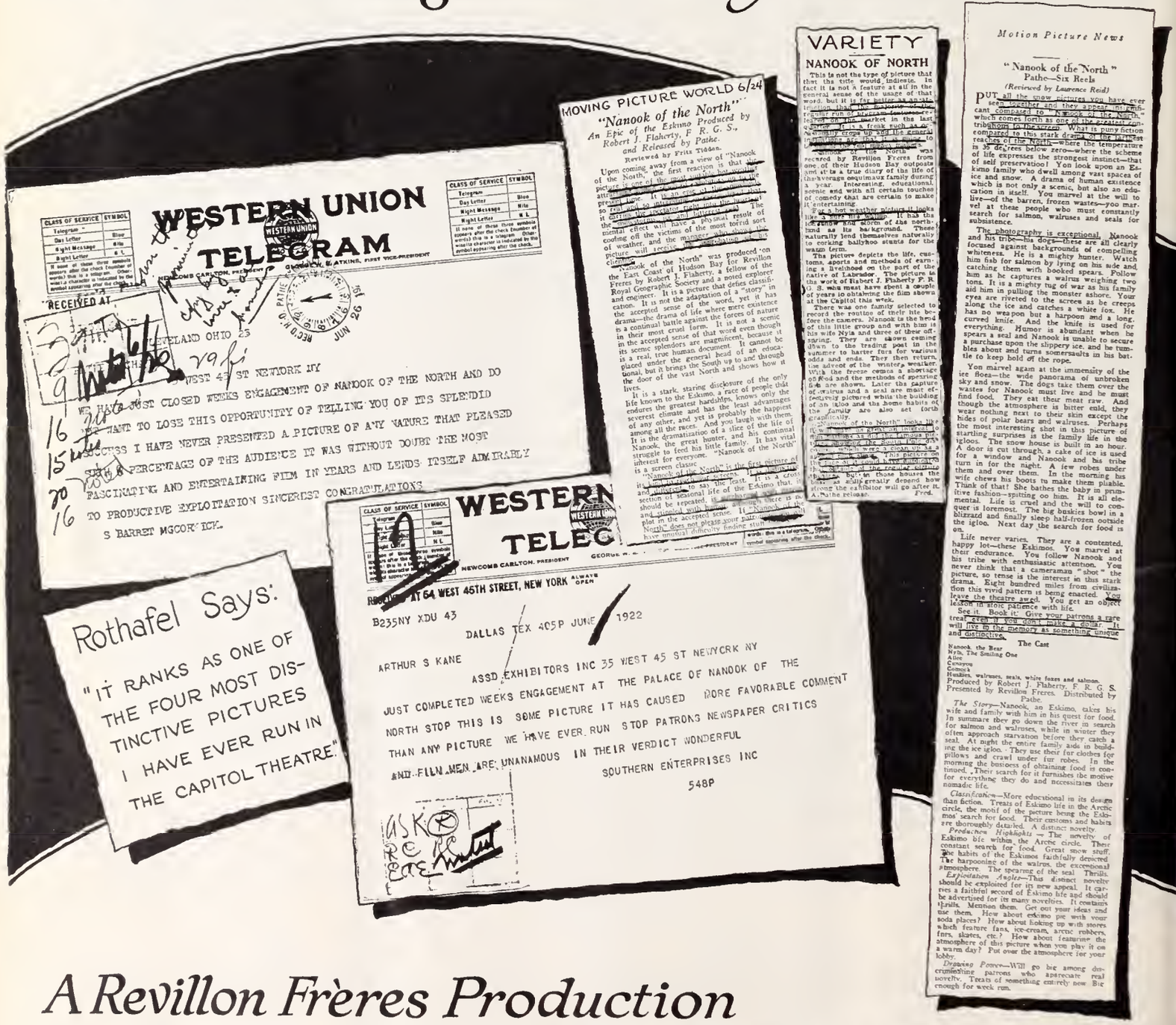
Up to July 21, reports Mr. Kane, the attendance was 232,000, and despite heavy rush at the beginning the crowds continue undiminished, and Manager Breckwedel does not feel justified even now in fixing a date for the close of the run.

In the meantime, "Grandma's Boy" started a run at the Strand Theatre, San Francisco, on July 16 to exceptional business, and won high praise from the critics of the daily newspapers of that city.

The Biggest Sensation of

NANOOK of

Read What the Big Showmen Say:—


WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
RECEIVED AT
CLEVELAND OHIO 25
WEST 42 ST NEWYORK NY
WE HAVE JUST CLOSED WEEKS ENGAGEMENT OF NANOOK OF THE NORTH AND DO
NOT WANT TO LOSE THIS OPPORTUNITY OF TELLING YOU OF ITS SPLENDID
SUCCESS I HAVE NEVER PRESENTED A PICTURE OF ANY NATURE THAT PLEASED
A GREATER PERCENTAGE OF THE AUDIENCE IT WAS WITHOUT DOUBT THE MOST
FASCINATING AND ENTERTAINING FILM IN YEARS AND LENDS ITSELF ADMIRABLY
TO PRODUCTIVE EXPLOITATION SINCEREST CONGRATULATIONS
S BARRET MCCORMICK
JUN 26
MOVING PICTURE WORLD 6/24
"Nanook of the North"
An Epic of the Eskimo Produced by Robert J. Flaherty, F. R. G. S., and Released by Pathe.
Reviewed by Fritz Tidden.
VARIETY
NANOOK OF NORTH
Motion Picture News
"Nanook of the North"
Pathe—Six Reels
(Reviewed by Laurence Reid)
Rothafel Says:
"IT RANKS AS ONE OF THE FOUR MOST DISTINCTIVE PICTURES I HAVE EVER RUN IN THE CAPITOL THEATRE"
WESTERN
TELEG
NEWCOMB CARLTON, PRESIDENT
AT 64 WEST 45TH STREET, NEW YORK ALWAYS OPEN
B235NY XDU 43
DALLAS TEX 405P JUNE 1922
ARTHUR S KANE
ASSD EXHIBITORS INC 35 WEST 45 ST NEWYORK NY
JUST COMPLETED WEEKS ENGAGEMENT AT THE PALACE OF NANOOK OF THE
NORTH STOP THIS IS SOME PICTURE IT HAS CAUSED MORE FAVORABLE COMMENT
THAN ANY PICTURE WE HAVE EVER RUN STOP PATRONS NEWSPAPER CRITICS
AND FILM MEN ARE UNANAMOUS IN THEIR VERDICT WONDERFUL
SOUTHERN ENTERPRISES INC
548P

A Revillon Frères Production
Produced by Robert J. Flaherty, F.R.G.S.

This and Many Seasons

the NORTH

Read What the Trade Papers Say;—

EXHIBITORS TRADE REVIEW, June 24, 1922

Nanook of the North

Pathe Picture. Produced by Robert J. Flaherty, F. R. G. S. Footage, 5,757 Feet.

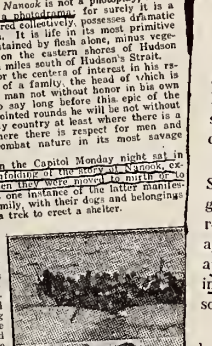
THE CAST

By Themselves—Nanook the Bear, Nyla the Smiling One, Allee, Cunayou and Comock. Huskies, walruses, seals, white foxes and salmon.

In the ordinary acceptance *Nanook* is not a photoplay, but it has high claims to rank as a photodrama, for surely it is a series of scenes that, considered collectively, possesses dramatic unity. *Nanook* is not fiction. It is life in its most primitive environment; life that is sustained by flesh alone, minus vegetables; life as it is found on the eastern shores of Hudson Bay and a couple of hundred miles south of Hudson Strait.

Mr. Flaherty has taken for the center of interest in his remarkable tale the members of a family, the head of which is Nanook, a mighty hunter, a man not without honor in his own country. And it is safe to say long before this epic of the North has completed its appointed rounds he will be not without honor in any country, in any country at least where there is a projection machine and where there is respect for men and women who victoriously combat nature in its most savage forms.

Five thousand persons in the Capitol Monday night sat in deep silence through the unfolding of the story of Nanook, except on those occasions when they were moved to mirth or to applause. Let us cite just one instance of the latter manifestation. Nanook and his family, with their dogs and belongings find it necessary while on a trek to erect a shelter.



The head of the family with his knife of walrus ivory carves out blocks of snow about two feet by four, and perhaps a half foot thick, and constructs an igloo—in shape resembling the hilf of an egg—with a perfectly curved top. Nyla, the Smiling One, his wife, with the unclothed infant snuggled Indian fashion in the "parka" at her shoulders, follows the artisan as he builds and with snow closes the chinks.

The final block in place, Nanook cuts his way out, creating a door. Then, with his harpoon, he chops a piece of crystal-like ice perhaps eighteen inches square and three inches thick. In the side of the igloo he removes a section of snow of equivalent size, inserts the ice, and gazing into the sky to get a slant at the angle of the sun pisces the bit of removed snow so that it may serve as a reflector for the window he has put in his house.

The structure has been built within an hour. Twice in succession the house applauded this incident. And this writer knows, because he sat through a second showing.

The picture opens with a laugh. Nanook, in his frail kysk, comes ashore. He slowly extracts his bulky figure from the only part of the craft that is unhooded, picks up a youngster that is stretched across the forward "deck" and puts him ashore. Then from the "hold" he extracts Nyla, followed by several others, and finally by a tiny husky. It resembles leprechaun.

Among the incidents that stand out are the capture of the walrus, in spite of the aid given the two-ton brute by his mate; the battle of strength between Nanook and the great seal, speared through the ice; the trapping of the white fox under the snow; the fight between the master dog and one of his companions who disputes his leadership—an animated leaf out of *The Call of the Wild*; spearing salmon through the open ice; trekking over piled up ice and snow where two miles may be a day's journey; the scenes in the gathering dusk of the swirling, blinding snow—with no aeroplane motor to accelerate it.

Nanook, chief of the three hundred Itivimuits who inhabit a territory nearly as large as England, is a real screen hero, and apparently a very happy one. May his tribe increase.

Entertainment? Rare. Photography? Superb.

MOVING PICTURE WORLD JUNE 24

Cooling Through the Eyes

WHEN the pitiless rays of the Summer sun are beating upon the box office and melting away the patronage, then is the time for action along new lines. To take your regular customers, for instance, away from the swelter and literally cool them into comfort through what you cast upon the screen, that would seem to be an act of magic. It almost amounted to that at the Capitol Theatre in New York, this week, when "Nanook of the North" was presented.

It isn't a story with a plot, but it's human. It's *real* life with real people—different, vital, vigorous and wonderful—all done on an actual background of glittering snow and ice. Its thrills are not machine made. Its appeal is not of the studio. But it brought the spectators to vigorous hand-clapping.

Robert J. Flaherty, a Fellow of the Royal Geographical Society, did the picture, and Pathe is releasing it. We congratulate both on the timeliness of the presentation. We regard it as good for any of the twelve months, but especially appropriate now when it literally cools and refreshes an audience. We can see great Summer advertising possibilities in it, and all good showmen know how necessary the right sort of Summer attractions are at this season.

"Nanook of the North" is the daily life story of the frozen land with its sturdy people who must fight continually to live. Its scenes are so vivid and so informing that it possesses more real drama than most pictures made with drama as their aim.

It breathes of the snows, it is made alive by the human struggle and hallowed by mother love. It is blessed by little children and little dogs, made intense by its crude savagery, its nature cruelties and its wild beauty.

It is a picture that contributes a remarkable chapter to picture making and to screen history.

ARTHUR JAMES.

THE Film DAILY Sunday, June 18, 1922

A Totally Different Picture of the North that Shouldn't Be Missed

Revillon Freres presents
"NANOOK OF THE NORTH"
Pathe

PRODUCED BY ..... Robert J. Flaherty
AUTHOR ..... None
SCENARIO BY ..... None
CAMERAMAN ..... Not credited
AS A WHOLE..... An unusual production, quite different from the general run of photoplay entertainment, highly absorbing and interesting
STORY..... Not a plot; but a picturization of the lives and habits of the Eskimo; exceedingly educating
DIRECTION..... Excellent when you take into consideration that the players are not legitimate actors
PHOTOGRAPHY ..... At times very good
LIGHTINGS ..... Natural
PLAYERS..... Nanook, chief of an Eskimo tribe, and his family show how the people of the far North exist
EXTERIORS ..... Vast lands of ice and snow
INTERIORS..... Only one, the inside of the igloo (Eskimo's snow hut)
DETAIL..... Interesting, explanatory sub-titles
CHARACTER OF STORY..... The never-ending hunt for food by Nanook for his wife and family
LENGTH OF PRODUCTION ..... 5,757 feet

The first prize for unique photoplay entertainment, so far this year, goes to the Pathe Freres production, "Nanook of the North," a picture that carries with it not only a powerful dramatic quality in the stark realities of life in the far North, but genuine educational value that even surpasses many of the customary travelogues. The film is wholly unlike anything that has ever been presented and for those who are continually crying for something new in pictures, "Nanook of the North," fills a long felt want.

No scenarist was employed and no story plot is found in the picture. What you see is real life graphically told in pictures. The atmosphere is decidedly frigid, the scenes having been shot where the average temperature is 35 degrees below zero—800 miles North of civilization's most northerly outposts, where the sea is frozen and the land produces nothing. You will never know how much you don't know until you have seen "Nanook of the North." It is the most vivid and dramatic, intimate glimpse into the lives of the North's uncivilized inhabitants.

But the production is not all dramatic. There is a generous sprinkling of comedy incidental to the lives of these strange people who, though called uncivilized, display marked intelligence in their manner of providing for their own needs. The chief work of the Eskimo is his never-ending hunt for food, which is as scarce in that section of the country as the proverbial "hen's teeth." Their method of obtaining food and their general manner of living consumes nearly six reels of most absorbing picture you have seen in a long time.

Probably the most interesting incidents are the building of the igloo, the native snow hut, Nanook's method of catching salmon and spearing the walrus, and the scenes showing how the Eskimo mother cares for her children. It is almost impossible to describe in words all the worth while features of this film. It will have to be seen to be appreciated.

Synopsis: Where food is to be found, there goes Nanook and his family, from his wife to his naked little baby, carried in the fur "parka" on her shoulders. In summer they go down the river to the salmon and walrus fishing grounds at sea. In winter they are often actually starving before they catch a seal and appease their hunger on its raw meat. When night comes every member of the family helps build the ice igloo. In an hour it is ready for occupancy and they take off their fur clothes, use them for pillows and crawl under fur robes. In the morning the Eskimo mother washes her baby, the dog sleds are packed and they are off, for the search for food furnishes the motive for everything they do and necessitates their nomadic life

You Can Go the Limit on Your Promises That It Is Unique and Entertaining

Box Office Analysis for the Exhibitor

It looks as though "Nanook of the North" is destined to be a real box office find. It is so entirely unique and offers entertainment of such a vastly different type than the usual photoplay that its appeal should be far-reaching. There is no doubt but what its educational value is of a high calibre.

If you book the picture, first of all secure a press sheet from your exchange. It contains everything you need to know and has plenty of excellent suggestions for exploiting the offering. Let your folks know that the picture deals with the actual living of the Eskimo. It is not merely acted for the camera. They are really going about their regular routine. Give the producer the credit he deserves and do your best to put it over.

Weekly Film Review

NANOOK, THE TRADER, IN

NANOOK OF THE NORTH

(Pathe)

AN EPIC OF THE GREAT FROZEN NORTHLANDS.

The Hunter and Trader.....Nanook
His Wife .....Nyla

Unique and genuine is this six-reel feature flaunting the proud banner of Pathe and bringing to the screen something at once thrilling and beautiful, without plot, yet a fascinating drama. To make this picture, Robert J. Flaherty went 800 miles beyond the northern posts of civilization where the average temperature is 35 degrees below zero. He had led five expeditions into the North Hudson Bay regions and he knew his subject. His hero, Nanook, is a real-life hero, being the Chief of the Itivimuits and famous through all Ungava as a great hunter.

Flaherty went right with Nanook on his daily trips for seal, walrus, white fox and salmon. He shows the mode of travel in frail craft and by jumping skillfully from one ice float to another in search of good fishing ground. He shows the deft strokes and inventive genius with which Nanook makes an Igloo or snow house within an hours' time. It is marvelous. The spearing of the seal and walrus, the skinning of the catch, the primitive methods of assembling food and raiment for the family and little camp of Nanook's followers provide vivid drama.

The picture is a revelation. The interesting features are too numerous to mention and it will be a sensation wherever people are interested in an accurate study of life in other parts of the world. "Nanook of the North" is an epic and as much entitled to a place among the world's classics as the works of any author, artist or musician. Schools and Better Films Committees should eat it up.

"Nanook of the North" Has Great Entertainment and Educational Value

Record of Daily Life of an Eskimo Family Has Its Adventurous and Romantic Sides—Robert J. Flaherty Filmed and Developed This Picture in a Temperature of 35 Degrees Below Zero—All the Persons Shown Are Eskimos

One of the most unusual and fascinating pictures released this season has been exhibited at the Capitol for the past week. We are indebted to Robert T. Flaherty, F. R. C. S., the famous explorer, for this delightfully entertaining and also highly educational film.

Mr. Flaherty led five William Mackenzie expeditions into the North Hudson Bay regions and lived for ten years in intimate association with the Eskimos. As a result of his knowledge and love of these brave and friendly people who struggle for existence in the frozen expanses, Mr. Flaherty has made "Nanook of the North," what is undoubtedly an authentic record of life within the Arctic Circle. This feature assuredly was made under the most difficult circumstances ever surrounding the production of a motion picture, being filmed on the Ungava Peninsula, 800 miles beyond the most northern outpost of civilization. It was way up there in the ice fields that Mr. Flaherty exposed and developed the film of "Nanook of the North," and in developing the picture he was aided by the Eskimos themselves.

As the hero of his story, Mr. Flaherty used Nanook himself, who is the greatest and most honored hunter in the Hudson Bay region. Nanook and his family, Nyla, the Smiling One; Allee, Cunayou and Comock, along with huskies, walruses, seals, white foxes and salmon, form the cast of "Nanook of the North."

In this picture Mr. Flaherty has attempted to give us an idea of the every-day life in the family of an Eskimo, and he shows us the prodigious struggle they make for mere existence, even with the constant efforts of an expert hunter as the provider. Every day is a fight for life, success in which depends wholly upon their skill and luck at catching fish, seals or walruses. This whole family goes with the leader every day and at night, in winter, they sleep in snow igloos built at the end of each day. In the summer they live in tents built of skins.

"Nanook of the North" shows in the most entertaining and unique way the most intimate details of the life of this hardy and noble race. In all the Ungava Peninsula, which is about the size of England, only about 300 souls exist and it was here that Mr. Flaherty made this motion picture revelation, with the thermometer at 35 below zero at the minimum.

Mr. Flaherty has done a service to the motion picture world and to education by producing "Nanook of the North."

ALICE CARROLL.

EXHIBITOR'S HERALD

OOK OF THE NORTH

(PATHE)

istory of the home life of an Eskimo family in the frozen h is one of the most entertng and at the same time one he most educational novelties he season, or several seasons. h proper exploitation it uld score heavily as a box ce attraction.

nook of the North," filmed by Robert Flaherty, and presented as a Pathe Freres, comes as a refreshing ety to lighten the air blanketed ry nights by gory stories, sensaal mysteries and mother pictures. It is ove the average motion picture has tremendous plot, nerve-racking sus-ic, endless chase or hand-made thrills. s a picture you can see three times ch recurrent view will reveal added ring and beauty.

his picture of live and love in the ual Arctic puts to shame many of the ns ordinarily called features by their kers. If anything it is a "super-ture," but not in the language of the oducers, for it is wholly without pageantry, mobs, gorgeous settings, and art creations by Tom, Dick and Harry. And its presentation is not thrown at you through a maze of efforts for story, scenario, titles, direction, continuity, et cetera, et cetera.

"Nanook of the North" reveals in a straightforward way the life and habits of an Eskimo family composed of Nanook himself, Nyla his wife, and Allee, Cunayou and Comock, their children. Huskies, seals, walruses, salmon and white foxes are thrown in for good measure.

The announcement states that the picture was photographed entirely in the frozen North, 800 miles beyond civilization's most northerly outposts, where the sea is frozen and the land produces nothing, and where the average temperature is 35 degrees below zero. It was developed and printed in the North with the assistance of Eskimos, who were taught the art of developing films.

In addition to its entertainment qualities "Nanook of the North" is a superb educational. It will undoubtedly please any audience and its patrons a genuine it will afford its theatre added prestige. The picture lends itself admirably to many exploitation stunts and with these utilized it should prove a good money maker.

Pathépicture
TRADE MARK

Full Stardom for Pollard; New Pathe Kiddie Comedies

Pathe comes to the front this week with one announcement of the elevation of Harry "Snub" Pollard to full stardom in a two-reeler series now being made, and a second announcement of a highly original Hal Roach and animal series of thirteen two-reel comedies called "Our Gang," for monthly release beginning in September.

For several months past it has been an open secret in the world of pictures that Hal Roach was making elaborate preparations to invade the comedy field through Pathe distribution with an attractive new idea based on the natural combination of children and their petted animal comrades in action.

Much has been printed about the "zoo" that has come into being on the Hal Roach lot at Culver City, Cal., and given over to the care of an expert animal trainer. In the meantime several of the "zoo's" inhabitants—a highly accomplished pony, a wonderfully intelligent mule, a prize bulldog, goats, geese and hens—have made successful debuts in connection with the regular output of Hal Roach comedies, and well-known West Coast newspaper reviewers have witnessed, and written about, previews of at least one finished realization of the kiddie and animal comedy conception.

Pathe now definitely announces for monthly release beginning in September a Hal Roach series of thirteen two-reel comedies to be distributed under the general title of "Our Gang," the first of which —with a world of kiddie and animal significance—is called "One Terrible Day."

"Our Gang," in the estimation of Pathe, more than lives up to the conception of Mr. Roach as outlined by the producer to President Paul Brunet and other Pathe officials upon the occasion of his visit to New York last winter. The films thus far delivered to the distributors are said to reveal a freshness and originality that captivate, while producing the deep-seated quality of laughter which the spontaneous pranks of unspoiled boyhood provoke with greater certainty than almost anything else in the realm of the comic.

As it was with his former comedy partner, Harold Lloyd, so it now is with Harry "Snub" Pollard. The first series of six Pollard comedies will be released one every four weeks, beginning sometime in September. They are directed by Charles Parrott, with Marie Mosquini playing opposite the star comedian and with "Sunshine Sammy" and other Hal Roach comedy favorites in the supporting cast

Pathe believes that this announcement will be of unusual interest to exhibitors, owing to the constant and wide distribution of the one-reelers featuring Pollard. It is declared that these comedies have been shown in more houses than any other one-reelers ever produced—in fact, that there is not a picture theatre in the United States which has not, at one time or another, shown one or more examples of them.

"In the Name of the Law" Goes to First-Run Houses

Yielding to the advance demands for "In the Name of the Law," the Film Booking Offices of America this week announces that Emory Johnson's big police drama has been booked for immediate runs in some of the most representative houses in this country. Although the official release date is still a month away, the picture's opening at the George M. Cohan Theatre, New York, where it is now completing the third week of its run, and its unlimited exploitation possibilities resulted it being booked as a panacea for the summer slump.

"In the Name of the Law" is opening on July 30 at the Mission Theatre, Los Angeles, one of the largest theatres in the most critical film city in the country. Despite the fact that this demand for advertising, exploitation and publicity material came fully a month sooner than expected, the F. B. O. home office was able to supply the Los Angeles Theatre with a complete campaign. This material, compiled only by concentrating the entire advertising and publicity department on this one picture, will permit the Mission to duplicate in every detail the highly successful exploitation campaign which was carried on in New York.

July 30 will also see the opening of the picture at Phil Gleichman's Broadway Strand in Detroit, where it will enjoy an indefinite run. Al Boasberg, exploitation expert attached to the Home Office, is now in Detroit, where he will collaborate with Mr. Gleichman in staging an exploitation campaign. This is in line with the Film Booking Office policy of extending every possible aid to exhibitors in the way of exploitation and advertising. Mr. Boasberg assisted in putting across the campaign in connection with the George M. Cohan Theatre and is thoroughly conversant with the many exploitation possibilities of the picture.

"In the Name of the Law" will also have an early first run in Atlantic City and Charlie Geigerich has returned to the F. B. O. fold as special publicist and will aid the run of this picture in the Philadelphia territory.

Frank Leonard, Home Office exploitation man, has been dispatched to the Chicago territory where many demands point to an early first run of the picture.

DOROTHY GISH IN A CHARACTERISTIC POSE
From "The Country Flapper," Which Opens at the Capitol Theatre, New York, Sunday, July 30, Released on the Independent Market by Producers Security Corporation

Coogan, Jr., Writes Story of Life

Jackie Coogan, First National star, has blossomed forth as an author. Jackie has written the story of his life in six instalments, and it will be published in newspapers supplied by the Newspaper Enterprise Association.

Irving Lesser, representing Sol Lesser, who produces the Coogan plays, has prepared an affidavit that Jackie wrote the story of his life himself. The series of articles are entitled "Some Life," and they are written in simple and breezy style. The placing of the articles with the Newspaper Enterprise Association is one of the most notable publicity achievements of the year.

Goes Big Despite Hot Weather

The hot weather has brought no interruption either to the successful showings or the rush of bookings of the Associated Exhibitors feature, Florence Vidor in "The Real Adventure," according to the reports from Associated offices in New York.

This picture opened a week's run in Edward Zorn's Temple Theatre, Toledo, Ohio, July 22. It played L. Morse's Metropolitan in Cincinnati, earlier in the month and is soon to start an engagement in T. Riley's Ohio Theatre, in the same city. Another recent important run was that in T. Quinlin's Rialto, Waterbury, Conn. The production scored a success this month also in F. G. Heller's Meridian, in Anderson, Ind. It has been booked, too, for F. J. Rembusch's Grand, at Marion, and A. E. Brentlinger has procured it for his string of Indiana houses, including the Victory, Evansville; Orpheum, Fort Wayne; Liberty, Terre Haute; Murray, Richmond, and Capitol, Clinton.

The Vidor feature started a new Chicago run a few days ago during which it will make the rounds of the twelve Lubliner Trenz theatres, and its round of the Loew time in Greater New York is still in progress, with big houses greeting it daily.

"Suzanna" Pleases First National

Associated First National is enthusiastic about "Suzanna," the Mack Sennett costume play soon to be released. "Suzanna" was adapted by Mack Sennett from a novel by Linton Wells.

The title character is portrayed by Mabel Normand. Miss Normand is supported by a cast including Walter McGrail, Leon Bary, George Nichols, Eric Mayne, George Cooper, Carl Stockdale, Evelyn Sherman, Winifred Bryson and Lon Poff.

Neilan Compiles Picture Library

Marshall Neilan has just completed a novel motion picture library or "morgue," as they say in newspaper circles, which discloses one of the reasons for his recent tour of Europe.

Among Mr. Neilan's future productions to be made at the Goldwyn studio there are stories calling for various atmospheric scenes in England, France, Germany and Italy. Accompanied by Frank Urson, director, and David Kesson, his chief cinematographer, Mr. Neilan visited all the foreign locales which will play important parts in his future productions and photographed the desired scenes in conformity with their appearance in his coming pictures.

This has been one of the reasons the producer has for some time wanted to visit various countries in Europe. The work of compiling this motion picture data is now complete and gives the director not only the actual film to be embodied in his pictures, but also provides pictorial reference for detail when the forthcoming productions are made.

Exhibitors Praise Famous "Forty-One"

With the approach of the new season which opens on August 7, Paramount has received many letters from exhibitors expressing confidence in the forty-one pictures scheduled for the next six months.

The theory that business as an invariable rule is off throughout the summer, has been found to be a fallacy to a certain extent as each year the exhibiting business shows signs of returning to normalcy early in August, says Paramount, and the opening of the new season has therefor been moved up to allow exhibitors to take advantage of this.

One of the appreciative letters is from R. J. Morrison, of the Isis Theatre, Aspen, Colo., who says: "After looking over the new series I feel that if anything will remove the depression that exhibitors have been going through the past few months, these 'Forty-one' sure should do it. I feel that every exhibitor should get right behind every one of these 'forty-one without an alibi.'"

A few exhibitors have already played the Wallace Reid picture, "The Dictator." One is H. E. Ellison, of Rialto and Princess, Denver, who writes S. R. Kent: "This picture is packing our house to the roof in spite of the hottest season ever known—if this sets the pace for the new product we will certainly be stepping high from now on. Pictures of this class ill pack any tures of this class will pack any theatre any time."

New York Salesmen at Annual Outing

The annual outing of the Motion Picture Salesmen, Inc., Friday, July 21, at Bear Mountain, was one of the most enjoyable events given by workers in the industry during this summer season. To Ben Roman, chairman of the entertainment committee, and his aides was due the credit for the exemplary manner in which the affair was handled.

The "Fat Ladies' Race" was won by Rose Stern. The prize was donated by Mose Streimer of United Artists. The prize for the men's hundred yard dash was donated by Sidney Harris, of Goldwyn, and was won by Mr. Newman. Gene Simon won the fifty-yard dash for children for which Sam Zierler, of Commonwealth, gave the prizes. Miss Furst won the women's fifty-yard dash, and Mr. Rosenzweig of Robertson-Cole gave her a trophy.

The prize given by Mr. Raynor, of Pathe, for the winner of the fat men's race went to Louis Weinberg, and Lester Adler. Associated Exhibitors, gave a trophy to the winner of the men's 500-yard race, which was captured by Mr. Schoenbach, an exhibitor. Another fifty-yard race for children was won by Herbert Blank and the prize for the winner was donated by Behrend Pictures Supply Company.

Winding up the athletic events was a basball game which the Motion Picture Salesmen won from the Theatre Owners Chamber of Commerce by a score of 12 to 10. A silver loving cup went to the winning team, but to keep permanent possession of it the winners must play and defeat the ball players of the Film Club, the game being scheduled for some time in August.

A moving picture was taken of the entire party following which an enjoyable dinner was served at the Bear Mountain Inn. On the return trip on th boat prizes were given for the most acomplished dancers the following being the donors: Henry Seigel, Selznick; Harry Danto, Famous Players; Mr. Iris, Educational; M. Streimer, United Artists.

Playgoers Picture on Loew Time

The Playgoers feature, "The Woman Who Came Back," started July 17 on the round of the Loew time, in Greater New York, the Marcus Loew enterprises having completed the booking arrangements with Lester W. Adler, New York branch sales manager of Associated.

Everything on earth has contributed to the motion pictures, and now comes the turn of the elements from underground. Heretofore mineral oil has been held to possess photographic qualities only as it came from the earth in "gushers" and was snapped by the news reels. Now Cosmopolitan claims that super-refined mineral oil produces the finest fog effects ever achieved on the screen, and is putting the invention to use in filming Jack Boyle's story, "The Face in the Fog." Experiments proved that steam condensed too soon, while water vapor would not hold the air long enough to be photographed successfully. Jack Kelly, chief electrician, bought a fine, colorless oil which is used for medicinal purposes, and while the price was high it gave exactly the effect desired.

Two Reel Dramatic Film Heads Pathe Schedule

The announcement comes from Pathe Exchange, Inc. that "The Song of the Lark," a two-reel dramatic classic, will head the short subject features and the one serial episode scheduled for release the week of August 6. "The Song of the Lark" was written by Arthur Maude and directed by Arthur Maude and J. C. Haydon.

A cast of carefully chosen players appear in the offering, including Georges Renevant, the famous young French actor, Richard Bold, Hubert Douce and Doris Coram.

The theme of the picture is taken from the inspiration of Franz Shubert's music and Jules Breton's painting. In modern celluloid form it visualized a girl whose soul awakes to freedom as she hears the music of the lark on the wing.

"Go Get Your Man" is the fourth episode of "The Timber Queen," the new Pathe serial starring Ruth Roland.

Bessie Love is the star of "The Great Adventure," the latest Pathe Playlet, re-edited from a former feature success and adapted from Henry Kitchell Webster's novel, "The Painted Scene."

"The Stone Age" is the title of the forthcoming Hal Roach comedy featuring "Snub" Pollard.

"The Fable of the Boastful Cat" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc. and created for the screen by Cartoonist Paul Terry.

"The City Slickers" is the current re-issued one-reel comedy starring Harold Lloyd.

Newspapers Praise "Hurricane's Gal"

"Hurricane's Gal," a First National attraction, directed by Allen Holubar, with Dorothy Phillips, as star, received praise from newspaper critics when it opened at the Strand Theatre, New York, July 23. In spite of the hot weather, there were crowds on the opening day.

Herald: "Allen Holubar confines himself merely to a large slice of a girl's lifetime, though he expands in another direction by apparently covering the whole ocean. . . . There is quite the most realistic hurricane in this picture ever produced on the screen. . . . Pictorially it is a very stirring photoplay. The photography is marvellous."

World: "This is a photoplay made for the purpose of showing just how rough-and-ready a pretty girl can be when she is backed up ancestrally by a sea captain dad and a Spanish mamma. Miss Phillips vamps 'em one minute and slams 'em in the face with a six-shooter the next."

American: "It's what one might call a bigger, finer melodrama."

In Personal Touch

By FRITZ TIDDEN

PARAMOUNT lived up to its name and climbed to the top of the heap by defeating the strong Goldwyn aggregation, 8 to 0, at City College Stadium, Saturday. Whalen and Cassidy, its star battery worked, while Borack, Mansheimer and Lang represented the Lions.

The Pathe Rooster is crowing over the awful trimming it gave Vitagraph at Elks Field, Long Island City. 18 to 2 was the bad news the Vita-boys brought back to the home office Monday morning. Batteries: Walker and Higgins, Welton and Naylor.

First National, Universal, Hodkinson and Metro did not play on Saturday last.

Standing of the League

	W.	L.	Pct.
Paramount	7	2	.777
First National	6	2	.750
*Goldwyn	4	3	.571
Hodkinson	3	4	.428
*Pathe	3	5	.375
Metro	3	5	.375
Vitagraph	3	6	.333
Universal	1	5	.167

*Will play one inning to decide game of June 17.

* * *

The members of the Park Theatre Baseball team, of the Taunton Twilight League, are keenly interested in a challenge that has been received for the team to play a series of games with the First National Exhibitors' Baseball team of the Moving Picture Baseball League. Other challenges are of interest to the Park Theatre team.

* * *

Charles S. Goetz has resigned from First National to accept the position of general manager of the W. B. Exchange in New York, opened by the Warner Brothers.

* * *

Two fishermen were angling in a river when one suddenly dropped his rod.

"Say!" he ejaculated. "Did you see that feller fall off that cliff over there into the river?"

"Don't get excited, Bill," soothed the other. "Mebbe it was a movie actor makin' pictures."

"But, my stars! How kin we tell?"

"Well," counseled the judicious one, "if he drowns, he ain't."

—American Legion Weekly.

* * *

Leaving for the East on the same day by different routes, C. H. Christie, general manager of the Christie Comedy Company, and Pat Dowling, exploitation director, are touring the United States in the interests of their product for the coming season.

Christie left for Canada, intending to stop at Educational's various exchanges through the Dominion, while Dowling is making his tour through the Middle West, returning by another route. Exchange centers, which will be visited in this manner, include San Francisco, Seattle, Vancouver, Winnipeg, Toronto, Kansas City, St. Louis, Louisville, Cincinnati, Indianapolis, Pittsburgh, Washington, Philadelphia, New York, Boston, Albany, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Omaha, Denver and others.

Since Lou Marangella, of the Warner Brothers' staff, collaborated with Eddie Bonns in the creation of a new melody entitled, "There's a Main Street In Every Town, But There Is Only One Broadway," he is never seen without his ukulele. This is because the accommodating young composer is trying to satisfy the demands of all that want to hear the number first hand. Lou says he is glad he does not play the piano.

* * *

Mike Vogel, Paramount exploiteer in the St. Louis territory, is in town visiting the home office.

* * *

Mack Sennett's New York headquarters in the Capitol Theatre Building has moved to larger offices in the same building.

* * *

E. M. Saunders has returned from a sales conference in New Orleans of Metro Southern managers.

* * *

Priscilla Dean and her director, Tod Browning, are in New York to shoot some scenes at Coney Island for Miss Dean's new picture.

* * *

Hy Mayer, the cartoonist, has gone to Europe for material for more Travelaughs for F. B. O.

* * *

Harry Reichenbach has returned to New York after spending some months abroad.

* * *

Elsie Ferguson is another arrival from foreign parts.

* * *

Rex Ingram is on his way to New York from the coast. His wife, Alice Terry, and his studio technical staff, are with him.

* * *

"Ah, well!" said Richard Dix as he sailed out of New York Harbor on the good British ship Majestic, "the first three miles are the hardest."

* * *

Alma Livingston, assistant publicity representative to Beulah Livingston, for Joseph M. Schenck Productions, was married on Thursday, July 20, to Dr. Leroy Hartman, of Seattle. As Miss Livingston will live in Seattle, she has resigned her position with the Norma and Constance Talmadge Productions, and has been succeeded by Dorothy Reuter, formerly executive secretary to Joseph M. Schenck.

* * *

Eddie Lyons, who produces comedies for Arrow release, and who is himself a screen comedian of rare attainments, arrived in New York yesterday with a print of "My Hero!" the newest Eddie Lyons super-comedy which he just completed in his West Coast studios.

* * *

E. O. Van Pelt and Jesse Winne have written and composed a song, "The Country Flapper," to be used in connection with the Dorothy Gish picture of the same name, which is released by Producers Security Corporation. The number is a fox trot.

* * *

Jean Wall, former manager of Universal's Paris office, is in New York, stopping at the Ansonia.

First Annual Fox Outing a Success

More than 1,200 employes and officials of the New York offices, studios and exchanges of Fox Film Corporation attended the first annual outing given by the organization last Saturday at Bear Mountain, N. Y. Prizes valued at $3,000 and offered both by officials and stars were awarded to fifty-six contestants in various games arranged by the outing committee.

The picnickers were carried by bus from the headquarters building on Tenth avenue to the Hudson River pier, from which they were taken by boat to the State park at Bear Mountain. The matches, dancing and rowing took the better part of the day, which was concluded by a dinner at the Bear Mountain Inn, and the return ride on the steamer.

Among the officials who attended the festivities were Jack Leo, vice president; Winfield R. Sheehan, general manager, and John Eisele, treasurer. The prizes were donated by William Fox, Jack Lee, Winfield R. Sheehan, William Farnum, Tom Mix, Charles Jones, John Gilbert, Dustin Farnum, Shirley Mason, William Russell, Herbert Brenon, Harry Millarde, Emmett J. Flynn, S. E. Rogers, Charles A. Rogers, John Eisele, Col. Anthon R. Kuser, John Zanft, Frank Rothenberg and George R. Allison.

The principal guests of the day were Senator George H. Cobb, Mrs. Helen M. Hosmer and Mrs. Marion P. Burton, of the state motion picture commission. The committee in charge of the outing consisted of Messrs. Preiss, chairman; Freedman, Sichelman, Meyers, Boch, Golden and Morrissey.

The winners of the events were:

50 Yard Dash for Women (dresser set, donated by Herbert Brenon)—Won by Helene Goldsmith; Miss A. Boles, second, and Miss C. Walker, third.

100 Yard Dash (men) (solid gold belt buckle, donated by William Russell)—Won by M. Meyer; C. E. Schmidt, second, and J. Pansi, third.

200 Yard Walk (men)—Won by P. Greene; L. White, second, and W. Roach, third.

Potato Race (men) (gold handled umbrella, donated by William Russell)—Won by W. Greeco; Frank Lasusa, second, and J. Kealey, third.

Potato Race (women) (fitted Morocco bag, donated by Jack G. Leo)—Won by J. Netzberg; E. Deluce, second, and S. Slutsky, third.

60 Yard Walk (women) (lady's silk bag, donated by John Zanft)—Won by L. Stumpel; R. Posner, second.

220 Yard Dash (men) (sterling cigarette and match case set, donated by S. E. Rogers)—Won by E. J. Berringan; W. Schoenbach, second, and W. Quinlan, third.

Three Legged Race (men) (two No. 3 Special Kodaks, donated by Col. Anthony R. Kuser)—Won by H. Brenon and Tom Molloy; J. S. Glynn and W. P. Schramm, second, and T. A. Schwartz and S. Rattner, third.

Sack Race (women) (ladies' silk bag, donated by John Zanft)—Won by J. Netzberg; P. Gluck, second, and L. Roach, third.

Sack Race (men) (gold mounted Gillette set, donated by Charles Jones)—Won by Herbert Brenon; G. Green, second, and I. Rappaport, third.

Three Legged Race (women) (two solid gold wrist watches, donated by Miss Shirley Mason)—Won by G. Steinkampt and S. Taraboulle; A. Trauman and L. Trauman, second, and S. Keller and R. Cohn, third.

Department Relay (men) (four solid gold watches, donated by William Farnum and Tom Mix)—Won by E. J. Berringan, T. D. Sullivan, F. C. Pollock, J. Dermody.

Twelve-pound Shot Put (men) (sterling silver military set, donated by Harry Millarde)—Won by J. Rosenbluh; L. White, second, and R. Simonson, third.

Running Broad Jump (men) (diamond scarf pin, donated by Messrs. Eisele and King)—Won by H. Lyons; I. Rappaport, second, and W. Roach, third.

Milk Bottle Contest (men) (solid gold pen knife, donated by Franz Rothenbourg)—Won by J. Sichelman; M. Miggins, second, and R. A. White, third.

Balloon Race (women) (sterling dresser set, donated by Dustin Farnum)—Won by R. Trauman; A. Trauman, second, and M. Quinn, third.

Tennis Singles (men) (English kit bag, donated by W. R. Sheehan)—Won by R. Simonson.

Tennis Doubles (men) (two pair diamond and platinum cuff links, donated by Messrs. Eisele and King)—Won by P. Heiliger and R. Simonson.

The second prize in all events was a sterling mounted fountain pen, and the third prize was a gold pencil.

Other winners were:

Console Model Columbia Phonograph, donated by William Fox—Won by John Mutz.

Electric table lamp, donated by Emmett J. Flynn—Won by W. Loweree.

Sterling silver flower vase, donated by J. T. Cosman—Won by John O'Connor.

Thermos set, donated by Charles A. Rogers—Won by Betty Labrush.

Cinema Code Book Ready Soon

Characterizing the new cinema code book which has been specially prepared for the industry by the American Code Company as "a valuable economic assistance to International correspondence" and adding that "proper conduct of the growing import and export branches of the business seems to demand such a book which warrants the support of the industry," Courtland Smith, secretary of the newly organized Motion Picture Producers & Distributors of America, Inc., during the week wrote a strong letter of indorsement to Cormier & McCosker of 1600 Broadway, who are special representatives of the publication. The book will be used by the Hay's organization in coding and decoding cable messages to foreign countries.

The book will contain approximately 500 pages and it is expected that the first edition will be off the press by September 15. In addition to a complete business and motion picture vocabulary the new Cinema Code will contain an International directory of producers, distributors, artists, accessory manufacturers and dealers.

Worsley Will Direct Miss Young

Wallace Worsley will direct Clara Kimball Young in "Enter Madame," the new picture upon which production started this week at the Garson studios. Metro will release it

In the Independent Field

By ROGER FERRI

The Passing Week in Review

THE season of 1922-23, while promising better times and healthier box offices, must mark the passing of the so-called "junk dealer" within the moving picture industry. There will be any number of bold attempts to turn junk into money through practice of deception on the part of this mad clan of "get-rich-quicks." But, while a few may come through showing a profit, our confidence in the public—the theatre-going public—is such that prompts us to make the statement that it will furnish the means by which the death blow will have been dealt to this tribe.

ADVERTISEMENTS appearing in the trade journals indicate that the alert producers and distributors will overlook no effort to give the public that which entertains and for which it is willing to pay its way into the theatres to see. And we note, too, that no few of these offerings will be in the form of modern versions of melodramatic successes of bygone days. Already many of these are being shown throughout the country. Because of their magnitude, entertainment value and wholesomeness they are already showing a substantial profit for theatre owners showing them.

BUT is everybody properly profiting by the successful showing of these money-making productions? To be sure many producers will profit by it, for they will strive to turn out equally good productions. But that riff-raff of our business known and accepted by the legitimate film folk as "junk dealers," are taking unfair advantage of the situation. But they have merely started. We look forward to even bolder attempts. We know that a number of them are carefully guarding old and worthless negatives of melodramas that legitimate producers have announced they will modernize. We know, too, that two of these "junk dealers" already are active in many territories throughout the country, making determined efforts to dispose of what they call "re-issues," their one *big selling point* being that some big company will make a "pretentious version of the same story next Fall," as we heard one salesman say to a Boston exchangeman last week.

NO few of the owners of old negatives of pictures dealing with stories modern producers contemplate making for next season, intend to force the latter to "come through" before surrendering their junk to them or promising not to make any attempt to sell that same junk. True, one dealer openly boasted about such intentions. He explained that he had "been in the business for years and while others made thousands, he was forgotten." And this condition, he believes, justifies him to resort to holdup tactics. This "junk man" meant what he said. And there are others equally determined to force the present day legitimate producer of old successes, which were first made years ago, to pay and pay prohibitive amounts for these all but forgotten negatives, that long ago outlived their usefulness. Nevertheless, they'll be pulled down from dirty shelves and utilized as daggers to stab in the back legitimate and honest producers and distributors.

THE "junk dealers" will overlook no bet. They will spare no effort—regardless of its legal status—to accomplish their purpose. They will deceive and defraud exhibitors and exchangemen alike. They set no limit. And, unless fought back and forced to retire into the rat holes where they rightfully belong, they will succeed. And success for them will spell disaster for the business in general. The public may be fickle, but it is not slow in distinguishing the honest from the dishonest effort to entertain. You may fool a theatregoer once or twice, but you can not continually practice such deceit and enjoy his patronage everlastingly.

THE time to rule the "junk dealer" out of business is now and here. Do not wait until one of these crooks cheats you out of money that is rightfully yours before taking action against him. *Do it now.* Mr. Exchangeman, if these "junk peddlers" or their agents approach you with their impossible bunk, show them the door and see to it that they make a hasty exit. Refuse to participate in a practise that has discouraged moving picture theatre patronage.

YOU can do much in delivering the death blow to these unthinking money-mad operatives. You can expose them through local publicity. When they come to you with propositions to deceive your theatre men and your public—and you need both in your business, Mr. Exchangeman, turn them down. But don't stop there. Go to your local newspaper editors and tell them about the presence of these men. Line up your forces now. Don't wait until it is too late. Refuse to encourage this practise by refusing to do business with these wandering soldiers of fortune—these mad gypsies within our midst.

IT cost one distributor last year $30,000 to purchase a negative that twelve months previous could have been bought at one-three hundredth per cent. of that figure. In fact, it had been offered to a Michigan exchangeman for about $300 for the entire country! And yet after he had been turned down by the Wolverine State man he patiently held on to the negative, little thinking that the day would come when he could wield it like a hammer in forcing the producer of a legitimate and modern attraction to "come through" with an amount he had only manipulated in his wild dreams. Yet the distributor had to submit. And there will be other distributors who will be forced to bow to similar propositions, unless some drastic action is taken—and taken now—to drive these "junk dealers" into oblivion.

HERE is a question for Mr. Will Hays, for the Interstate Commerce Commission and for every honest man in the film business to contend with. There must be no stalling, for these crooks never stall. They are shrewd, keen and what is more, hustlers, for they overlook no bet. With them there is no such word as "shame." They are out to turn junk into money—and unless stopped they will accomplish this trick and right before your very eyes. Act now and prevent them turning your theatre or your exchange into a junk shop.

Brandt on Tour to Ascertain Just What Exhibitors Desire

Joe Brandt has just left New York for a trip to the entire circle of key cities in the United States. He announces that this trip is for the purpose of ascertaining what kind of productions, both features and short subjects that exhibitors want during the coming season.

Mr. Brandt states that this trip is being undertaken because of the fact that there appears to be a wide diversity of opinion as to whether exhibitors want melodramas, northwestern stories, sex plays and if they want cartoon novelties, slap-stick or situation comedies.

He will confer with exchange managers and exhibitors. He will also on this trip complete negotiations now pending for the series of attractions C. B. C. is now handling and handle the question of launching exploitation campaigns with special local appeal. He will remain some time in Los Angeles where the information gained on the trip will be utilized in the productions that will comprise C. B. C.'s output for the coming year. He is carrying a print of the company's special, "More To Be Pitied Than Scorned" and the Hallroom Boys Comedy, "No Money to Guide Them."

Dr. Shallenberger En Route to Coast

Dr. W. E. Shallenberger, president of Arrow Film Corporaiton, has gone to California to make final arrangements for his company's new product for the coming season. Dr. Shallenberger believes that the Fall will see the prosperity boom well under way and that the new season will be a year for big pictures with mediocrity a thing of the past and everyone striving to give the best that is in him.

The doctor is confident that Arrow will play a prominent part in answering the demand for productions of quality and states that each one will be a strong box-office attraction, that there will be comedies, feature comedies and big specials.

Dr. Shallenberger traveled with Will H. Hays from Chicago to the Coast and took the occasion to go over with him the independent end of the industry and its plans for the coming year.

Ziegfeld to Make Features in India

Organization of the India Pictures Corporation is announced, with W. K. Ziegfeld as president. The purpose of the new concern will be to take advantage of the opportunities afforded in India for scenic, industrial, educational and news pictures as well as to produce feature films with a cast of American actors, supported by native actors, dancers and supernumeraries.

Mr. Ziegfeld announces that early in the Fall he will personally take to India a full company including director and technical staff and headquarters will be established in Bombay.

Associated with Mr. Ziegfeld are Frank J. Johnson, vice-president and treasurer; Bernard Sexton, secretary, and Albert E. Andre, assistant secretary. Mr. Ziegfeld is well known in the theatrical business and is a brother of Flo Ziegfeld. He also produced the feature motion picture, "The Black Panther's Cub," starring Florence Reed. Mr. Johnson is an industrial engineer, Mr. Sexton is a writer and lecturer and Mr. Andre has traveled extensively in India, Thibet and China, and is in intimate touch with the customs and life of the inhabitants.

Robert Edeson in Johnny Hines Film

Another prominent player signed by C. C. Burr to support Johnny Hines in "Sure-Fire Flint," his second feature production for Affiliated Distributors, is Robert Edeson, announcement previously having been made of the acquisition of Doris Kenyon as leading woman and other well-known actors for supporting roles. Mr. Edeson has been a favorite on both the stage and screen for many years, having been seen in stellar roles in stage productions and also in features for Famous Players, Vitagraph, Mutual, Pathe; also Selznick and others.

In keeping with the magnitude of the production, Mr. Burr has engaged Charles Osborn Seessel as supervisor of production sets. It is announced that Mr. Seessel created the magnificent sets for "Disraeli," "Way Down East," "Dr. Jekyll and Mr. Hyde" and "On With the Dance." In "Sure-Fire Flint" he will introduce something entirely new in the way of a mammoth set, the result of three years of experimenting and embodying a new theory.

George Wiley Gets "The Timber Wolf"

"The Timber Wolf," the first picture to be released on the independent market by the recently formed organization of George H. Wiley, Inc., has been completed on the West Coast, and a print is now on its way East. "The Timber Wolf" is the first of a series of eight five-reel pictures directed by Milburn Morante and known as Milburn Morante Productions. It is to be released September 15. Clara Horton is co-featured in this picture with Tom Gallery. "The Timber Wolf," which was written by L. V. Jefferson, author of Tracks," is a big-woods romance, the action taking place in the timber country.

Arrow Praised for Ad Campaign

That Arrow's advertising and publicity are proving successful to independent exchangemen as well as exhibitors was conclusively demonstrated this week when W. E. Shallenberger, president of the Arrow Film Corporation, received a letter from Mr. Charles R. Gilmour, general manager of Arrow Photoplays Company, of Salt Lake City, Denver and Seattle, in which Mr. Gilmour said:

"May I congratulate you on the effort you are putting forth at this time to advance the cause of the State Right Market. Your campaign of advertising, your exceptional array of pictures and your enduring efforts to place the independents in an enviable position are appreciated. I know, by every independent exchange in the country. Keep up the good work. We are going to give you every co-operation possible in the future."

School Days Heavily Booked

Outside of one big circuit booking in New York the Warner Brothers production, Gus Edwards' "School Days," starring Wesley Barry, is said to have been booked in over fifty per cent. of the theatres in the territory. One of the big exploitation campaigns was accorded to exhibitors in Omaha recently by Harold Horne, of the Supreme Pictures, during and prior to the showing of "School Days" at the Sun Theatre. Nate Frudenfeld, director of the World Realty Chain of theatres, also assisted in putting over the campaign.

Serial Sale

Export & Import Film Company announces the sale of Selig's serial, "The Jungle Goddess," for Italy and Syria. There are only a few remaining unsold foreign territories.

MIRIAM BATTISTA
One of the Four Stars in North and Weber's Feature, "The Curse of Drink"

C. B. C. Hooking Films With Press

That "More to Be Pitied Than Scorned," C. B. C. Film Sales Corporation's picture, is suited to special newspaper exploitation is being proved daily at that company's offices.

The company is employing the method of sounding out newspapers, submitting to them ideas for tie-ups, asking for opinions and ideas on these suggestions, and whether or not the paper will be interested in any angle of straight news stuff or special or "sob-stuff" articles, tieing up to the title: "More to Be Pitied Than Scorned"—and all this before any definite release date for the feature is thought of.

Alice Brady Next

Having finished "Missing Millions," her first starring picture for Paramount, Alice Brady is preparing for her next picture which will be a screen version of the play, "Anna Ascends." Last year Miss Brady appeared on the stage in the title role of this play by Harry Chapman Ford.

Margaret Turnbull is adapting "Anna Ascends" for the screen and Victor Fleming has been engaged to direct the picture. Work on this production will be started at the Paramount Long Island studio August 7.

Second National Films Going Big

Four of the 12 Second National Pictures Corporation photoplays announced for release in the current season now are being booked in all parts of the country. These are:

"The Night Riders," picturization of the popular Northwestern novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu: "Her Story," by Don Titheradge, featuring Madge Titheradge, star of "The Butterfly on the Wheel," a speaking stage drama which enjoyed a long run on Broadway, New York: "Broken Shadows," an Irish romance based on the famous novel, "Nance," by Charles Garvice, with Isobel, Mary Forbes, James Lindsay and Ivan Sampson: "David and Jonathan," adaptation of the popular novel of that name by E. Temple Thurston, with Madge Titheradge.

An Appreciation

EQUITY PICTURES CORPORATION takes this means of publicly expressing its appreciation to Mr. Daniel Carson Goodman, author and producer of "WHAT'S WRONG WITH THE WOMEN" for the elaborate and wonderful screen drama he has brought to life in this remarkable picture.

Independent Exhibitors throughout the length and breadth of the world may fittingly join us in expressing appreciation to Mr. Goodman in this brilliant achievement, not alone for the financial gain this beautiful picture will return to all exhibitors but for the high goal it will set for all those engaged in the making of motion pictures.

In its atmosphere—its innate refinement—its skillful handling in the presentation of such a daring theme, "WHAT'S WRONG WITH THE WOMEN" will establish newer and higher records among those things embraced in the category of the finer things in life.

Here is a true and genuine example of what can be accomplished on the screen in cleanliness, beauty, strength and extraordinary entertainment value.

It is with unusual pride and pleasure we announce that "WHAT'S WRONG WITH THE WOMEN" will be released on the Independent market shortly.

EQUITY PICTURES CORPORATION
723 7th Avenue, New York City

EQUITY

"What's Wrong with Women" Is Equity's Big Fall Feature

The importance attached by Equity Pictures to Daniel Carson Goodman's "What's Wrong With the Women," announced as its big Fall attraction, is shown by the fact that Louis Baum, general manager of the company, has returned to New York, having cut short his European trip in order to personally supervise the sale of this production, which is described as a picture having unusual box-office strength.

Dr. Goodman has not attempted to spread propaganda for or against feminism, but has drawn a picture of the modern woman of the big city whose craving for amusement and its consequent extravagance brings worry and despondency to husband and father. It is a story of two typical American families and is described as a gripping society drama of today and not a preachment and not attempting to draw a moral.

"My attempt," says Dr. Goodman, "has been to offer first and foremost a box office attraction. It presents a live problem, as simple as it is intense, one which will cause a discussion that will precede its showing and last after the run has closed."

Equity announces an exceptional cast for this picture, which includes Wilton Lackaye, Rod La Rocque, Montagu Love, Constance Bennett, Barbara Castleton, Julia Swayne Gordon, Hedda Hopper, Huntley Gordon and Paul McAllister.

DANIEL CARSON GOODMAN
Producer of Equity Feature, "What's Wrong with the Women"

Exchanges Demand Exploitation Help

That local exchanges will insist on further co-operation from national distributors of State rights productions is evidenced from the many letters that have been received by this department during the past five weeks. As a matter of fact, certain enterprising exchanges in the Southwest territory have pooled their interest to make effective their demand for this co-operation, which they seek in the form of more extensive national advertising, direct to the exhibitor, and the issuance of a larger variety of accessories with which they can exploit their productions.

Samuel Zierler of Commonwealth Pictures Corporation of New York, has closed with the Al Lichtman Corporation whereby he will handle the Empire State distribution of all the Preferred productions, the first of which will be "Rich Men's Wives."

Commonwealth Pictures Corporation of New York is also planning a most extensive campaign next Fall, having lined up a wonderful array of product. Mr. Zierler this week announced the acquisition of several new features, among which is the Daniel Carson Goodman production "What's Wrong With the Women," released nationally by Equity.

Messrs. Berkowitz and Mills who operate the Elks Exchange in New York have appointed Charles Berliner to handle the up-state territory for their Graphic Exchange. Mr. Berliner is well known. Elk Photoplay Exchange will release six Richard Talmadge productions, six Graphic specials and a number of short stuff. This firm also is releasing the Lee-Bradford feature "Determination."

Uses Two Theatres

Work is progressing rapidly under the direction of Henry Kolker on the final scenes of the Kenna production, "The Purple Highway," starring Madge Kennedy.

Two Broadway theatres were recently used for some of the scenes, the lobby of the Selwyn and the full chorus of the musical comedy, "Sue Dear," at the Times Square.

Aywon Announces Its New Product

Aywon Film Corporation has a new feature with Maciste, entitled "The Unconquered." This picture will be ready for release October 1.

The Aywon has also a series of race-track dramas featuring Peggy O'Day and Francis Ford and two features produced by Ivor McFadden, "Stranger of the Hills" and "Another Man's Boots."

Big Campaign for Eight Warner Films

A broadside campaign which will involve billboards, national magazines, newspapers and trade journals, will shortly be launched by Warner Brothers for the forthcoming series of seven productions announced for fall release.

Buys Hines Film

All foreign rights on the second Johnny Hines feature, "Sure-Fire Flint," and the one to follow, have been purchased by William M. Vogel.

"Your Best Friend" Gets Fine Tie-Up

A publicity and exploitation campaign that tied up prominent merchants in Portland, Oregon, was put over by the Rivoli Theatre, during the run of the Warner Brothers' "Your Best Friend." The cooperative tie-ups were made with banks, music shops, doctors, hotels, laundries, and other merchants including a hot weather advertisement by a trolley corporation.

Backer Busy

Franklyn E. Backer reports increased activity in the sales of the new series of six James B. Warner Westerns which are being directed by Clifford S. Elfelt. The first three are "Big Stakes," "Flaming Hearts" and "Crimson Gold," all based on magazine stories. Eleanor Fair is leading woman in "Big Stakes" and Kathlyn Myers and Alma Bennett appear prominently in "Flaming Hearts."

Two Sales

The Criterion Film Exchange has purchased the output of Pacific Film Co. for New York and New Jersey. The Pierce Film Company of New Orleans has purchased the Lousiana territory of the Folly Comedies.

Correction

Two corrections in sales previously reported on the Johnny Hines' feature, "Sure-Fire Flint," are now announced by Affiliated Distributors. Report carried in our issue of July 22 regarding California, Nevada and Arizona is in error, this territory has been purchased by Louis Hyman of All-Star Feature Films, Inc., while Mountain States Film Attractions bought rights for Montana, Utah, Colorado and New Mexico. Western Pennsylvania and West Virginia territory, instead of being bought by Joe Kirboll, was bought by Columbia Film Service. Previous announcement was due to oversight in office of Affiliated Distributors.

Burr Nickle Will Handle Hepworths

One of the most important deals to be consummated in the independent field for the coming season has been announced by Burr Nickle, president of Burr Nickle Productions, with offices at 827 Story Building, Los Angeles. Mr. Nickle says his concern had acquired the productions of the Hepworth Picture Plays, Ltd., of London, England, for distribution in the United States and Canada.

The pictures will be distributed on a State rights' basis, under conditions which will enable the State rights' buyers to make a profit, Mr. Nickle says.

The first of the new productions will be ready for the market early in August, and it is planned to release the pictures at the rate of two a month. As an initial attraction, "The City of Beautiful Nonsense," from the novel of the same name, by E. Temple Thurston, will be offered. The other August release will be "Sunken Rocks," a Cecil M. Hepworth production with Alma Taylor in the stellar role.

Sloman Picks Fine Cast for Feature

In line with his determination to secure players of prominence and box-office strength for his productions, Edward Sloman announces that for his initial offering "Blind Justice" he has signed Milton Sills, Pat O'Malley, Alec Francis, Charles Clary, Eric Mayne, Jack Mower, Walter Long and Carmel Myers, all of whom are well-known for their work in big pictures.

Milton Sills has been featured in recent Paramount pictures. Carmel Myers was starred by Universal, was prominent in "Dinty" and others; Alec Francis was in "Smiling Through." Eric Mayne in several of Rex Ingram's big successes. Jack Mower had a leading role in "Saturday Night." Charles Clary appeared in "The Connecticut Yankee," and Walter Long made a personal hit in "The Dictator."

EDWARD SOLOMAN
Whose First Independent Feature Is "Blind Justice"

"The Country Flapper" Booked by Capitol for Week July 30

Dorothy Gish's latest feature, "The Country Flapper," is booked to open at the Capitol Theatre, New York, on July 30. This production was directed by F. Richard Jones, who directed "Molly-O" and other big comedy successes, and Glenn Hunter heads the supporting cast. It is being distributed on the independent market by Producers Security Corporation.

Miss Gish is one of the screen's best comediennes and the vivacious flapper type is typical of her particular talents. It is claimed that she first introduced this type in America in her characterization of the French girl in "Hearts of the World."

Producers Security Company states that already this picture has aroused greater interest than any production it ever marketed and that bidding for territory is spirited.

Gossip of the Trade

A. F. NINE, who was for some years Kansas City branch manager for Vitagraph, has organized a new independent exchange in that city, to be known as the National Film Releasing Company. The exchange is located at 19th and Wyandotte streets.

The R. D. Lewis Film Company, of Dallas, Tex., this week reported a lengthy list of exhibitors who will feature "Where Is My Wandering Boy Tonight?" next season.

According to a report received from Dallas this week a new film building will be erected there within the very near future. The building will be located at Harwood and Jackson streets.

L. E. Ouimet, former president of Specialty Film Import, now merged with the Regal Films, Ltd., has returned to Montreal from Los Angeles. Mr. Ouimet is to enter the independent production field and leased a studio in Hollywood while there. He will return to Los Angeles in the Fall.

Bill Rowland, of Standard Film Service Exchange, of Cincinnati, started this week on a tour of the West Verginian territory.

Arthur Lee of Bradford-Lee, distributors of "Determination," starring Gene Burnell, returned to New York this week, following a tour of several exchange centres.

The partnership formerly existing between Fred Fisk and J. R. Saul as the United Theatre Exchange of San Francisco, has been dissolved.

Truly E. Wildman, manager of the Kansas City Enterprise Exchange, on his return from a trip through the territory, reports that he found conditions rapidly improving.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, it was learned this week, narrowly escaped serious injury when an automobile that he was driving, while en route home in New Rochelle, N. Y., from a fishing trip, skidded and almost turned turtle. Dr. Shallenberger miraculously escaped injury, except for a few scratches.

"The County Fair" in New England is still a solid bet. George Fecke, who, the good showman that he is, shelfed his picture when everybody else in this country was releasing it, is getting the cream right now, for the very good reason that he is virtually road showing the production, and by good exploitation is forcing the theatregoers to come into the theatres.

"Innocent Cheat" Sets a New Record

Backed by an intensive exploitation campaign, Arrow's "The Innocent Cheat," played a record engagment at Weingarten's Parthenon Theatre in Brooklyn. The campaign was handled by Mr. Weingarten and Charles Cohn and aroused great interest. Two local papers in the Ridgewood section issued special editions which bore on the first page, superimposed in red in scare-head letters, an announcement of the production.

A baby carriage stunt, through a fortunate news break, also secured first page space in the newspapers. Mr. Weingarten reports that this picture was the greatest drawing card shown at his house since "The Four Horsemen" and "Ten Nights In A Barroom."

"Jungle Goddess" Campaign Starts

Export & Import Film Company has started its campaign on Selig's wild animal serial, "The Jungle Goddess."

This serial was completed too late for its release except in territories where summer does not effect business.

"The Jungle Goddess" will have the advantage of the most far-reaching exploitation campaign ever accorded an independent serial according to Mr. Auerbach. Fan publications and three newspaper syndicates will be backed up by trade paper advertising.

Pacific's Output Goes to Alexander

Pacific Film Company has arranged to have the Alexander Film Corporation distribute all their product. "The Able Minded Lady," "The Fatal 30," "The Forest King," "The Girl From Rocky Point."

General Manager Singer will make his headquarters at the offices of the Alexander Film Corporation.

"How Women Love" Is Now Finished

The photographing of Betty Blythe in "How Women Love" at the Whitman Studio, for presentation by B. B. Productions, Inc., has been completed. In addition to Betty Blythe, the cast includes Gladys Hulette, Julia Swayne Gordon, Katherine Stewart, Jane Thomas, Anna Ames, Robert Fraser, Charles Lane, Henry Sedley, Signor Salerno, Harry Sothern, Templar Saxe, Chas. Beyers and Georgio Majeroni.

Second National Opens New Branch

A. and R. Film Exchange, a branch for the distribution of Second National Pictures Corporation releases, has been established at 1810 Commerce street, Dallas, to cover Texas, Oklahoma and Arkansas. It will be conducted by Jack Adams and J. C. Rutherford.

Casts Selected

B. P. Schulberg of Preferred Pictures, announces that casting is under way for two new productions for release through A1 Lichtman Corporation. For "Thorns and Orange Blossoms" Gasnier has selected House Peters, Claire Windsor, Baby Richard Hedrick, Rosemary Theby, Gaston Glass, Myrtle Stedman, Charles Clary, Mildred June, Carol Halloway, William Austin and Martha Mattox. Director Tom Forman is also picking a fine cast for "Ching, Ching Chinaman."

Marie Prevost in Three Warner Films

Confirming the flash carried in last week's issue of Moving Picture World to the effect that Warner Brothers had signed Marie Prevost for three productions, announcement is now made by the company that all three of the pictures in which this attractive and talented actress will appear are Harry Rapf productions.

Miss Prevost will have a leading role in the Wesley Barry picture, "Little Heroes of the Street," which William Beaudine is directing. She will then be featured in the screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," which E. Mason Hopper will direct. She will then appear under the direction of Wallace Worsley in the adaptation of "Brass," Charles G. Norris' widely read novel on marriage and divorce.

Other well-known players engaged for the Wesley Barry feature are Jack Mulhall, Wilfred Lucas, Aggie Herring and Al Walling. Ernest Belcher, a celebrated ballet master, has been engaged to stage an elaborate dance for this production.

C. B. C. Reports Three Big Sales

C. B. C. Film Sales Corporation announces the sale to Tony Luchese of the DeLuxe Film Company of Philadelphia of rights for Eastern Pennsylvania on the companies entire series of six forthcoming features, "More to Be Pitied Than Scorned," "Only a Shopgirl," "The Lure of Broadway," "Pal o' Mine," "Forgive and Forget," and "Temptation." A large percentage of the territory of the entire country has already been closed on this series and several other deals are under way.

Other sales consummated by C. B. C. during the current week were for the new series of Hallroom Boys' Comedies, twenty-six in all, to Bobby North of the Apollo Exchange for New York and to Peter Oletsky of Federated Film Exchange, Baltimore for Delaware, Maryland, District of Columbia and Virginia.

More to be Pitied than scorned

See what the Trade Papers say

...WS OF A... IES IN...

C. B. C.'s Picture Looks Like Winner

"More to Be Pitied Than Scorned" Is Story of Power—Is Directed with Genuine Skill and Splendidly Played

The cast is compact—five all told—and the interest is centred squarely on these. The story follows a straight track, with no diverging or diverting branches. J. Frank Glendon is *Julian Lorraine*, a leading man in a theatre and in love with his wife; Alice Lake is *Mrs. Lorraine;* Rosemary Theby is *Josephine Clifford*, leading woman at the theatre and in love with *Lorraine;* Philo McCullough is *Vincent Grant*, the "heavy" at the theatre and in love with *Mrs. Lorraine;* Josephine Adair is *Ruth*, the child of the *Lorraines*.

The acting in its quality matches and measures up to the opportunities of the players. The tale is of the clash of wills of four strong persons—there are no weak sisters or brothers in the story. To be sure, the husband and wife are caught in the meshes laid by the leading woman and the heavy—they are victims of the reciprocal villainy of the two, each of whom hopes to win one of this happily married couple. And the story stands up—it shows thought in conception. There is a notable if not entire absense of the "convenient coincidence" that marks and mars the construction of so many of the older stage productions.

The interest is steady—cumulative. It is quickly established in the opening scenes—when the stage woman, visiting the dressing room of the leading man and in response to a compliment reveals the fact that she really has been "living the part" and not acting her love scenes. The quickly following call of the heavy on *Mrs. Lorraine*, his declaration of love and her rejection of him; the return of the husband and the unrecognized escape of *Grant;* the rage of the husband and his departure with the child plant the story in the mind in the first ten minutes.

Strong situations abound. The denouement properly may be described as "smashing," and in fact it is. It is preceded by the reconciliation of the *Lorraines* and the discovery by the husband of the manner in which he has been tricked by *Josephine* on the one hand and by *Grant* on the other. *Lorraine* enters upon the stage for the final act of the play, where *Grant*, his pistol loaded with bullets instead of blanks, awaits him. The prescribed clinch takes place, but the ball intended for *Lorraine* strikes *Josephine* and kills her. The two men fight over the stage and in the boxes until *Grant* is ...

Don't miss *More to Be Pitied Than Scorned* It is a regular picture, of the satisfying kind that will do word of mouth advertising if you give it a chance. G. B.

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EXHIBITOR'S TRADE REVIEW

Newest

"More to Be Pitied Than Scorned"

Charles Blaney's Melodramatic Success Revived With All the Sensations—State Righted by C. B. C. Film Sales Corp.

Reviewed by Roger Ferri.

The producer has resorted to no show trick to deceive the public, neither has he attempted to dissect the original story and substitute an original. It is the honest-to-goodness old melodrama presented so realistically that the gallery gods of a decade and a half ago will recognize in it a vehicle that will have a tendency of rejuvenating them, for it recalls former memories. And what is more one is not brought into a theatre by the attractive title and deceived by being given anything but that which he had hoped to see.

"More to Be Pitied Than Scorned" is a showman's picture, because like all the big melodramas it warrants and invites exploitation. It must be first "sold" to the public. It will satisfy the "customers once they are brought into the theatre because it is a well-told story, enacted by a clever cast of established and popular stars, with no less than a dozen big movements, any one of which can be capitalized for exploitation purposes

You needn't be afraid of this picture, if you are a showman. You have everything with which to play. For instance, there is ... tically assuming the heroine role of Viola Lorraine. She is human and natural in all that she does. Then there is J. Frank Glendon, who revives the hero of other days so well and interestingly that he makes some of our masculine idols of the present standard of entertainment seem merely incidental. Rosemary Theby, always a good drawing card, also is in this remarkable class, and in this instance she plays a "heavy" role, Josephine Clifford. Miss Theby does splendid work in this picture as also does Philo McCullough as Vincent Grant, who makes a disagreeable character ever welcome to spectators. But it is little Josephine Adair as Ruth Lorraine, who does the most notable work, for in spite of the excellence of the other players, she stands out most conspicuously. Gordon Griffith as "Trouble" is also good. The direction is flawless, the "big" scene—that in which hero and villain fight their way off the stage onto a balcony box, falling into the orchestra pit, slambanging away at each unmercifully—was indeed an excellent piece of work and easily the outstanding feature of an entertaining production.

The Cast

Julian Lorraine.....J. Frank Glendon
Josephine Clifford.....Rosemary Theby
Vincent Grant.....Philo McCullough
"Troubles".....Gordon Griffith
Viola Lorraine.....Alice Lake
Ruth Lorraine.....Josephine Adair

Adapted from Play by Charles E. Blaney.
Directed by Edward Le Saint.
Photographed by Gilbert Warrenton and King Gray.
Produced by Harry Cohn.

M.P.WORLD

pitied

This is The 1st of The 6 BOX OFFICE WINNERS

Book your territory NOW

WRITE OR WIRE
C.B.C FILM SALES CORP.
1600 B'WAY N.Y.CITY

Al Lichtman Pulls New Stunt with "Rich Men's Wives" Week

There has been all sorts of "weeks" and "months," but Al Lichtman has hit on a new angle by originating a week for a single production. He has selected week of September 23 as "Rich Men's Wives" Week and is planning with his territorial partners to make it the biggest exhibition week accorded a single picture, by having as many theatres as possible exhibit this production during the week selected.

Business-getting accessories of practically every conceivable type are being prepared for the exploitation of this Gasnier-produced Preferred Picture and will be ready in ample time for advance use.

"My partners—Ben Schulberg and Jack Bachman—and I, have endeavored to make this a great picture and I can honestly say we have succeeded," says Mr. Lichtman. "And our judgment has been confirmed by such prominent exhibitors as Fred Miller, Eugene Roth and Oliver Kehrlein, who have booked this Al Lichtman Corporation production pre-release, and I am prepared to stand on the box-office success and audience-satisfying qualities of this, our initial production."

Breaks Record

Despite the fact that rainy weather interfered with theatre patronage in the south, the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, is said to have broken attendance records at the Howard Theatre, Atlanta, according to a telegram received by Harry M. Warner from M. Mitchell.

Has Fine Cast

For the initial Weber & North production, "The Curse of Drink," adapted from the Blaney melodrama, an exceptional cast has been selected which includes Harry T. Morey, Edmund Breese, George Fawcett, Marguerite Clayton and Miriam Batista.

Chatter About Independents

Capital Film Exchange of New York is looking forward to a particularly busy season and is preparing accordingly. It already has lined up a splendid array of product. This exchange has been making rapid progress. This past week it took over the metropolitan distribution on the M. H. Burnisde picture, "Yankee Doodle, Jr."

Lou Barman of the Independent Film Corporation of Philadelphia, is planning on increasing his working forces both at the Quaker City and Washington exchanges. His first Fall release will be "Your Best Friend," to be followed with "The Dangerous Adventure" and the other Warner features released soon after.

Business in New England seems to be much the same as it was last month. However, the more enterprising exchanges there are uncomplaining, although an inspection by the Moving Picture World correspondent failed to disclose any change. The situation, however, is expected to work itself out satisfactorily within the next six weeks.

True Thompson down in Dallas, Tex., is looking for what he terms "big" product for next season. He released the C. C. Burr feature, "Burn 'Em Up Barnes" in his territory, and, according to all reports, cleaned up on it.

Pacific Film Company announced the following sales this week: To Morris Hollman of Reelcraft, Chicago, "The Able-Bodied Woman," "The Forest King" and "The Girl from Rocky Point"; and to Greater Features, Atlanta, and Pierce Film Company, Minneapolis, the entire "Folly" comedy series starring George Ovey.

Max Abramson, well known title writer, who has titled some of the biggest pictures of the year, including "My Boy," "Trouble" and Allen Holabar's "Hurricane Gal," has joined the Phil Goldstone forces and has started tilting the latest Richard Talmade feature, "Putting It Over."

The O'Conor Productions, Inc., has taken over the old Reelcraft studios here and changed the name of the plant to the Caswell studios.

Third Arrow Film Now on Broadway

"The Broken Silence," newest of the Arrow-Curwood series, opened at B. S. Moss' Broadway Theatre on Monday, July 24. This is the third Arrow production to reach the Great White Way within the past few weeks. Three weeks ago "God's Country and the Law" was shown at Moe Mark's Strand Theatre; the following week "The Innocent Cheat," at the Broadway.

C. B. C. Announces Plan for Fall Season

Having set the Summer and Fall schedule for the C. B. C. Film Sales Corporation, Harry Cohn, head of the production forces of that company, returned to the West Coast this week to continue supervision of studio and production activities.

During the two weeks Mr. Cohn has been busy going over distribution plans and outlining production on C. B. C.'s own new product as well as on various outside product which will be taken over and distributed through C. B. C. He has also been conferring with exchanges and exhibitors in nearby cities for the purpose of determining their needs. The result of his observations has convinced him of the ever-growing need for good two-reel comedies and short novelties and so, in addition to the Percy and Ferdie Hallroom Comedies and Sunrise Comedies, which are now under way, plans have been outlined for another series of comedies, to be made in accordance with ideas outlined by exhibitors and several of the leading exchange men.

He and Jack Cohn have also outlined plans for at least two new short novelty releases on which definite production will be begun shortly, and which are promised as an utterly new departure in the short subject field.

In the feature program which C. B. C. has announced, Mr. Cohen says the excellent screening given "More To Be Pitied Than Scorned," in which no particular player is featured, but an all-star cast portrays the roles to which they are best suited, having convinced him of the complete success of this method.

Nigh Selects Cast for First Feature

William Nigh announces the complete cast for his initial production, "Notoriety." The line-up of box-office names includes Maurine Powers, Mary Alden, J. Barney Sherry, Rod LaRocque, George Hackathorne and Mona Lisa.

Production of this picture is proceding at a rapid rate, already a large portion of the indoor scenes have been completed.

"Notoriety" is based on a modern theme and is designed to appeal to the masses as well as the classes. With an excellent cast, lavish sets, a good story and Mr. Nigh's direction, indications point to a high class box office production.

DORIS KENYON
With Johnny Hines in Affiliated Distributors' "Sure Fire Flint"

Lande Buys Two

The Howells Sales Co. have closed contract with Harry A. Lande of the Quality Film Corporation on "Vendetta" and "Intrigue," each starring Pola Negri for Western Pennsylvania and West Virginia and for Ohio and Kentucky on "The Hope Diamond Mystery," featuring Grace Darmond.

Changes Title

Ivan Abramson has changed the title of his new feature to "Wildness of Youth." This picture was produced under the working title of "Wild Youth," but due to the fact that this was the title of a Famous Players release and also that Mr. Abramson considers "Wildness of Youth" to be of greater box office value, the change was made. This production is now complete and at a private showing won high praise from visiting Mexican and Cuban film men.

Signs Frankie Lee

Little Frankie Lee, who scored such a hit in "The Miracle Man" and in the new Paramount picture, "Borderland," has been engaged by Phil Goldstone for a prominent role in his big special, "Deserted at the Altar." Others in the cast include Bessie Love, Tully Marshall, Barbara Tennant, Eulalie Jensen, and William Scott. William K. Howard is directing.

Title Changed

Paramount announces a change in the title of the Hamilton Theatrical production, "The Mysteries of India," now being shown at the Rialto Theatre, New York, and scheduled for general release October 2. The new title is "Above All Law."

Continuity Ready

The continuity for "Hot Dog," which is the working title of the first feature to be produced by Robert O'Conor, is now in preparation and production work will be started in sixty days. This five-reel production will be State righted.

Why American Releasing Has Been Built; Free from Partiality in Distribution

By WALTER E. GREENE
President, American Releasing Corporation

THE American Releasing Corporation set out last February to be not merely a large independent distributing company, but the largest of all independent distributors.

Today—seven months later—with twenty-eight exchanges on the North American continent and an increase to thirty-three exchanges September 15—we become the chief and outstanding independent distributor in the magnitude of our plant and structure. Yet an independent merchant's strength is not measured by the reach of its physical plant, as important as that is.

Most of the independent distributors have had an "uneven" quality of product; occasional good or big pictures and many not so good in betweeen. So, even before American Releasing Corporation planned its plant and structure, we began to lay definite plans for big product. We have gathered in big names, both of stars and producers, yet we are not laying stress upon them or presenting them as bell-sheep to lead exhibitors.

We have, first of all, big story and dramatic values re-inforced with strong casts and able direction. None of this product drifted into us, as so much product does drift into New York to be kicked about and proffered first to one distributor and then the other. The product we have we selected, in most cases; found first the values in stories that we wanted produced; found directors and producers capable of making them best; helped these producers and directors find the casts which would act them best, and specifically found the men and women who have written the continuities, every minute of their time under our watchful eyes.

Dozens of exhibitors, large and small, in every section of the country, have been asked to tell us the likes and dislikes of audiences in their territories; scores have carefully outlined public and market requirements,

WALTER E. GREENE

and these direct comments of the retailers of pictures have helped us give our producers the right material.

This is a big part of the base on which American Releasing was founded. It was our intention, from the very beginning, to do this for producers. It was our belief—and it is a stronger belief than ever—that a sensible, careful distributor could eliminate most of the guesswork from production. Such a distributor must have a correct and accurate editorial judgment of public liking and taste; must know the things that must not be produced; must sense the elements of personality that win popularity for players; must keep out of casts those players whose followings have deserted them; must encourage the right kind of new personalities into pictures.

We have done that in every picture that has been taken into American Releasing for distribution for the new season of 1922-1923.

Pictures can and will be made that we will like and want to distribute; and pictures that we will distribute, in which we did not have these supervisory rights will have to be remarkably fine to make us want them. And except for the occasional accidental production, we do not believe that any pictures will be better, stronger attractions than those we have which have had all the benefits of a distributor's accurate and careful advice.

We have not been awed by producer or director names. Great names in the past eighteen months have made some atrociously bad pictures. We have sought to reach out among directors and producers whom we know to be real workers—men willing to give everything they've got to their job in preference to men drifting along on their accumulated reputations. This course, exhibitors will find, has been a wise one on our part. We have obtained better pictures. For

(Continued on page 434)

A "TEN-STRIKE" OF FILM FAVORITES

In American Releasing Corporation's Big Features. Top row, left to right: Betty Blythe, Joseph Striker, Glenn Hunter, Frankie Lee and Betty Balfour. Bottom row: Nancy Deaver, George Fawcett, Tully Marshall, Matt Moore and Virginia Lee.

Here's Variety and Versatility for You!

Scene from "QUEEN of the MOULIN ROUGE"

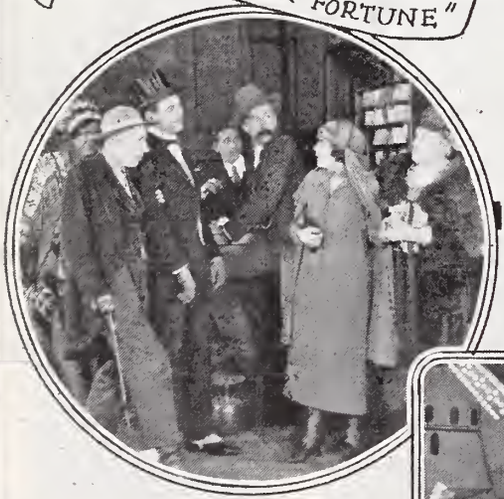
Scene from "QUEEN of the MOULIN ROUGE"

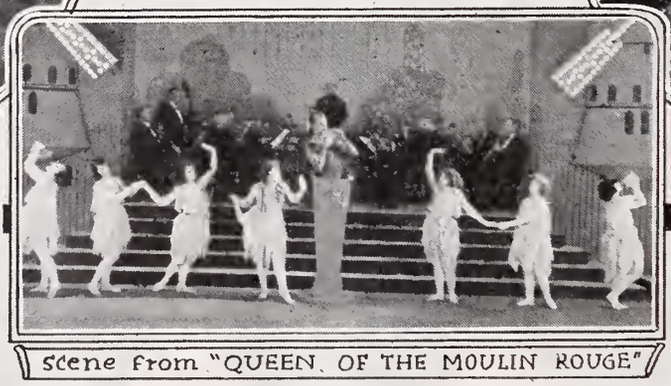
Scene from "THE DEERSLAYER"

Scenes from "FOOLS OF FORTUNE"

VIOLET HEMING in "WHEN THE DESERT CALLS"

Scenes from "TIMOTHY'S QUEST"





Scene from "QUEEN OF THE MOULIN ROUGE"

There's pep, punch, pathos and pulchritude, action and artistry, comedy and cleverness; in fact, the whole gamut of emotions is powerfully presented and pleasingly portrayed in American Releasing Corporation's forthcoming features of which the five illustrated are representative.

Announcement of 1922-1923 Productions by American Releasing's Vice-President

By F. B. WARREN
Vice-President, American Releasing Corporati

TAKING stock fairly and carefully of all the pictures thus far announced by all distributors for release in the new season beginning in September, I believe that American Releasing in George Beban's "The Sign of the Rose" has captured for distribution the biggest picture in the entire market to offer to the country's exhibitors. Obtaining the distribution of this picture means, I believe, that "The Sign of the Rose" gives us this year the production that in a market sense means what "The Miracle Man" meant three years ago and "Humoresque" two years ago.

We will start pre-releasing it September 3 only in conjunction with Mr. Beban and a company of eight players, and we will book this combined spoken act and picture for thirty weeks in the principal cities and theatres of the country through our own theatrical booking department now in charge of Edward Silton, western manager of the Edward Small organization, with his headquarters at 744 South Wabash Avenue, Chicago. This picture and the spoken act are being booked to motion picture first run theatres and are not being offered to legitimate theatres which compete with picture houses. The picture theatre has the first call on it in every community.

Mr. Beban carries a baggage car load of scenery and stage equipment and brings to picture houses an overwhelmingly great production and an act that has done the largest business ever recorded in picture theatre annals. For the time being, we are not taking bookings of the picture alone, but only contracting for the combination presentation of picture with the spoken act, with the players enacting the most pathetic of all stage acts, the flower shop scene in the fifth reel of the picture.

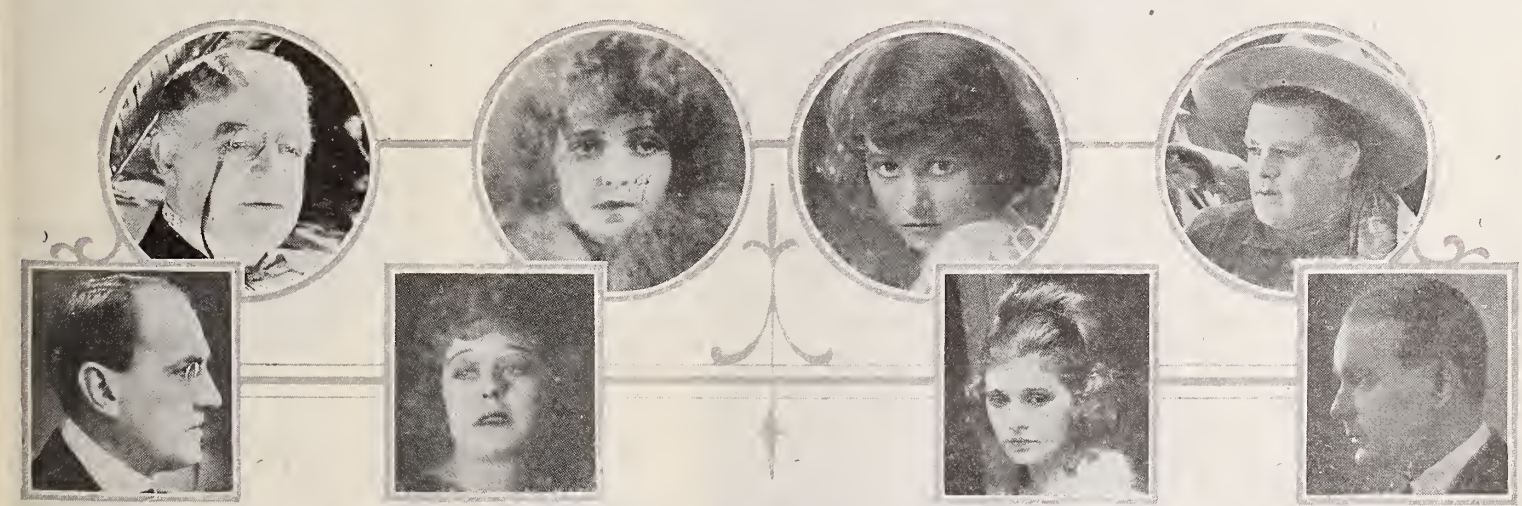
Since last January, prior to the release of the first picture to go through our distribution, American Releasing has been building and effecting its arrangement for its releases for the fall season beginning in September. Conscious of the public and exhibitor outcry about the decline in the quality of the stories produced into motion pictures, we have made certain that our producers obtained the right material to meet the public favor. Since quality of story was the first essential the matter of direction was held in abeyance. Having the stories that will measure up to public demand, we then set out to see that the right stories went to the right directors.

It is American Releasing Corporation's pleasure to announce the following releases for the first quarter of 1922-1923 season.

Each of these productions is separately described in a full page advertising announcement in this publication as to author, director, cast of players and producing organization. The purchase or rental of these productions by theatres will be based upon the proved qualities within the pictures themselves rather than what we might say about them.

I take a natural pride in each of these productions because they represent our company's intelligence and soundness in the selection of the kind of material that the public wants. We have provided and counselled producers to make stories that afford legitimate, strong drama; pathos, romance, adventure, fun and humor; vigorous action. All of these are strong pictures—and clean. To gain strength, none of our producers have had to resort to dirt, vulgarity, commonness or cheapness. We are not afraid of censors, nor are we catering to censors. We disapprove of the principle of censorship heartily, but have recognized a necessity for censors against cheap, vulgar influences that would degrade the screen for profit.

Release Week	*Title of Picture*	*Producer or Director*
September 3	The Sign of the Rose	George Beban-Harry Carson
" 10	Queen of the Moulin Rouge	Pyramid-Ray C. Smallwood
" 17	Timothy's Quest	Dirigo—Sidney Olcott
" 24	Fools of Fortune	A. B. Davis—Louis Wm. Chaudet
October 1	The Woman He Loved	J. L. Frothingham—Edw. Sloman
" 8	When the Desert Calls	Pyramid—Ray C. Smallwood
" 15	The Pillagers	A. B. Davis—Louis Wm. Chaudet
" 22	The House of Solomon	Wm. H. Strauss—Carl Krusada
" 29	Flapper Love	Pyramid—Geo. Terwilliger
November 5	The Other Side	Hugh Dierker
" 12	The Deerslayer	Sacramento Pictures Corp.
" 19	Miles Brewster and the Super Sex	Frank R. Adams Prod.
" 26	At the Crossroads	Seena Owen Production
December 3	The Great City	Whitman Bennett Production



JUST A FEW OF THE BIG BOX-OFFICE BETS

Appearing in American Releasing Company's forthcoming features. Top row, left to right: Frank Losee, Sigrid Holmquist, Faire Binney, Pete Morrison. Bottom row: George Beban, Seena Owen, Betty Carpenter and Huntley Gordon.

EXPLOITATION APLENTY IN BEBAN FILM

GEORGE BEBAN'S "The Sign of the Rose" was made for the box-office—as evidenced by the fact that on the speaking stage the vehicle has ranked as one of the standbys of vaudeville—one of the limited dozen that could always get fifty-two weeks' booking without question.

* * *

The opportunities for exploitation range from the loudest jazz type to the most dignified selling campaign. Each exhibitor has his own field and his own problem—but for our part we wouldn't go too far to the "jazz" type. For "The Sign of the Rose" is solid meat—it will stand the sort of straight-selling, "guarantee" campaign that bespeaks your confidence in its entertainment values.

* * *

The photographs on this page have been selected with an eye to their suggestive value. The flower shop scene above is the setting for the most dramatic action of the play—and, together with the title—inspires tie-ups with your florists—limited only by your local opportunities. They range from displays in the florist windows, lobby tie-ups, a "Say it with Flowers" week, a "Bring Home a Rose to the Kiddie Tonight" campaign, combination advertising, to—in bigger cities—the enlisting of the florists' aid in creating a stage setting duplicating his shop. It's a dandy ad for him—and on your part can be the frame for an elaborate prologue or merely the setting for a singer with popular songs about flowers.

Have you a local singer who can render "Mighty Lak a Rose" so as to make the tears well into their eyes? Can't you see him in the Beban costume shown in the center, darkened stage, spot playing on the singer? There's a touch of atmosphere for a prologue that will cost little and go far.

* * *

"The Sign of the Rose" is going to play special big city engagements first, so if you don't get it until around Thanksgiving time there's an angle in the Christmas setting illustrated here.

For "jazz" stuff there's a kidnapping, there's street ballyhoo possibilities in the organ grinder a la Beban, there are the teaser copy opportunities in the title—"Watch for the Sign of the Rose"—"Beware of the Sign of the Rose"—"Stop at the Sign of the Rose," etc.

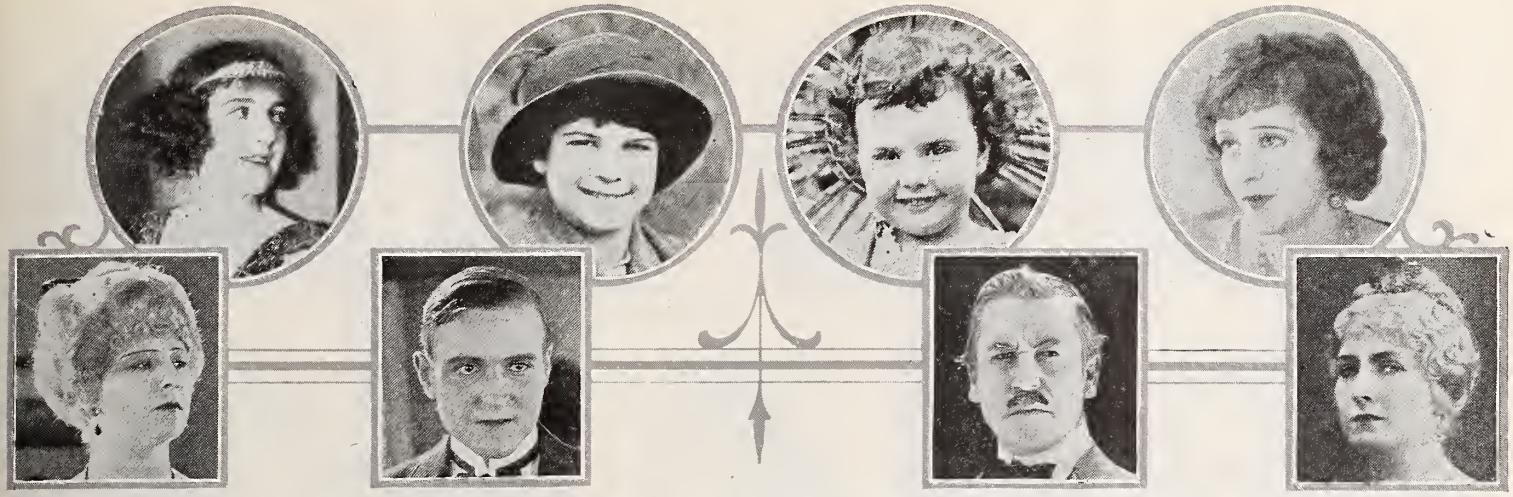
* * *

Don't forget the kiddie angle; there is much in this picture that will appeal to them: the beautiful love of the poor organ-grinder for his little daughter, the fine work of little Dorothy Giraci in this role, the Christmas atmosphere. Use it—the children will be delighted.

* * *

Pick the one angle that experience has shown gets *your* people in and go the limit. There isn't a mother, father or kiddie that won't be glad you got them in.

A review of this production is published in this issue on page 449.



ANOTHER GALAXY OF GIFTED SCREEN LUMINARIES

They will be seen during the coming season in American Releas ing Corporation productions. Top row, Left to right: Marguerite Courtot, Joseph Depew, Helen Rowland and Marguerite De La Motte. Bottom row: Ethel Grey Terry, James Morrison, Noah Beery and Julia Swayne Gordon.

Hindsight and Angles of Exploitation; How to Utilize the "Hammer and Tongs"

By L. H. GRANDJEAN

Editorial Director, American Releasing Corp.

ABOUT the time that exhibitors are shaking off their summer lethargy along with their coats of tan (admitting any were fortunate enough to acquire the latter) and are preparing to go after things hammer and tongs, fall productions innumerable will be breaking on the market. How many, like those of the American Releasing Corporation, will gladden the heart of the exploiteer? How many were merely produced—just that, produced—and how many carefully planned before production to fill exhibitor theatres after release?

The question is neither trite nor irrelevant. For twelve years the writer, as an exhibitor publicity man, has seen them come half-baked—or even more hopeless. Not all of them, surely, but enough to take the heart out of even the most stout-hearted of the craft.

Every one of the thirteen big pictures announced for fall release by American Releasing Corporation bulges with angles of exploitation because every blessed one of them was carefully planned months ago to be an asset to the exhibitor—not only an entertainment worthy of the name, but a box-office proposition with definite and vigorous selling angles. Let us consider them.

The several productions were first laid upon a common solid foundation: story, the primary element. Whence came the stories? From standard authors, standard playwrights, standard writers of original screen plays—principally standard authors—each a personality in his world. Thirteen productions, thirteen personalities: Kate Douglas Wiggin, Harriet Comstock, Frank R. Adams, James Fenimore Cooper, Caroline Abbott Stanley, Donald McGibney, Paul M. Potter, Eugene Walter, Thelma LaNier, Val Cleveland, Wm. V. Mong and W. C. Tuttle.

Ten of these names, and that of George Beban, who wrote a number of his own starring vehicles, and "The Sign of the Rose," will be found in "Who's Who." And the other three will be there in the next edition, as you will agree when you've seen their work. Will anyone deny that these names are pegs on which to hang a telling selling argument on story value? Personality exploitation? Smile, you exploiteer!

In the next step directors were selected—aye, hand picked, each for his capacity to interpret the particular type of story given him for production. If he knew and loved children and understood their handling, as does Sidney Olcott, he was given "Timothy's Quest." Or big human stories of the home, as does Hugh Dierker, to him "The Other Side." If he was master of melodrama as is Ray C. Smallwood, to him was entrusted "Queen of the Moulin Rouge" and "When the Desert Calls." And so on. And thus the roster of directors comprises names that signify achievement and accomplishment. Do not these names furnish angles of exploitation?

But the exploitation that brings the quickest reaction from the public is exploitation of player personalities, for the player is strictly a creature of public favor, made by patrons. And in the building up of these thirteen productions, players with a box-office value were selected by a process of elimination from among those suited to the role—oh, yes, suitability to the role was a determining factor—until each cast is a delight to the roster of popular favorites. The exploitation man, through whose hands will go these thirteen productions, will find his smile enduring.

So much for personality exploitation. Added to the big author, director and player personnel, each story offers its own emotional characteristics and points of appeal, and is endowed with other angles of exploitation by its locale, its settings and its art direction. For they are of wide variety in type, in theme and in plot, these thirteen stories. And they were made at different studios in different parts of the country by different groups of men.

ADDITIONAL FAVORITES OF THE SILVER SHEET

In the series of Big Pictures which American Releasing Corporation is offering. Top row, left to right: Pat O'Malley, Marcia Manon, Gladys Leslie and Monte Blue. Bottom row: Ethel Shannon, Edward Earle, Ward Crane and Mary Anderson.

MORE OF THE CELEBRATED STARS AND PROMINENT PLAYERS

Who will be seen in feature productions which American Releasing Corporation will handle. Top row, left to right: Lucy Fox, William V. Mong, Robert Fraser, Florence Billings. Bottom row: Monroe Salisbury, Jane Novak, Barbara Castleton and William Collier, Jr.

American Releasing Deals Direct with Every Factor in Motion Picture Field

By JOHN L. HUNTER
Sales Manager, American Releasing Corp.

THE American Releasing Corporation's sales policy has been the flexible one of single picture selling or spot booking, meeting the condition of selling the exhibitor whatever picture he wanted singly without locking it in with other pictures, and wherever desired by the theatre customer, selling a block of pictures under a single contract, each picture being sold on its national quota or price schedule in keeping with its individual merits.

We have not taken much stock in or capitalized the use of the word "independent," which has been used to build up many abuses. If "independent" means what it should mean—that American Releasing Corporation is not owned, controlled, allied with or dictated to by any other company—then we are independent in the best sense of the word. We are a source of supply not only to the field in general, but to many of the theatres owned by rival distributors and producers.

From the day of our first release, American-distributed productions on the basis of merit entered into the theatres of what a jealous industry assumes to pronounce "opposition." We have found outlet in the big Paramount houses of San Francisco and the Lynch Theatres in the entire group of southern states; through the Goldwyn-Ascher houses in Chicago, as well as Lubliner & Trinz, their direct opposition; in the Loew metropolitan circuit in New York and elsewhere; in practically all of the first run theatres of the powerful men who constitute the First National main franchise holders from Boston to Seattle, and with the hundreds of leavening competitive factors who are not connected with any of these groups.

To do this we have not found it necessary to "take sides" with anyone; have not been disturbed in the pursuance of a policy of complete independence and freedom from film politics. Needless to say, this policy, under instruction and by desire of the owners of this company, will be continued without change, and the need of this company and its output of productions will be even greater in the coming year when various organizations have reduced their output to such a point that the support of such product as American Releasing is announcing will be welcomed and sought after.

FREE FROM PARTIALITY

(Continued from page 429)

this kind of men the gateways of our distribution are wide open.

American Releasing's insistence that it shall have the right of approval of author, story, director, cast and continuity on each picture made for release through our distribution is an arbitrary protection that we give to the director, producer or stockholder who is investing money in the manufacture of the picture. It is required by us to help eliminate the guesswork from picture-making; to insure that pictures for which there is a market and public demand shall be made. It has taken less time than we thought it would take for our distribution to prove the wisdom of this course to many directors and producers.

HERE'S YET ANOTHER GROUP OF TALENTED ARTISTS

Who grace the remarkable array of productions offered by American Releasing Corporation. Top row, left to right: Marjorie Daw, Brieda Moore, Martha Mansfield and Violet Heming. Bottom row: J. Barney Sherry, Sheldon Lewis, Wm. H. Strauss, Saxon Kling.

TWENTY-THREE WELL-KNOWN DIRECTORS WHO ARE MAKING AMERICAN RELEASING CORPORATION'S PRODUCTIONS

Formed at Lowest Ebb of the Industry, American Releasing Has Forged Ahead

WHEN American Releasing Corporation was organized in mid-December of 1921 the motion picture industry, as a whole, was at lower ebb than it had been in the past ten years of its existence.

The corporation began assembling its sales machine and leasing quarters in exchange cities across the country in early January. It assembled men who had long worked closely with Walter E. Greene, its president, or F. B. Warren, its vice president. It assembled its initial production releases and announced them in New Year's week—announced more product by title and date of release in its opening announcement than any new company had ever done before at its very outset in the history of the industry.

It announced not four or five releases to be supplemented later, but twenty pictures for release in twenty consecutive weeks from its starting date with Messmore Kendall's "Cardigan" on the week of February 19. It is interesting to note that from that first release week in February, up to and including August 27, American Releasing Corporation will have issued twenty-seven productions to the exhibitors of the country, or one for each week since the start of the company.

In its new season beginning Sunday, September 3, it announces for release between sixty and seventy productions of powerful calibre with a likelihood and intention of equalling or exceeding that number of releases of standard made-in-the-United-States-of-America pictures in the twelve months from September 3.

American Releasing Corporation is today operating twenty-two branch exchanges in the United States, with six more to be operating by September 15; its ally in Canada, the Canadian Releasing Corporation, is now operating three offices and about to open two more in the Canadian West, which will give American parent company and Canadian ally a total of thirty-three offices on the North American continent.

Instead of waiting the customary year before invading England, American Releasing Corporation productions will be presented in theatres throughout the United Kingdom beginning in October, 1922, and public showing of its pictures will be made in the theatres of Australia, New Zealand and Tasmania in the present fall season. Public showings now beginning in Honolulu and the Hawaiian Islands, and the feat of girdling the globe with its output has been achieved since February through American Releasing's own organization.

All in all, the answer to this accomplishment has been hard work on the part of the company and its owners. American Releasing Corporation is not a public stock flotation, but a closely held company with all of its stock in three hands. Being compact, it has not been unwieldly or forced to await confirmation of boards of directors or stockholders. When work has to be done or decisions made, they were made instantly and that was all there was to it. And the answer is a successful company of few owners working harmoniously and perfectly together.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Pete Smith Says Lynch Name Contest Is Everything He Says It Is and More

[Editor's note: Pete Smith sends us a story about the new name contest. It's a pretty good story, but Pete is a darned sight more convincing in his letter than in the story, so we have thrown the story into the waste basket and are using his letter instead.

In brief, Miss Lynch, who appears in the two Nielan stories named, has asked the readers of the "People's Home Journal" to give her a new name. The readers are falling for it hard, and the daily press in the smaller towns are being egged into editorial comment. Now go on with the story.—Pete's story.]

July 14, 1922.

Never in my eight years of P. A.'ing have we rung the bell so hard as in the case of the Helen Lynch Naming Contest now running in the "People's Home Journal," in over 425 newspapers and reaching the public via the news weeklies.

Here is a wave of publicity on "Fool's First" and "Minnie," the two new Neilan pictures, that offers the kind of stuff which makes them go up to the box-office and buy a ticket.

$100.00 REWARD
FOR A SCREEN NAME
?
Her name is now HELEN LYNCH
She is coming in Marshall Neilan's "FOOLS FIRST" and "MINNIE"
First National Attractions
She wants a screen name What name do you suggest ?
See
THE PEOPLE'S HOME JOURNAL
For Full Particulars

THE P. J. HALF PAGE

The idea was to run two months in the Home Journal. Willock, the circulation man—after the contest was two weeks old—came out here from New York to frame further stuff for the contest and extended it to run six months, so you can see how it is going over.

Shoot 'Em at Sunrise

The thing has been worked out to a fine point so that it can be hooked up to locally by every exhibitor running the two pictures. Not only are the publishers putting up $300 in cash and other awards, but they have prepared a line of advertising matter that is unusual because it is different.

Any exhibitor who don't take advantage of this thing should be shot at sun-rise. It's a new idea—never been done before—and hits them right on the nose. The possibility of naming a future movie star appeals to anyone's pride or vanity, which is the keynote of the success of this thing.

I am sending herewith a story which I figure is a real service to your readers. Am also enclosing proof of the second installment in "People's Home Journal" for next month's issue.

This Isn't Perfunctory

The idea was given a perfunctory mention when the contest started, but now that the thing has taken hold as it has, I would like to shout this dope from the w. k. housestops to every exhibitor running the pictures.

Will you, therefore, give the enclosed good display at your early convenience? If you want to take the "curse" off of it you can run it under a "By Pete Smith" line.

Here is an exploitation stunt for exhibitors if there ever was one, and I'm looking to you to let me tell them so via your department.

Imported Orphans Helped White Out

Oscar White, of the Rex Theatre, Sumter, S. C., learned that about forty children from an orphanage in another town would pass through Sumter on their way to a summer camp, so he invited them to stop at the Rex and break their journey by seeing "The Bachelor Daddy." Then he got the local confectioner to supply them with ice cream after the picture, and served it in the lobby, where it would give the best advertising.

He also pulled a new wrinkle on the house-top distribution of throwaways. He used a bugler to announce the take-off of the distribution. Fifty throwaways had passes written on the back. He blocked traffic, but by prior arrangement with the police, autos were caused to detour.

His lobby display was a nursery outfit obtained from a furniture store, and cutouts of the star and the children.

All told he spent $10.95 for an increase of about 25 per cent.

Lindlar's Latest Is for Her Gilded Cage

Some of the Lindlar lobbies have been more widely copied than any feature this department has ever offered and we are sorry to have to announce that this display for "Her Gilded Cage" will be the last of the series, for the present, at least.

Walter Lindlar is going out into the field for some first-hand experience, and he will build lobbies on order instead of planning them on paper, along with performing the other duties of an exploitation man.

For "Her Gilded Cage," the cage effect is the most obvious idea, and he shows how this can be done with the least expense. The bars can be of varied material, from gold colored ribbons, or even garter elastic, to specially turned bars.

Sometimes you can get the cuts from the sawmill at almost no expense, where lumber is cut down to a certain size, or you can use lath or strips of compo board. In any event the cage should be gilded, to live up to the title, and gold should be used instead of yellow paint, for the additional glitter will more than repay the difference in cost.

The cages can be borrowed from the stores in most places, and if you cannot find a sufficient number, organize a canary bird show with small prizes for the best birds, and use them for the hook-up. You can kill them with this in a small town. In any event some of the cages should contain small kewpie dolls.

Sheets of gold paper can be used to strip the six sheet lithos and can even be thrown across the 24-sheet. You can take barrel hoops for a foundation and make a cage for the portrait instead of covering the entire bill.

In gilding use a coat of wood filler or shellac substitute to save paint.

A Paramount Release.

HERE'S THE LAST LINDLAR LOBBY WE SHALL HAVE

Before going on the road to sell exploitation first-hand the Paramount lobby specialist has laid out this design for Gloria Swanson. It's as easy to make as it is to look at, and it is no trouble at all to look at

Gets a Big Effect Through Iteration

Sometimes you can make a small affair a large one through multiplication. The Republic Theatre, Brooklyn, used four cutout three sheets on "Beyond the Rocks" to dress its lobby for the Valentino-Swanson promotion.

The effect was to give importance to the small cutout through repetition. One cutout might have passed almost unnoticed, but a flock of them at once became conspicuous, though the units were in themselves not striking.

This is a useful stunt where larger material is not to be had, and even where cutouts from the 24-sheet are available, it will pay now and then to use threes instead, merely to get the change in face and make the lobby look different, which really is more important than making a big but conventional smash. For occasional use a number of threes will prove better than one large sheet, and make the large sheet all the more conspicuous when a return is made to that size.

The important thing is to keep changing, a policy the Republic seems to comprehend.

A Paramount Release.

GETTING THE EFFECT OF BIGNESS WITH SEVERAL CUTOUTS

The Republic Theatre, Brooklyn, used several cutouts from the threes for "Beyond the Rocks" and gained an effect through repetition instead of using one large cutout. You are bound to see four where one might pass unnoticed

Miniature of Street Held the Attention

Thoughtful advertisers know that the local angle is the strongest. People would be more interested in a reproduction of Smith's Garage than in a miniature of the Capitol at Washington. There is the personal appeal.

For this reason we think the display for the Hope Theatre, Dallas, Texas, is a capital one, even though the advertising is confined to a reproduction of the front and the name of the attraction—First National's "Fools First"—on the house sign.

The display filled a large show window in one of the stores reproduced in the miniature of the shopping district surrounding the Hope, and shows the chief buildings in that centre. Cars running on a third rail track gave motion to the windows and these passed into the entrance of the house, to reappear from behind the building, but their passage drew the eye with certainty to the theatre, which was intended to be the main point of the display.

This was the last refinement of the idea. You naturally followed the path of the cars and inevitably it was the Hope which stood out against the skyscrapers. Toy automobiles were stood in the street, and they even had a system of street lights.

This is something more than advertising for the feature. It puts that over, but it helps the house in a more permanent way through impressing the location on the mind of the spectator.

Latticed a Cutout

Raymond Willie, of the Palace Theatre, Dallas, made a cutout of Dorothy Dalton in "The Woman Who Walked Alone" and set it into a latticed bower in the lobby, with wistaria vines and potted plants, backed by gold color silk.

It had much the effect of a full latticed lobby, but centered attention upon the cutout, which it enclosed, getting a greater effect at a smaller cost.

He also used a raffles stunt. the woman who walked alone being greeted with, "You are 'The Woman Who Walked Alone' at the Palace this week." If the greeting of the identifier could be heard 25 feet away she won ten dollars.

That was not worth $10 a throw, but the mistaken identities brought a shower of shouts, which cost nothing, and that was what showed the profit. The stunt was worked with a newspaper and a department store, both contributing to the publicity.

A Paramount Release.

HOW THE LOCAL SKYLINE GOT ATTENTION TO THEATRE

The Hope Theatre, Dallas, got more out of a reproduction of the local four corners than the biggest window dressing could have gained, and it put over "Fools First" in particular and the house in general to a lasting effect

Three Good Stunts from I. C. Holloway

Getting after the Jewish population on "The Good Provider" worked in Columbus, Ga. I. C. Holloway, of the Rialto Theatre, had 350 letters hand written to prominent Jews, telling of the coming of the picture, and they put it over, not alone with their own race, but with the Gentiles.

On Valentino he drove to get the older people instead of the flappers on "The Conquering Power," feeling that the picture would please the mature mind and help him put over forthcoming Valentino releases to better effect. The flappers came without being especially asked, so he got all classes and has them lined up for the next picture. This is in line with what we have always urged; that good advertising is not that directed to the people already sold, but directed at those who *might* be induced to come.

For "The Bachelor Daddy" he used the overworked orphans, giving them a ride around town before bringing them to the theatre, and seeing that the cars were properly bannered. This not only pleased through the effects of a kindly action, but it enabled him to enlist both newspapers in a drive for cars, and gave him a lot of extra space.

He did not have to write a lot of excuses about poor business in making his weekly report. He told them how well he had done—through hustling.

A Paramount Release.

HERE IS SOMETHING NEW IN THE MAKING OF BANNERS

Lifting the curse from the banner is a problem with "nice" houses. The Belmont Theatre, New York, used cutouts from the one-sheets for "Is Matrimony a Failure?" to decorate its sign, and it looked nifty

Home Talent Picture Gained Record Houses

Because he was a real showman, George A. Sine, of the Mary Anderson Theatre, Louisville, pulled a ballyhoo stunt for three days in a town where a ballyhoo is the pet aversion of the police.

He wanted to back up "The Crossroads of New York" with something, and he enlisted the *Courier Journal* in the idea of developing local talent for possible use by Mack Sennett.

A short continuity was prepared and 800 feet of raw stock was ordered, the International News Service cameraman offering his services in return for what he could get out of it in newspaper publicity.

Three men were picked for comedy leads, with others in the support, and for three days the scenes were shot in the busiest streets of the town while the ballyhoo-hating cops industriously pushed back the populace.

Then the paper came out with the announcement that, unknown to them, the crowds had been worked into some of the scenes, and there was a stampede for the M. A. to see who was in the picture. As a result an investment of $160 brought in so much money they had to raise the salary of the receiving teller in the bank where Sine makes his deposits.

It's a revival of a whiskered idea, but if it still works there is no need to worry about its antiquity.

Luck with Schade in Convention Gag

George Schade, of Sandusky, played in luck during the convention of Eagles in his town. Red, white and blue are the Eagle colors and he had a bunch of balloons, in tricolor, stamped with an advertisement of a return date of "In Old Kentucky" at the Schade.

He got them all over the city and the tricolored globes came to be the trademark of the place of amusement, when along came the Akron delegation with 25,000 balloons of similar design.

They were intended to advertise the rubber industries of Akron, but in reality they all worked for Schade, and every delegate and visitor who felt like taking in a show headed for the Schade.

It was a stroke of luck, but perhaps Schade had something more than a hunch to work upon. It put over "Penrod," as well as the old racing play.

Now It's Bootblacks for First National

Having staged 19,834 parades with newsboys or boy scouts for Wesley Barry and Jackie Coogan, First National franchise holders are making a drive on the bootblacks.

Manager Needles, of the Princess Theatre, Hartford, provided all the shiners with strips for their kit boxes and promised them passes if they would use "Shine, Sonny?" for their cry. The town caught the idea and a "No, Sonny" became the reply when the answer was not "yes." The result was good advertising for Barthelmess and at a very small cost.

It's only a question of time when the exploitation staff invades the infant incubators.

At that the blacking kits offer rich possibilities for sniping short titles. Keep the idea in mind

Here's a Good Idea

Something new comes in from Ida Grove, Ia., where D. Kregstein, of the King Theatre, has developed a new way to get windows.

Where possible he gets the film for an advance showing, but instead of the usual bunch of educators and amateur censors, he invites the merchants. If they like the picture, he offers to build window displays for them. Most of the time they say "yes" and that saves a lot of individual argument. They have seen the picture; they know it is good. They want to be in on it.

He got everything in sight for "Smilin' Through," and has worked the stunt so often that now when he cannot get the picture for an advance run he just tells them that he has a good one coming and gets the displays sight-unseen.

Two Good Angles to Sell the Pilgrims

When it came to getting over "Pilgrims of the Night" at the Empire Theatre, Syracuse, the management put in front of the theatre a bag large enough to contain four million francs, with a sign: "This bag is of the proper size to contain the four million francs stolen from the French sub-treasury in 'Pilgrims of the Night.' How was it done?"

Most persons tested the weight of the bag to aid them in their deductions and decided that it was too heavy to be easily carried, and this added to their curiosity. If the sign had invited them to lift it, most of them would have ignored the request. Most of them probably decided the money was stolen in check form.

The "I dare you to hand this to your wife" was also used, an organ grinder being engaged to hand them out. It was the usual stuff, with the statement that Rubye de Remer, the most beautiful woman in the world, was to be seen in "Pilgrims of the Night" and suggested that the man didn't dare to invite his wife to go and see her, ending up with "You know how women are."

It boomed the summer business at no very great cost.

A First National Release.

NOW THEY ARE PICKING ON THE POOR BOOTBLACKS

Having exhausted the Boy Scouts and news-carriers on Barry and Jackie, First National is picking on the bootblacks for Barthelmess in "Sonny" at the Princess Theatre, Hartford

Built Up the Six Into Art Display

Framing a portion of a lithograph and lighting between the paper and the frame gave almost an art value to the poster for "My Boy" when that production was played by the Midway Theatre, Montreal.

This is a particularly good example of built-up paper, for the work is done to gain ornamentation without suggesting cheap values. It is dignified and effective and it makes a real lobby decoration, in the best sense of that word. The top pieces work in well with the central design, but it would have been even better to have lettered star and title on the arch so that the message was carried over while the picture was being observed.

In Two Languages

The white placard against the painting announces that the titles are in both French and English, which helps in Montreal with its large French population and with houses where the titles are in French alone. With a downtown house it is advisable to give emphasis to the fact that the French titles are also used.

The Midway is in the heart of the theatre district and has to fight the others for business, finding a really handsome lobby the best means of gaining the desired trade.

A First National Release.

HERE'S JACKIE ALL AT SEA UP IN MONTREAL

It takes hustle to get them in with half-a-dozen other houses in the same territory, so the Midway Theatre got this display for "My Boy" and worked it in such a fashion that the cutout from the paper had the value of a real painting

Had Tiger's Claws in Place of Horns

For a Shriner Circus in Wichita Falls, Texas, the Olympic Theatre contributed a float to the parade, advertising Mae Murray in "Fascination." Cutouts were used, but the bull head dress used in the play was replaced by the crescent, supposed to be formed of the claws of the tiger, and a fez with the Temple name was added, crescents being used for the star and title strips.

It got a hand all along the line of march and some ten thousand persons got the message. It tickled the nobility of Maskat temple, and it brought better than usual business, even in the face of the strong competition.

The float was decorated in the shrine colors—red, yellow and green—and cost only ten dollars, which is unusually cheap for the effect gained. It pays to get in the line with all local celebrations. It paid Robert Sparks real money.

Rained on Pay Day

It rained on "Pay Day" for the Palace Theatre, Fort Smith, Ark. Manager Robertson ran a rubber tube up the rod of an umbrella, with a bulb at the handle, continuing the tube into a hot water bag strapped to the ballyhoo man's leg as a reservoir. Then he dressed him as Chaplin and paraded him through the streets. Every little while it would "rain" out of a clear sky and some people followed the man a block or more to figure it out, where a straight perambulator would have gained only passing attention.

Second Stunt

This was a second-day stunt, the opening day carrying a truck loaded with money bags and a bugler playing "Pay Day" call at frequent intervals.

These and a money bag lobby cost only $30 for the lot, which figured but a small portion of the extra business.

Production Lobby Costs Very Little

George Rea, of the Forum Theatre, Hillsboro, Ohio, made brains take the place of money when he framed his production lobby on "One Arabian Night."

He already had a sketchy lattice in place. He took a cutout of Negri and put it between two dark red curtains, which threw into high relief the vivid colorings of the costume. Cheese cloth to match was draped back of the lattice, with Japanese lanterns interspersed. The result was a brilliant flash at a very small cost.

Cost does not determine the value of the display. Often a little thought will cut the cost and at the same time increase the effect. Backed up by an intelligent newspaper campaign, Mr. Rea put over the First National, to winter business, in the heart of the hot weather belt.

A Metro Release

ADDING SOME CLOTHING TO MISS MURRAY'S COSTUME

For a float in a parade for a Shrine circus at Wichita Falls, Texas, Robert Sparks, of the Olympic Theatre, replaced the horns in the headdress used in "Fascination" with the tiger-claw crescent of the emblem and added a fez

Window Display for "Bought and Paid For"

Hugo Plath, of the Queen Theatre, Abilene, Texas, worked a good window idea for "Bought and Paid For."

Pictures of the three stars were shown in a dry goods store window, with a display of the store's wares. These were itemized on a large sales ticket and lettered: "Yours if 'Bought and Paid For.'" Unconsciously the spectator checked up the bill and the individual items were brought to attention. The display cost Plath only $1.50.

His lobby was a set of panels of the star, with streamers running to the title banner, and with cut flowers and potted plants for decoration.

Changing Pace

When the Garden Theatre, Battle Creek, played "Peck's Bad Boy," a Coogan impersonation contest was used for the big stunt. "My Boy" came, too, soon after, to warrant a repeat, so the old sea captain was picked up for an exploitation angle.

A man was dressed to represent this character and used for the street work, with better results than would have come from the older ideas.

A Pathe Release.

NANOOK OFFERS AN IDEAL LOBBY FOR SUMMER DAYS

This shows the lobby built by the State Theatre, Pittsburgh, for "Nanook of the North." The walls are framed in and the painting covers the entire space. An iceberg box office would have been well worth the slight cost entailed to carry out the idea

Nanook Good Title for Frozen Lobbies

One of the best Summer titles is Pathe's release, "Nanook of the North," which will live up to the coldest lobby the house artist can conceive. The usual snow lobby is a moneymaker in the hot months, but Nanook uses ice where others call for snow.

The lobby of the State Theatre, Pittsburgh, was framed in a false wall, which was entirely painted with scenes from the play. It made a striking appeal, but the uncovered box office pulled away some of the effect. A false work frame, covered with compo board and built into an iceberg with wrapping paper soaked in starch water, then painted white and green and powdered with mica would not have cost much, and would materially add to the drag of the lobby.

Prospect Pleased

The Prospect Theatre, Brooklyn, was so well pleased with the chances for the film that it built the display the week before the showing, with the proper "coming" announcement, and let it give the cooling effect in advance of the showing.

Here the display was built around the edge of the marquise and could be seen up and down the streets. Gigantic thermometers, one set showing the outside temperature and the other the house reading, added to the appeal. It pulled a lot of business for longer than the run of the play.

Changed Pay Day

Dennison, Texas, is a railroad town, with the paymaster on the first and dim fifteenth. When signs appeared around town announcing that "Pay Day" would be the 29th, everyone wondered, until Eddie Collins added that he was referring to the Chaplin picture at the Rialto. It was just a new edition of the "Saturday Night" advertising, but it was a knockout.

On the day of showing he used the donkey stunt, the blanket reading: "I am the only one in Dennison who will not see 'Pay Day' at the Rialto. But you know what I am."

To make it three in a row he hung up a Chaplin impersonation, and the three stunts only set him back half of a ten dollar bill.

Got Ford Dealer to Pay for An Ad.

C. B. Grimes, of the Belvedere Theatre, Tuscaloosa, Ala., does not believe in spending money for extra advertising if he can get someone else to sign checks.

When he found he had "Across the Continent" booked, he persuaded the local Ford dealer that the picture was a great advertisement for the Fords, and the dealer took four tens.

He told the reader that the Dent car used in the picture was really a Ford and advised everyone to see it. He also made over an old roadster for a ballyhoo, painting "Built by Tucker Motor Company for Wallace Reid" on both sides, with the advertisement for the picture on the hood. And all this extra advertising cost was a three column mat.

On his own initiative Mr. Grimes built the mechanical map suggested in the plan book. This cost him $9.75. The net result of the work was a 20 per cent. increase on a star who usually does not sell well in the South because they figure they saw him in "that" automobile picture.

Pretty clean work for a small town, but Mr. Grimes is not a small town manager by a long shot.

A Deep Thought

Ralph Ruffner writes from near the Land of the Midnight Sun to ask what the Eskimos do about Daylight Saving. They have it down in Vancouver, where the sun goes to bed in summer around nine o'clock, which is ten o'clock D. S., and it plays hob with the theatres.

Made Wry Grimaces Over Schade's Rye

A lot of people in Sandusky figured that George Schade must be a beautiful liar himself when he put in front of the Schade Theatre signs reading "Free Canadian Rye inside."

The Sandusky Chapter, No. 8653, of the Bootleggers' Protective Union, slipped George an application blank and all the ministers in town perspired profusely.

They all went in to see and found the posters for Katherine MacDonald in "The Beautiful Liar" neatly wreathed in rye—just as it came from the green fields of Canada.

Schade had merely forgotten to tell them that the rye had not been distilled.

It was a terrible shock to the old soaks, but the rest of the town enjoyed the joke and more people heard about the coming of this First National than had heard of the circus.

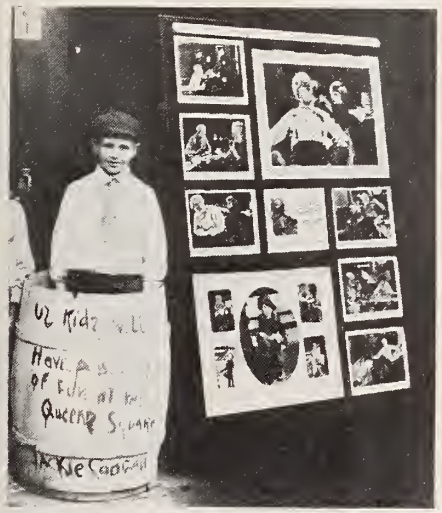
A Pathe Release

WHY SOME PEOPLE SUFFER FROM THE HEAT IN SOUTHERN CALIFORNIA

These unfortunates form the ballyhoo of the Kinema Theatre, Los Angeles, for "Nanook of the North." It made every one else feel cool, but they had to send a physician along in an ambulance to administer first-aid for sunstroke. Even at that it proved a paying investment, for they did a standout that helped to make a record for the house. This shows the two sides of the float

Barrels of Fun to Promote "MyBoy" Run

Barrels, gaily painted and lettered, as shown in the cut, were used to put over "My Boy" at the Queens Square Theatre, St. John's, N. B., lately. The barrel shown was placed in the lobby, but others were put at street intersections and the management even persuaded one traffic cop to direct the flow of vehicles from inside one of the displays.



A First National Release.

BOOMING WITH BARRELS

The Canadian police are rather conservative and this accomplishment did the house more good than all of the other barrels put together, but you can get a lot of talk even out of the empty barrels.

The value of the stunt is not confined to "My Boy." It can be used for any Barry or Coogan release.

Sent Special Letters to Leading Citizens

Fifty letters were written by C .B. (Jack) Frost and sent to the Mayor, the president of the Chamber of Commerce and bank officials, asking for an opinion on Meighan in "Our Leading Citizen."

He explained that the Victory Theatre wanted to run only the best plays and wanted their opinions of the picture. These opinions were made the basis of the daily advertising, and repeated on throwaways.

The Victory put up a banner across the leading street, figuring that the display would be worth the $10 fine which was the limit penalty, but there was no official objection, and the sign was permitted to stay up through the engagement.

The result was the usual business in the face of a terrific storm. With clear weather it would have been a knockout.

P. T. A. Helps the Year Around!

A First National Release.

PRETTY GOOD BILLBOARD, ISN'T IT? IT ISN'T!

It is not a billboard at all, but an exceptionally good window display used by the First National Exchange, Los Angeles, to help put over "The Crossroads of New York" at Miller's Theatre for a run. It's unusually complete except the train

A Paramount Release

WALLY REID'S ORIGINAL CAR HELPED THE CALIFORNIA

Milt Samis, of the Roth and Partington staff, discovered the real original of "Across the Continent" over in Oakland and parked it in front of the San Francisco house all the week. Pretty soft when you can flirt with Market Street like that!

Wax Stars Helped House in Houston

When he came to exploit "Across the Continent" at the Queen Theatre, Houston, Charles McFarland borrowed a racing roadster of the proper make and set it in the lobby.

Then he went over to a department store, which specializes in auto clothing, and borrowed their two best figures, togged them in the most expensive auto outfits, and put them in the car to represent Reid and Miss MacLaren. The figures cost $250 each and the display represented about $800, but all it cost McFarland was a credit card and a couple of passes, and the car represented an expense of about $15, though no rental was charged. It shot business up about 25 per cent.

Milking the Town

John J. Friedl, Des Moines Paramounteer, hooked up a dairy to "The Bachelor Daddy."

The morning before the picture opened at the Palace Theatre, Mason City, most of the milk bottles delivered carried hangers telling that Meighan never could have raised his adopted family without Hermanson's milk. Then the Hermanson company shot the same message to the mailing list.

The hangers have a hole punched to enable them to fit over the necks of quart and pint bottles. They cost little and bring big results.

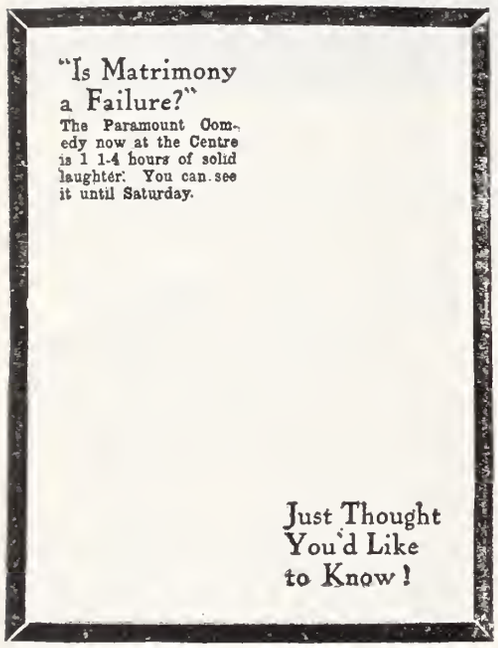
All by Himself

Because he did not know just how to swing over "The Lotus Eater," the manager of the Castle Theatre, Guelph, Ont., ran off an individual First National Week, realizing what that had done for him when it was a national event.

So far as his town was concerned, the entire country might have been doing it, and so the novelty picture went over to several times what it might have done. The week idea was a strong one.

Worked a Campaign for Marriage Play

Leon Bamberger, the Toronto Paramounteer, helped D. B. Stapleton, of the Central Theatre, Ottawa, put over "Is Matrimony a Failure?" to a fine business. He started with a bunch of eight teasers in each of two papers, working this for three days. The first day used inches and the second took inch and a half, single. Eight of them are reproduced, almost exact size. The remainder are along the same lines, with the local angle predominant. This was followed by a double truck, in which each advertisement carried from half a dozen to a dozen names. If you found your name in any space, you took the clipping to the advertiser and claimed a pair of tickets. Then the house took a full page (with a lot of white space) to play up three punch panels, and the rest were largely of the teaser sort. The space reproduced is a close copy of a space devised by J. W. Sayre, of Seattle, some time ago. It was reproduced at that time, and we gather that Bamberger has either a good memory or a scrap book. It was just as good


"Is Matrimony a Failure?"
The Paramount Comedy now at the Centre is 1 1-4 hours of solid laughter. You can see it until Saturday.
Just Thought You'd Like to Know!

A Paramount Release

COPYING J. W. SAYRE

in Ottawa as though it had never been used anywhere, and it will help you just as much. The original was either one or two columns full. This space is 75 lines by two. It costs less and probably works as well as the larger space. There is not a single conventional advertisement in the entire campaign. They are all unusual, and therefore suggest the unusual play. Most Paramounteers are better exploiters than advertising writers, but Bamberger seems to know both sides.

—P. T. A.—

Australian Page Is Mostly a Cut

This full page from the Haymarket, Sydney, is largely cut, a crayon sketch which follows one of the stills. There is very little selling talk, but what there is has been well planned to arouse and sustain attention. The large space seems to be part of a campaign to put over the story in the smaller houses, for it runs but six days at the Haymarket and the last line in the lower type space announces that "Immediately following the screening of 'The Song of Life' at the Haymarket Theatre, it will be presented in the Suburban Theatres showing First National, and at no advance in prices. The large cut seems to be the favorite in

HAYMARKET THEATRE
To-Morrow and Until Friday Night
YOU SHAN'T GO! I WON'T LET YOU BREAK HIS HEART. YOU SHAN'T MAKE THE SAME MISTAKE AS I DID!
THE SONG OF LIFE
ADDITIONAL ATTRACTIONS
"The Hope Without Children"
ALLAN PRIORA

A First National Release

AN AUSTRALIAN FULL PAGE

Australia, and Sunday full pages seem to be the standard with the Haymarket. Most of them use the heavy crayon sketch, which works better than the best half tones, particularly in a cut full page size, where the finer pen and ink lines would be fussy and out of character. But even in the smaller size crayon works better than half tone and generally is better than line, if the work is at all well done, for it takes a stipple and a solid mass that is less liable to clog up than the fine lines of the pen drawn line copy or the closer stipple of even the coarse half tone.

—P. T. A.—

Sennett Comedy Is Put Over Strongly

There is not much to be said about "The Crossroads of New York." It is just a burlesque drama played a little too straight to be good satire and a little too satirical to be good drama. Loew's State Theatre, Cleveland, disposes of it very nicely in a few words, which are a lot more convincing than would be twice as much description. It sells chiefly on the New York appeal, plus the Sennett name, and then goes on to give half of the space to the bolstering attractions in 140 lines by three.

LOEW'S STATE
Mack Sennett
presents
THE CROSSROADS OF NEW YORK
A RIOTOUSLY FUNNY MODERN MELODRAMA IN WHICH THE LONG ARM OF COINCIDENCE SUFFERS A COMPOUND FRACTURE, LEAVING THE FUNNY BONE UNIMPAIRED.
PUNCH, ACTION, THRILLS and COMEDY WITH A SCORE OF SENNETT ACTORS
FIRST NATIONAL ATTRACTION
FOURTH WEEK!
Have you heard him sing?
AL WOLMAN
To hear him is to laugh.
Featured With The
STATE ENTERTAINERS
in Yankee Doodle Songs and Dances
Cleveland has fallen in love with
TADE'S SINGING ORCHESTRA
Whimsy Melodies
Alluring Rhythms
Happy Harmony
You'll be humming the airs they sing and play.
STATE ORCHESTRA
ANGELO VITALE, Director
Overture—Finale from Fourth Symphony —Tschaikowski
NEXT WEEK
"ONE CLEAR CALL" with
Milton Sills, Henry B. Walthall, Claire Windsor

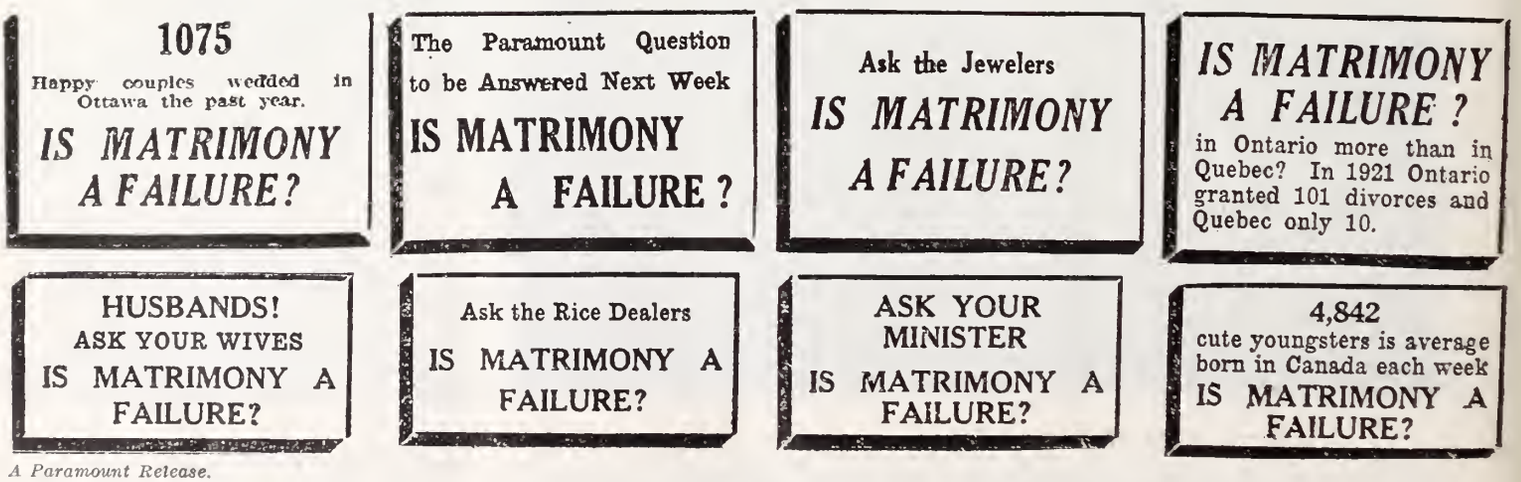
A First National Release

SELLING THE CROSSROADS

This is better selling than a lengthy description of what is to be seen, but there might have been said something about the unusual cast. This would have helped not a little. On the other hand it is better to say too little than too much. "Sennett" and "New York" are the selling angles, and these are put over sufficiently.

—P. T. A.—

Be Sure to
Get a
P. T. A.


1075
Happy couples wedded in Ottawa the past year.
IS MATRIMONY A FAILURE?
The Paramount Question to be Answered Next Week
IS MATRIMONY A FAILURE?
Ask the Jewelers
IS MATRIMONY A FAILURE?
IS MATRIMONY A FAILURE?
in Ontario more than in Quebec? In 1921 Ontario granted 101 divorces and Quebec only 10.
HUSBANDS!
ASK YOUR WIVES
IS MATRIMONY A FAILURE?
Ask the Rice Dealers
IS MATRIMONY A FAILURE?
ASK YOUR MINISTER
IS MATRIMONY A FAILURE?
4,842
cute youngsters is average born in Canada each week
IS MATRIMONY A FAILURE?

A Paramount Release.

EIGHT OF THE TEASERS DEVISED BY BAMBERGER FOR "IS MATRIMONY A FAILURE?"

Good Title Display Helps This Layout

Earle Hall Payne, of the California Theatre, Los Angeles, sends in a display for Betty Compson in "Always the Woman." It gives a fine display to the title because the advertisement came up with a good background, but this is its chief merit. The selling talk below is too small to get over unless the title or star strongly interests you. It is set in six point in the middle panel of the three below the title, that on the left giving the cast and the right hand space announcing the music. Over at the extreme left is a space for the comedy. These panels are kept small to let in the sketch, but

A Goldwyn Release

TOO MUCH SMALL TYPE

the sketch will not sell as well as a strong paragraph about the locale of the story, and it would have been better selling to have taken more of the space to tell about the Egyptian coloring in ten point type. Mr. Payne seems to have the usual trouble with the artist, who puts his sketching above the selling value of type. There are very few artists who have the real advertising sense. Most of them regard the Sunday display as purchased for their own use, and the advertising agent has to fight to get any room for talk. If you try to argue with them, they get angry and give up the job, and so managers keep on spending money for white paper for art displays where they would probably get a better return from type. It would have been possible to have cut out the figure at the left, to insert the talk there, and, some well written, would have sold many times the number of tickets that will be disposed of by this very indifferent cut, which is blurred and blotchy. This is another sacrifice to convention. It is perfectly possible to produce an advertising display without a figure or scene photograph. It is not only possible, but it will sell more tickets. But because it always has been done this way, it would seem that it always will be. In another space, for "The Cross Roads of New York," the artist has left a little more space for type matter, but all Los Angeles advertisers seem to feel that they must use up every line of the space they take and that the slightest white space is a crime. This is a good display, as Los Angeles layouts go, but it is not a good display compared to what could be done were the artist less of a Czar and more of an advertiser.

—P. T. A.—

Smaller Space Is Just as Selling

What we like least about Jewett Bubar's designs for the Roth and Partington houses, in San Francisco, is the way he drops the space so far down the page. Bubar's greatest value is that he can turn out a striking design that will get as much attention as some art work of twice the dimensions. He could turn out a good display in two fours and get more attention than most artists could with a quarter page. He could save his salary a dozen times over if he gave more thought to doing just that. But Roth and Partington do not have to economize. They can pay for the deeper space, so Dubar drops down the page and takes sometimes twice as much as he needs to put over the announcement. This Imperial space is only seventy lines by two, yet he gets as good a result as he often obtains in a 150 line drop. He lets his artistic instincts run away with him and pulls along the space bills without getting a corresponding return in sales. When he can

An American Releasing Corp. Release

A DOUBLE SEVENTY

do as well as this, he should be encouraged to keep up the good work, especially in the summer time, when small economies count, provided that they do not lose more in one direction than they gain in another. One hundred and forty lines is plenty for a summer space, even for a large house, in a town where there are several papers with a rate around fifty cents a line. Milt Samis should ask Dubar to lunch over at the States and have a talk with him. He could cut down his department costs and sell just as many tickets.

—P. T. A.—

Hooks His Program to Progress Hunt

Andrew L. Hainline, of the Illinois Theatre, Macomb, Ill., wanted to cut in on the prosperity hunt, and got Dan Roche, the Chicago exploiteer, to write him some copy. Dan laid out three ads and Mr. Hainline took four tens to play them up with cut borders. The keynote of all the set is that to get the best you must sell the best, and that the Illinois is helping in its own line by offering the best of the Paramounts. But the drive is more general than the average of house publicity and really works toward the general good, with the house profiting more through this angle than it would from a straight drive on its attractions. The analysis is very simple. People are more interested in prosperity than in pictures at the moment. They will read about prosperity where they will pass the plays over. But if the plays are tied to the prosperity; if it is made to appear that better plays are a part of the prosperity campaign, then the message will stick. These forty inch spaces do the Illinois Theatre more good than would eighty inches, taken for the house alone, and at the same time it helps the town, not alone in assisting in creating a feeling of confidence, but the bringing in the farmers, who will feel that it will

Let's all hustle to put the "MAKE" in MACOMB—Let's "MAKE MACOMB" the finest City in Illinois
Do you wish to be successful?
READ THIS
"EXIT THE VAMP"
"LOST ROMANCE"
"MORAN OF THE LADY LETTY"
"ONE A MINUTE"
SUCCESS is a fickle dame. What one man terms success another might consider failure. To some success means "wealth;" to others, "position;" and others "fame." It all depends on the goal you are striving to reach
ALL of us right here in Macomb wish for success. We are seeking individual success first and community success afterwards. It is only through individual success that community success can be reached. Hence if we all succeed individually, then, as a matter of course, Macomb succeeds and becomes "the finest city in Illinois." That's our goal
TO SUCCEED in business it is necessary to always give the BEST product whether it be merchandise or entertainment. The Illinois Theatre follows this policy consistently
THE ILLINOIS THEATRE always BUYS the BEST and SHOWS the BEST motion pictures obtainable—"Paramount Pictures"—nationally known as "the best the screen affords." Paramount Pictures are BEST in stories—BEST in STARS—BEST in DIRECTORS—and BEST in ENTERTAINMENT value
THE ILLINOIS THEATRE follows this policy because believes that "the BEST is none too good for" Macomb. The Illinois Theatre wants to be known as the entertainment center of Macomb. It wants everyone in Macomb to feel certain of good, clean wholesome entertainment at
THE ILLINOIS THEATRE
Paramount Pictures

ROCHE'S PROSPERITY ADS

be worth while to fliver into town and look at a picture. If they come, they will make some purchases and leave that much more money in the place.

—P. T. A.—

Hyman Novelties

During our vacation we had to drop the Hyman production stories, and lost a couple of good production ideas, but the other week Eddie had a good summer idea in a production act framed with three string players from the orchestra.

He sent them on the production stage with an interior, the main feature of which was a set of three French windows giving upon a dark blue cyclorama. Then men were placed one in front of each window. The scrim curtain was stretched in front.

As the number progressed the lights on the setting were dimmed out, and three contrasting colors were thrown down between the back of the flat and the cyke, giving the effect of players in silhouette. It was very effective and cost nothing beyond the trouble of framing up the setting from stock scenery as the program mentioned paid the musicians for their extra work.

Last week Hyman had Friml's "Firefly" for his overture. At the proper point in the score the curtains parted to disclose a set largely consisting of a dark blue cyke and a cut wood, just the trunks and a fringe of foliage at the top. Electric fireflies danced against the deep blue ground in time to the music, the effect being gained by having four circuits with from eight to twelve bulbs on each. Pressing the button connections gave the effect of the dance. The curtains closed before the end of the selection.

The set reminds us of the stage setting used for the sessions of the Imperial Council of the Mystic Shrine in Scottish Rite Hall, San Francisco, in July. This was merely a blue cyke with seven sequoia (big tree) trunks and a few sprays of real foliage. It was simple and yet very rich.

Get a
P. T. A.
It Will Help You in
Your Business!

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

BELLE OF ALASKA. Will please those who like plenty of action and in fact I'll except the "high brows" who are in the minority. H. J. Gosliner, Edison Theatre, San Francisco, California.

GREAT ALONE. Good Western; full of action and thrills. R. Alfred Jones, State Theatre, Jersey City, New Jersey.

First National

BEAUTIFUL LIAR. Some of the lady patrons did not like Miss MacDonald in this. She is not much of a card for us. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne. Theatre, Greenville, Ohio.

BOB HAMPTON OF PLACER. Very good Western picture, made highly interesting by Wesley Barry who does some of the best work in his freckled career. If they like real Western this should be good for any house. Advertising; heralds, newspaper, lithos, slides, lobby, etc. Patronage; mixed. Attendance; fair on hot days. J. J. Wood, Redding Theatre, Redding, California.

GOOD REFERENCES. Good picture. Star takes well. Play this if star (Constance Talmadge) is known. Advertising; regular. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

LOVE EXPERT. Connie Talmadge is there in this one: the flappers turn out 100% and rave over it, and it also pleases the older ones. Advertising; regular. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

MY BOY. Pleased nearly 100%. The kid (Jackie Coogan) is a great actor. If you can buy it right, grab it. Advertising; more than average. Patronage; small town. Attendance; good. A. LaValla, Community Theatre, Bethel, Connecticut.

PENROD. A good picture. Pleased my audience. Advertising; papers and posters. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

PLAYTHINGS OF DESTINY. Nothing extraordinary, but a fair program picture. Advertising; newspapers, photos, posters. Patronage; mixed. Attendance; fair. J. Kenrick, Strand Theatre, Ithaca, New York.

RED HOT ROMANCE. Not such Red Hot stuff as they would have you to believe. Only very fair entertainment. I think I heard one kid giggle during the entire show. Patronage; small town. Attendance; good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

SCRAP IRON. Just fair. Not as good as "Egg Crate Wallop." Ray is slipping fast, in my opinion. Advertising; extra newspaper. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

SMILIN' THROUGH. One of the best pictures we have ever shown in our theatre and we have been in business for over sixteen years. The acting and the settings are wonderful. Business was very good considering that we are located in the heart of a coal mining district. (Kaspar Brothers send a fine photo of the flower decked auto which formed part of their advertising campaign but we haven't space to show it. Ed). Advertising; ones, threes, sixes, twenty-fours, photos and float. Patronage; mixed. Attendance; good. Kaspar Brothers, Electric Theatre, Pomeroy, Ohio

SONNY. Richard Barthelmess is a splendid, well liked actor. Don't be afraid to run these pictures of Dick's. While there were flashes of battlefields and red fire of big guns, these appeared only occasionally. Really not a kind of a picture for these times but it is very well produced. Will please those who like good acting and you will wiggle around to keep the tears back. Great acting is displayed by the dog. Patronage; general. Attendance; good. Harold Clouse, Hollywood Theatre, Highwood, Minnesota.

STAR DUST. A very well done dramatic picture. Changed much from the book, but it is better for the picture. Hope Hampton does some remarkable work. Picture pleases and has comedy relief: a big time production worthy of any house. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TOL'ABLE DAVID. Perfect in cast, story, photography, direction. Patrons perfectly satisfied at increased admission. If there is anyone who could not hate the villains, love the mother and admire the hero, such a person should not be classed as human. Such pictures make friends. Advertising; posters, press and slides. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

THE WOMAN'S SIDE. Just fair. Some disliked it. Don't say too much about the story. Put on a good short subject program with it. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

Fox

ARABIAN LOVE. Fairly good. Will draw some extra money because of Sheik stuff. Program offering. Don't push it too strong. Advertising; lobby, newspaper. Patronage; neighborhood. Attendance; good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

BUCKING THE LINE. A good program picture, with lots of thrills and pep. Pleased every one of my patrons 100%. Advertising; one three, two ones. Patronage; working class. Attendance; good. H. Odom, Dixie Theatre, Durant, Mississippi.

CHASING THE MOON. Was a little doubtful about this one as the reviewers condemned it, but it went over fine, made everybody roar with laughter. Advertising; usual allotment of material. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

GLEAM O' DAWN. Good program picture; will go over as good as the average. Advertising; lobby, newspapers, and photos. Patronage; high class. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

FIGHTING STREAK. Tom Mix as good as ever. Better story than usual. Pleased every one. Advertising; three sheets, newspaper, heralds. Patronage; young element. Attendance; good. L. Barhydt, Quincy Theatre, Quincy, Massachusetts.

FOOTFALLS. Rotten for me. Leave this one alone. Practically killed business. No star, no direction. No nothing but a lot of bunk. Why do they make 'em? Advertising; extra amount of paper. Patronage; all classes. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

IRON TO GOLD. Good Western. Dustin Farnum well liked. Drew fair, on account of warm weather. Advertising; newspaper and posters. Patronage; mostly men. Attendance; fair. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SKY HIGH. Good business on this picture. Advertising; ones, threes, photos, slide, etc. Fact that it is filmed in the Grand Canyon of the Colorado had some value in exploitation. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

WESTERN SPEED. Charles (Buck) Jones in a Western that is true to name. Book it; you will be pleased. Advertising; photos, posters, newspaper and bills. Patronage; mixed. Attendance; good. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

Goldwyn

EARTHBOUND. Good print. Pleased all patrons. Rental at a figure which allowed money to be made. Advertising; ones and threes. Patronage; small town. Attendance; good. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

GLORIOUS FOOL. Helen Chadwick and Richard Dix in the kind of a comedy everybody loves. If you were about to die, then fall in love with your nurse—well, how could any man die? Advertising; threes, ones, photos, heralds. Patronage; small town. Attendance; good. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

HIS BACK AGAINST THE WALL. One of the most pleasing pictures this house has ever shown. Entirely different from ordinary stuff. Play it, and get behind it: this will stand up anywhere. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

WALL FLOWER. Picture much admired here and it will please any fair minded audience. Rupert Hughes' titling excellent. Advertising; usual. Patronage; health seekers and tourists. Attendance; fairly

good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Wid Gunning, Inc.

WHITE HANDS. A good picture: good story. Drew best crowd we have had for Wednesday since May 31. Advertising; ones, slide. Patronage; small town. Attendance; fair. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

Hodkinson

MYSTERIOUS RIDER. A good production: pleased all at raised prices. Played a two part comedy and International News with it; plenty of smiles on leaving, and everybody satisfied. Book it. Advertising; twenty-four sheet, ones, etc. Patronage; small town. Attendance; fair. Petrich, Rex Theatre, Vale, Oregon.

PARTNERS OF THE TIDE. Better than many of the so-called specials. A story of the sea, well "done." A picture that will please the majority. Advertising; usual newspaper, ones, threes, slides and lobby. Patronage; average. Attendance; good. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

Metro

CONQUERING POWER. Cut to five reels, would be a fair program picture. Would like to have some of the stuff the producers feed the reviewers on, to give my patrons when I run some of these "big" pictures. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

FOUR HORSEMEN. Season's biggest money ma'er, and one of greatest features ever produced for any class audience. Patrons very enthusiastic, Attendance grew daily. Advertising; newspaper, lobby, house-to-house stunt. Patronage; small town. Attendance; good. Paul W. Kunze, Orpheum Theatre, Stoughton, Massachusetts.

GLASS HOUSES. Viola Dana is sure a drawing card in this town. This picture is very good: if you ever book it, boost it. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

PEACOCK ALLEY. An excellent picture. Did very poor business; not the fault of production. Played during a very hot spell. Advertising; unusual; newspaper display. Patronage; better class. Attendance; poor. J. S. Kallet, Strand Theatre, Rome, New York.

SEEING IS BELIEVING. Very bad picture. Advertising; sixes, threes, ones, photo, slide. Patronage; small town. Attendance; rotten. R. Marsden, Noble Theatre, Marshfield, Oregon.

TRIP TO PARADISE. Some liked this picture; others didn't. Third and fourth reels a little tiresome. Balance of picture will hold them in. Advertising; one sheets and slides. Patronage; small town. Attendance; fair. Eric Garrett, Richard Theatre, Ahos'kie, North Carolina.

Paramount

BACHELOR DADDY. One of the most pleasing pictures of the year. Advertising; newspapers, windows, lobby. Patronage; general. Attendance; good. Stanley Chambers, Miller Theatre, Wichita, Kansas.

BACK PAY. A lot of sob stuff in this. Female patrons came out admitting they had a nice cry. Lighten this up with a comedy. It's well produced and acted. THIS is a health resort and there's plenty of the sombre here at times. They PREFER THEIR SOBS WITHOUT PAYING. Advertising, usual. Patronage, health seekers and tourists. Attendance, fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Between Ourselves

A get-together place where we can talk things over

You are getting more space for these reports because you said they helped in your booking of pictures. Space is like a hungry boy—it takes a lot to fill it. If you want to keep on getting a bigger Straight from the Shoulder it is up to you to keep the reports coming in strong.

A fellow not an exhibitor, says you won't bother with sending in more reports during the hot weather. Let's show him up. Send early and often!

Mr. F. F. Van Court, Princeton, W. Va., writes, "I enjoy the Straight from the Shoulder reports because I can usually find some locality similar to mine reporting a picture which I am interested in." Mr. Van Court backs up his words with deeds—he's sending reports.

VAN.

BOUGHT AND PAID FOR. This one made money for me. DeMille brings out the better class and they all seem to be satisfied. Advertising, one sheets and slide. Patronage, small town. Attendance, good. Eric Garrett, Richard Theatre, Ahoskie, North Carolina.

BRIDE'S PLAY. Good feature, only it is drawn out a little too much. Would have been less tiresome had it been shorter. Advertising, regular. Patronage, mixed. Attendance, fair. F. S. Widenor, Opera House, Belvidere, New Jersey.

CHICKENS. Very weak, did not draw business for me. Advertising, lobby. Patronage, all classes, small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CIVILIAN CLOTHES. This is a splendid picture with a fine story. Gave more satisfaction than "Miracle Man." Advertising, photos, ones, threes, bills. Patronage, town. Attendance, good. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.

THE COPPERHEAD. Played this Memorial Day to satisfied audiences. This picture is excellent for any patriotic occasion. Advertising, newspaper, photos, large handbills. Patronage, small town. Attendance, good. Kenneth Thompson, High School Movies, Hancock, Wisconsin.

CRIMSON CHALLENGE. A real production, the kind of Western we need, coupled with Paramount's ability to make 'em right. What I mean is, Western or Society picture, they produce them well, subtitling and all. Consider this as one of the best Westerns ever shown. Some of the lightings on outdoor shots are works of art. Watch the photography and lighting. It is done as it should be. (Expect that Paramount will raise this town's price if they read this). Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

END OF THE WORLD. Absolutely fine. Don't be afraid to tell them you have something out of the ordinary. I lost money on it but through no fault of the picture. Advertising, newspaper, lobby, slide and one sheets. Patronage, best. Attendance, poor. Gem Theatre, Snyder, Oklahoma.

END OF THE WORLD. Very improbable story but well made and seemed to please majority. Patronage; family. Attendance; fair. A. J. Relf, Star Theatre, Decorah, Iowa.

FAITH HEALER. A good pictur. Pleased. Advertising; lobby and newspaper. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

FIND THE WOMAN. A good mystery picture. If you buy this in a batch, give a thought to the fact there is no one that means a nickel at your box office. I lost money on the film, but despite that the picture is good. but there is absolutely no box office draw in either title or players. Patronage; health seekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FIND THE WOMAN. A splendid mystery story with well sustained suspence, but one that must be followed closely. Some disappointed, others pleased. Advertising, usual. Patronage, mixed. Attendance, fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

FOOL'S PARADISE. A big production and a good story; cast excellent. Dorothy Dalton in one of her best roles. On nine reels. You can faithfully advance admission price on it. Patronage, neighborhood. Attendance, good (weather, rain). Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

FOREVER. For me, proved a fine fizzle. We have a policy of money back to dissatisfied patrons and on this they sure asked for it. Paramount and Uncle Sam got every cent we took in. Fine weather, too. Advertising, $40 in newspapers, five twenty-fours and $25 in smaller paper, ones, threes, sixes. Patronage, town. Attendance, poor. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

HELIOTROPE. This picture will back up advance publicity. Am sorry I didn't advertise in advance. Pleased 100 per cent. Advertising, ones and photos. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

LOVE SPECIAL. Wallace Reid pleased all patrons. Not big, but good. Advertising, lobby and newspaper. Patronage, small town. Attendance, good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

LOVE CHARM. A fair comedy drama with a few rank spots in it. As a whole, good entertainment. Advertising; photos, one sheets, display. Patronage; usual. Attendance; poor. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

MAN FROM HOME. If more directors went to the trouble that was ta'en when this was made better features would be

made. Picture very good. Patronage, best. Attendance, fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

MARY'S ANKLE. MacLean and May, mostly MacLean. Extra good, clean and funny. I enjoyed it even better than "23 1/2 Hours' Leave." The 1920 dresses do not handicap this much as female parts of cast do not appear in considerable part of action. Advertising, slides (stock and special), one sheet, monthly program. Patronage, village and rural. Attendance, fair E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

MIRACLE MAN. Didn't give the satisfaction I expected. Thomas Meighan did not fit the crook part. Advertising; heralds, photos, ones, threes, newspapers. Patronage; town. Attendance; fair. Harry S. Waffle, Lyric Theatre, McIntosh, South Dakota.

MISS LULU BETT. Good picture with no drawing power. Where you run one day pictures, you must have stars to get them in. Advertising, newspaper, flat paper, heralds. Attendance, poor. H. B. Robb, Queen Theatre, Sweetwater, Texas.

THE SHEIK. Patrons blocked the street, waiting to get in: almost a stampede. A grand money getter. Comments; differed from the book. If it wasn't for the book it would be a dead one. Advertising; sixes, threes, ones, photos, dodgers, banner. Patronage; general. Attendance; extraordinary. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SOMETHING TO THINK ABOUT. A good program picture. We have shown better pictures for one-half the price they made us pay for this one. Advertising, two ones, one three, postals, slide. Patronage, small town. Attendance, good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

SPANISH JADE. Good picture; only after the Pennsylvania Censors get through with a picture it is very hard to follow. Advertising; regular. Patronage; mixed. Attendance; fair. F. S. Widenor, Opera House, Belvidere, New Jersey.

TILLIE. Good, clean picture and everybody liked it. Mary Miles Minter seldom fails to please. Advertising, regular. Patronage, small town. Attendance, poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

TOLL GATE. First Hart I used. Fair picture; not as good as I expected. Advertising, photos and one sheets. Patronage, small town. Attendance, good. E. A. Oestern, Ooestern's Theatre, Harper's Ferry, Iowa.

TOO MUCH SPEED. Good picture, but Reid is losing his popularity. We were over sold on this picture. Advertising, newspapers, billboards. Patronage, high class. Attendance, fair. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

TRAVELIN' ON. One of Wm. S. Hart's best, well acted and a picture that will please everyone. Advertising, general lobby display, cutouts and newspaper. Patronage, mixed. Attendance, good. Strand Theatre, Nashville, Tennessee.

Pathe

HOUSE OF THE TOILLING BELL. An excellent program picture. Advise any small house to book it. Film in good condition. All who saw it spoke well of it. Advertising; six, three, two one sheets. Attendance; 80%. W. F. Eddy, Star Theatre, Bristol, Rhode Island.

THE KILLER. I was staying away from this on account of its name although M. P. World review cracked it up and reports in this department were just as high. Finally took a chance on it. It exceeded my expectations. Absolutely high class. Keep an eye on your projectionist if you run this: he may get so absorbed in it that he will forget to get next machine ready. Advertising; one sheet, special slide and monthly program. Patronage; village and rural. Attendance; poor. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

Playgoers

HOME KEEPING HEARTS. For me not much of a picture. Nothing to hold the interest of an audience. Took in but little more than rental. Advertising, posters, newspaper and special lobby. Patronage, mostly children. Attendance, very poor. F. Schnibben, Opera House, Florence, South Carolina.

R-C

AT THE STAGE DOOR. Here's the kind that pleases everyone. THE LEGITIMATE STAGE ACTORS IN THIS HAVE IT ALL OVER SOME OF THE "MOVIE" STARS when it comes to acting. Advertising, newspaper, photo, slide, posters. Patronage, general. Attendance, good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

BEYOND THE RAINBOW. R-C hard to beat for pictures and price. This one extra good; a big bet for any house. Advertising, sixes, threes, ones, slide. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE BIGAMIST. Poor; imported. But it is exhibitors' fault, for they should not buy imported pictures; the best is seldom good. J. Carborell, Monroe Theatre, Key West, Florida.

SHEIK OF ARABY. Played this when it was called "The Man Who Turned White." It is as good as any of the so-called Sheik pictures and pleased as well. Did not cost a farm to rent it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Selznick

GIRL FROM NOWHERE. A fine picture. Hammerstein unusually good. Heavy rain storm kept them away. Advertising; posters, newspaper, programs. Patronage; mixed. Attendance; fair considering weather. Daniel Buss, Star Theatre, Tonawanda, New York.

HANDCUFFS OR KISSES. Star fairly popular here and getting better. This is one of her best pictures for us. Patrons complimented it highly. Advertising, usual. Patronage, small town. Attendance, above average. C. L. Smith, Victoria Theatre, Winfield, Louisiana.

JOHN SMITH. Very good picture that brought favorable comment from patrons. Advertising, regular. Patronage, mixed. Attendance, fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

MAN'S HOME. A good program picture. Did not please our Saturday night crowd as they want more action. Advertising; newspaper and lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

PROPHET'S PARADISE. Fair picture of its kind. Pictures of the Orient can't go over well here unless they are exceptionally good. Advertising, usual. Patronage, mixed. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

REPORTED MISSING. A program picture sold at a special price. It's a good, comedy drama and will please all who see it, but you can't get them interested in Owen Moore, for he has never made any pictures that they can remember as being great. Anyway, the Negro is the real star of the picture. Run the picture, by all means, but buy it right. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

WAY OF A MAID. This is the kind of entertainment that makes you feel like meeting your patrons as they go out. A fine little picture; much better than lots of so-called specials. You can't go wrong with this one. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Universal

ACTION. Here is what I call a lemon. Was looking for a sure-enough thriller, as all reports were good on this one. Hoot Gibson did not have support in this one. THERE IS ONLY ONE WAY TO TELL WHEN THEY ARE GOOD AND THAT IS TO GO BY THE STRAIGHT FROM THE SHOULDER REPORTS. YOU CANNOT GO BY OTHER REPORTS WITHOUT GETTING LEMONS, SOME TIME. Business only fair. Advertising; lobby and

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

six sheets. Patronage; small town, all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

DANGEROUS LITTLE DEMON. Excellent little comedy drama bought at a live-and-let-live price. Star a good card here. Advertising; usual program allotment. Patronage; small town. Attendance; fair. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

DANGEROUS LITTLE DEMON. Just the type of picture for this little star; worthy of any program, nothing sensational but a good, clean picture. Advertising; slide and one sheets. Patronage; small town. Attendance; poor, but not fault of picture. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

REPUTATION. A fair picture but did not get over in this town. Wonderful acting by Dean, but the story lacked in action and pep. Advertising; six, three, ones, newspaper, mailing list. Patronage; small town. Attendance; very poor. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

REPUTATION. A wonderful picture, but a carnival at edge of the city kept the crowds away. Advertising; newspaper, window cards. Attendance; poor. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

REPUTATION. Picture good, and is advertised well. All that came enjoyed it. Advertising; weekly newspaper, one and six sheets, photos, etc. Patronage; town and country. Attendance; fair. H. V. Harvey, Palace Theatre, Dixon, California.

THUNDER ISLAND. Very good program picture. Edith good star for us. W. H. Goodbroad, Strand Theatre, Warren, Minnesota.

Vitagraph

GOD'S COUNTRY AND THE WOMAN. An excellent Curwood picture; pleased 100%. Patrons especially pleased with the wonderful dogs in this. Story and photography all right: you can't go wrong if you book this. Advertising; ordinary. Patronage; rural. Attendance; good. L. P. Frisbee, Community Theatre, Meredith, New York.

MY WILD IRISH ROSE. Satisfactory picture and business. Satisfactory rental and print, and fine weather. Advertising; double usual, all kinds, especially mailing list. Patronage; small town. Attendance; good. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

SINGLE TRACK. Good program picture. well liked by all. Attendance; fair. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

SON OF WALLINGFORD. Evidently nothing spared to make this a big picture but a good director. It took well here; Wallingford stories well liked. Advertising; six and singles. Patronage; industrials. Attendance; good. H. E. James, Union Theatre, Voluntown, Connecticut.

Comedies

THE PALEFACE (First National). Here is a good Buster Keaton comedy. Many funny incidents. Will please any audience. John W. Creamer, Strand Theatre, Chilicothe, Missouri.

SERVICE A LA BUNK (Capitol). A fairly good slapstick comedy. Nothing to rave about. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

THE SAWMILL (Vitagraph). Good comedy. Personal opinion is that Larry Semon should pull new stuff, instead of same stunts in every one. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THE SHOW (Vitagraph). Comedy of high entertainment value. Semon a demon with motors that raise the hair. Easily his best. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

TORCHY. The comedies put out by the Cincinnati branch of Educational are certainly in terrible physical condition, and any exhibitor who rents them may be bit with a big B: the subjects are good but the films are terrible. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Short Subjects

THE GETAWAY. (Universal two reel). This subject should have been a five reel feature as it is very good. Book this and boost it. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MATCHING WITS (Universal two reel). Good Western. Went big with kids. Pleased. William Thacher, Royal Theatre, Salina, Kansas.

NICK CARTER. (Pioneer). These two reel detective stories cannot be beaten. Give them the fifteen and their only regret is that there is no more. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

The Dust Flower

(Helene Chadwick—Goldwyn—5,651 feet)

M. P. W.—This is one of those pictures about which it is absolutely necessary to say that if a spectator likes this certain kind of story he will like the picture.

N.—A thoroughly satisfying story of a modern Cinderella, containing a clean, wholesome plot, the characters of which are portrayed by a cast of uniform excellence.

T. R.—"The Dust Flower" is highly conventional sentimental romance which at times achieves emotional appeal without attempting to leave the well-beaten path of the Cinderella play.

F. D.—Modern Cinderella story, far-fetched, but amusing and fairly interesting.

E. H.—A good picture and interesting entertainment if one can overlook the picturization of scenes of alleged real life that never have happened and never will happen.

A Fool There Was

(Estelle Taylor—Fox—7 reels)

M. P. W.—Fascinating version of Kipling's poem, "The Vampire."

E. H.—Artistic and successful attempt to revive old drama and present it in new and refreshing form.

N.—Fairly interesting and should succeed most anywhere.

T. R.—Falls lamentably short of accepted standards for normal screen entertainment.

F. D.—Will please those who liked the old vampire pictures.

The Man Unconquerable

(Jack Holt—Paramount—5,795 feet)

M. P. W.—"Thriller" with a good story.

T. R.—This picture swings into action right from the start.

N.—Here is a melodrama straight from the shoulder.

E. H.—Remarkably good drama. . . . It has several unique twists to the plot and there is action enough to suit the most rabid melodrama hound.

F. D.—Satisfying entertainment in South Sea Island story that is different.

The Trouper

(Gladys Walton—Universal—4,480 feet)

M. P. W.—Because it is a clean cut slice of theatrical life in its less ideal phase, "The Trouper" is sure to please those in search of something original.

T. R.—A simple, unpretentious yarn which, in its own passive way, affords about an hour of leisurely amusement.

E. H.—Interesting, principally because of Miss Walton's clever characterization.

N.—Were it not for the fact that this picture is called a burlesque on the road show and in part lives up to it, one would have to dismiss it as something of little consequence.

F. D.—Poor story makes Gladys Walton's latest disappointing.

The Face Between

(Bert Lytell—Metro—5 reels)

M. P. W.—"The Face Between" has an unusual theme which needs a more than ordinary skill in arranging it for the screen in order to make it convincing. The effort has not been altogether successful in this case.

E. H.—Lytell has had far more interesting vehicles than this adapted Justice Miles Foreman story.

T. R.—It is possibly solely because of the popularity of Bert Lytell that "The Face Between" gets by.

N.—Too much is left to the imagination in certain phases of the story.

F. D.—Improbable sacrifice theme makes fairly weak entertainment.

Human Hearts

(House Peters—Universal—6,350 feet)

M. P. W.—Fine adaptation of old-time heart interest melodrama that should prove a box-office winner.

F. D.—An entirely suitable and worthwhile vehicle and with the fully satisfying production accorded it by King Baggott, has every chance of being a real box-office number.

E. H.—A very good and unusually dramatic film has been achieved in this picturization of the popular stage play.

N.—Never has a more wholesome, sweeter, thrilling, entertaining story been told on the shadow stage.

T. R.—There seems every reason to believe that the film version will prove a huge success from a box office viewpoint.

Monte Cristo

(Featured Cast—Fox—8 reels)

M. P. W.—Score another triumph for William Fox. . . . It should prove to be a big money-maker for an exhibitor.

F. D.—Smashing dramatic values and exceptional production qualities.

N.—The best thing that can be done with such a frankly fanciful romance as Alexandre Dumas' famous story, "The Count of Monte Cristo," is to let romance run riot.

E. H.—Another Fox special that will make money for the exhibitor.

Newest Reviews and Comments

FRITZ TIDDEN, Editor of Reviews

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"Borderland"

Fine Direction Makes Spiritistic Drama Far Out of the Ordinary

Reviewed by Fritz Tidden

Moving picture producers have frequently walked on the extremely thin ice of staging spiritistic dramas, but seldom has an example of this class of screen entertainment been handled as expertly or as interestingly as in "Borderland," Agnes Ayres' latest starring vehicle on the Paramount release schedule, The most recent instance was "Smilin' Through," to which "Borderland" comes mighty close to approaching in entertainment value. The producers have taken a difficult subject and have approached it with delicacy, clear expression and remarkably fine film craftsmanship. The result is a decidedly worth while picture that will meet with unqualified approval from any type of audience.

The story, written by Beulah Marie Dix, treats the familiar and popular theme of the supposedly neglected wife about to elope with the friend of the family from an entirely new angle. The author's material has been handled in direction, by Paul Powell, with vision and imagination, and all the time there is such a true note of sincerity that the neatly woven story of life after death in contrast to existence here on earth seems as logical as anything of the sort ever done before.

Agnes Ayres is assigned what are really three different roles, each of equal importance to the story, although the film footage of her characterization of the modern woman, Edith Wayne, is the most lengthy. The other roles she plays are Edith's great aunt in the colonial period of the story and the spirit of this same woman living in the Borderland. Her performances are superb. Miss Ayres is a beautiful aristocrat with remarkable acting talent, a combination she exerts to its full extent in this picture. The star is supported by a cast that includes some well-known names and a group of performers that give sincere and expert performances.

"Borderland" is a fine thing in films.

The Cast

Spirit, Dora Becket, Edith Wayne ..... **Agnes Ayres**
James Wayne ..... **Milton Sills**
William Becket ..... **Fred Huntley**
Francis Vincent ..... **Bertram Grassby**
Clyde Meredith ..... **Casson Ferguson**
Eileen ..... **Ruby Lafayette**
Mrs. Conlon ..... **Sylvia Ashton**
Jimty ..... **Frankie Lee**
Totty ..... **Mary Jane Irving**
Elly ..... **Dale Fuller**
Patrick ..... **Walter Wills**
"Bose" ..... **"Pal"**

Story and Scenario by Beulah Marie Dix.
Directed by Paul Powell.
Length, 5,405 Feet.

The Story

A young, reckless, super-jazz wife is warned from making a misstep by the spirit of an ancestar who made the same error fifty years before. There are two distinct plots and two separate sets of characters.

Edith Wayne, pretty, young, rich and spoiled, thinks herself neglected and unappreciated by her busy husband. She turns to her husband's cousin, Clyde Meredith, and the situation gradually begins to get away from them.

Watching anxiously at the Well of the World's End is Dora Becket, Spirit of an ancestor of Edith's. Edith must not tread the path she herself went—she will go and warn her!

Edith agrees to a rendezvous with Meredith at Becket's Point, the old family home, from whence they are to sail to the other side of the world. Dancing to jazz music Edith does not get the message of Dora who arrives at the home. Dora gets her story to Edith eventually, however, through the medium of an old servant who tells the story of Dora Becket, who was drowned when she attempted to return to her neglected child just before she eloped with a man.

Edith, her husband and child are reunited.

Exploitation Angles: Bend your energies toward getting the very best people in your section. The story is unusual and will appeal most to the better class, and their appreciation will guide the approval of the lesser thinkers, so get them all in and line the book stores on spiritistic literature.

"Such Is Life in Munich"

Munich proves an especially good locale for Hy Mayer's particular style of art. Scenes and characters that are highly typical have been introduced, and the Teutonic features have been sketched with spontaneous wit and appreciation. The architecture of some of the famous buildings and the fine quality of the photography are points that will be remembered. Travelaugh No. 7, distributed by Film Booking Offices. —M. K.

"Along the New England Coast"

The sightseer is taken for an interesting trip along the New England Coast by this Urban Popular Classic. It will be especially pleasing to summer audiences, with vacations in view, as it points out some delightful localities. There are also films of the folk who live in the coast towns, as well as of some of the Indians, descendants of those who helped the Colonists in the Revolutionary War, and who have been provided for with a reservation in the vicinity. —T. S. daP.

"One Ol' Cat"

Exceptional co-ordination in the movement of drawn figures and living beings is achieved by Earl Hurd in this one-reel comedy, presented by C. C. Burr as the first of six Mastodon Cartoons for Educational release. It also is replete with humor and human interest, making a strong play for the sympathies. A delightful character is created in the person of the boy who is the central figure, and there is a cunning black cat that does just what he should at the right moment. It is a welcome addition to short subjects now on the market.—S. S.

"Hurricane's Gal"

Associated First National Produces a Most Picturesque Story of the Sea, Starring Dorothy Phillips

Reviewed by Mary Kelly

Allen Holubar has shown a keen sense of showmanship values in adapting "Hurricane's Gal" for the screen. The picture with its contrasts of startling fury and beauty, its sharp characterizations, and crystal-clear photography, is one of the most picturesque sea subjects that has been provided. He has taken an interesting story and made it live. He has moulded each scene consistently without losing any of the atmosphere that is so tangible in the first part. The result is a production of decided appeal.

Dorothy Phillips, as commander of a contraband ship, plays with an intensity that makes the other earnest, performances seem lukewarm. Her domination of the entire crew may not seem plausible, but it is picturesque. The role is the most vivid and effective of her career and will give her a more definite place in the ranks of popularity.

Thrills come so fast that it is difficult to tell where one ends and another begins. Almost the entire action, with the exception of a few scenes in "The House of Chance," a San Francisco gambling den, is on board ship, and the brawls, the raid, the storm, the battle with the hydroplane and the final surrender tell a gallant story. As usual, with the most romantic pictures of lawlessness, the sympathy is with the contrabandists, at least with their fair leader. The only soft touches about the whole picture are the intervening glimpses of the sea. These are superbly beautiful.

The print used for the initial New York showing introduced the cast, which gives Miss Phillips excellent support, by mentioning only the names of the characters, not the actors.

The Cast

Lola ..... **Dorothy Phillips**
Steele O'Connor ..... **Robert Ellis**
Chris Borg ..... **Wallace Beery**
Cap'n Danny ..... **James O. Barrows**
Phyllis Fairfield ..... **Gertrude Astor**
Sing ..... **William Fong**
Lieut. Grant ..... **Jack Donovan**
Mrs. Fairfield ..... **Frances Raymond**

Story by Harvey Gates.
Scenario and Direction by Allen Holubar.
Length, 7,944 Feet.

The Story

Lola, known everywhere as "Hurricane's Gal," is the owner of a contraband ship on which Steele O'Connor, a government agent, has secured passage. Lola, accustomed to her rough crew, looks upon him with a sort of awe, and after a romantic evening and a romantic conversation, falls in love with him, believing him to be a refugee, as he tells her. He signals to the officers and after the raid, during which Lola escapes in a launch and lands, she determines to get even with him. Another woman figures in the case, and Lola decides to get even, by having her captured and taking her out to sea. This brings about a dramatic pursuit, a friendship between the two girls and an understanding between Lola and O'Connor.

Program and Exploitation Catchlines:

She Had Grown Up With a Lot of Seamen That Only Understood the Language of Her Boot—Then the "Stowaway" Came Along—She Noticed His Slender Hands—and Then When the Truth Crashed Upon Her She Hated Him as She Had Loved Him.

Exploitation Angles: You can play this as a program picture and get your money back or you can get under it and lift and go over the top. Sell the clean sensation in a sensational way and you can put it over for a record. The picture will back you up.

"Mysteries of India"

Picturesque Production Helps Sustain Interest in Story—Paramount Picture

Reviewed by Fritz Tidden

"The Mysteries of India" has somewhat the outline of an episode of the recent Teutonic importation, "The Mistress of the World." It resembles their type of entertainment in many ways, except that the story is better than in any of the chapters of the long serial, although it is quite old-fashioned in style and rather long drawn out. "The Mysteries of India" has all the picturesque mounting and varied scene accompaniment that marked "The Mistress of the World;" it is directed by the same gentleman and the cast includes some players that appeared in the twenty-reel picture. However, it could not ever have been a part of "The Mistress of the World" as the stories do not link up in any way, but the tale is the same type of antiquated serial stuff, all about how a bad Indian prince, who has veneered his beastliness with a thin layer of Oxford culture, treats his womenfolk.

As has often occurred in these Continental productions, a subordinate player makes the acting hit of the piece. In a bit, a young woman with the baptismal handicap of Lia de Putty stands out as the most talented of the company and displays an ability and personality that would be decidedly worth while witnessing in pictures that give her more prominence. Mia May, sister of the director, Joe May, is among those present.

The picture contains some good trick photography that tends to increase the mysteries of India. But the chief asset of the film is its picturesque mounting, which includes some massive set scenery of temples, altars and things. These varied and frequent scenes do much toward bending the mind toward the pictorial side of the picture and away from the shortcomings of the story.

The Cast

Princess Savitri.....**Erna Morena**
Prince Ayan.....**Conrad Veidt**
The Yogi.....**Bernhard Goetzke**
Myrra.....**Lia de Putty**
Carl Sargland.....**Olaf Fouss**
Laura Valmy.....**Mia May**
Robert Allen.....**Paul Richter**

Story and Seenario Not Credited.
Directed by Joe May.
Length, 7,505 Feet.

The Story

Prince Ayan, ruler of a province in India, in spite of a thin polish obtained from his Western education, is really a savage at heart. During his years of study in England, he meets and becomes intimate with Carl Langland, who is now one of the greatest architects in Europe.

The Prince learns that Robert Allen, an Englishman, on a visit to his province, is stealing his wife's affections. Seeking vengeance on his unfaithful wife, he sends to England for Langland.

On Langland's arrival, Ayan tells him of his plan to build a tomb to his wife and place her within it alive. Langland is amazed at this cruelty and refuses to have any part in it. He is, therefore, held prisoner until he changes his mind.

Laura, Langland's fiancee, follows him to India. There she is forbidden to see him. She goes in search of Langland, and wanders into a tiger den, from which she is safely led by the magic of Yogi Ramigani.

The Prince extracts a promise from Laura to marry him if he cures Langland. On the wedding day the Prince releases her from her promise and orders the Yogi to cure Langland. The lovers once united plan an escape, deciding to take the Princess with them. They flee to the mountains, followed closely by Ayan's men. Having crossed a great ravine safely, they hesitate only to be caught up with by the Prince and his followers. He implores them to give back his wife. The Princess throws herself into the ravine and is killed. The death of the Princess opens new paths for Laura and Langland, who are now happy with each other.

Exploitation Angles: Offer this as a novelty, and get interest in the possibilities India affords for unusual situations. Work it with pictorial paper, lobby dressings and window shows, and make the displays vivid and colorful.

George Beban's famous Italian character in "The Sign of the Rose" proves that in pictures as on the stage he has that fine pathos and humor that will reach anyone. Its scope will include all ages. Children, particularly, will find entertainment that is understandable and wholesome.—M. K.

"The New Teacher"

Shirley Mason Is Introduced in a Conventional Role in Fox Feature

Reviewed by Mary Kelly

As a vehicle for Shirley Mason, "The New Teacher" is lacking in certain satisfying qualities. This popular star, who has proved her ability so many times as a comedienne, has a personality that does not adjust itself easily to a prosaic role, and that is what she has in this feature. Perhaps the production is a deliberate variation from the waif roles which have, almost exclusively, been her line in the past, but if so the deviation in this case is not a happy one. She is rather too prosperous and too saintly to be interesting.

The school-room and the tenements are the background for the story. Lunch hour on the roof of the school-house shows some amusing touches that are more successful than the pathetic, as self-sacrificing youngsters have by now exhausted their appeal with a great many fans. To some, however, the story of the boy who didn't have any lunch, and stole some to take home to his overworked mother and blind sister, will have a sympathetic message. The conclusion, showing the fight between the school teacher and a brute, while the blind child meanwhile climbs out of a third-story window, is consistent with the rest of the story, and although melodramatic, will score where heavy sentimentality is appreciated.

One of the distinguished members of the cast is glad his name has been omitted from the cast. He has one brief glorious moment of acting when his appetite is interrupted by the fumes of another boy's garlic. It is one of the best touches of the picture.

The Cast

Constance Bailey.....**Shirley Mason**
Bruce Van Griff.....**Alan Forrest**
Edward Hurley.....**Earl Metcalf**
Joseph Hurley.....**Otto Hoffman**
Mrs. Brissell.....**Ola Norman**
George Brissell.....**Pat Moore**
Mrs. Brennan.....**Kate Price**

Story Not Credited.
Seenario by Dorothy Yost.
Direction by Joseph Franz.
Length, 4,453 Feet.

The Story

Constance Bailey, back from college, surprises her mother by telling her she is ambitious to become a school teacher. Her mother, who has great social aspirations for Constance, consents with difficulty. Constance writes her fiance, Bruce Van Griff, that she is sailing for Europe. He finds that she is not on the sailing list and decides to find out what she is doing. He succeeds, and gets a position as policeman on the corner where the school-house is located. She gets involved in one difficulty after another, in which he helps her, and finally when she has a battle with the brutal brother of one of her pupils, Bruce proves his worth in no uncertain style and convinces her that she needs a protector.

Program and Exploitation Catchlines:

Teaching School in the Tenement District Had Its Amusing and Sad Phases—It Was the Pretty Teacher's Discovery of the Little Boy Who Didn't Have Any Lunch That Brought Drama, Romance—Everything Into Her Life.

Exploitation Angles: This will work best after school opens, when you can play up the title to students. Meantime, work hardest on the angle of Miss Mason in a new style of role and sell on the interest you arouse.

"The Sign of the Rose"

George Beban's Stage Success Reproduced on the Screen—Is Rich in Human Interest—American Releasing Corporation

Reviewed by Mary Kelly

When a Christmas subject succeeds in making its atmospheric delights seem real during July heat it must be an exceptional picture. George Beban's popular play, now in screen form, succeeds in doing this. The first part, which shows the contrasting preparations of the rich and the poor for the big holiday, is a contagious bit of good cheer full of picturesque touches. This should make an especial hit with children.

But the biggest angle for exploitation, of course, is George Beban, his previous success in the stage version and the heart interest note in the drama. The story of Pietro and his bambino is just the type of picture which most people enjoy crying over. The pathos has been highly accentuated, but not too much so. There is enough interest clinging to other threads of the story to keep an artistic balance. But in planning exploitation, the sentimental appeal is by far the greatest.

Beban is the compelling personality of the production. His performance shows the keenest understanding of his character and a technical finesse that is the result of much study and practice. His scenes with Rosina, played by Dorothy Giraci, are delightful. The child responds to these imaginative moments with a sympathy and intelligence that is remarkable. Santa Claus and his mythical kingdom are brought in here in a way that will surely mean entertainment for the children.

The scenario shows a skillful handling of the material so as to realize the most out of it for screen success. The reunion of Pietro and his wife, so as to avoid the unhappy ending, is a necessary concession from the standpoint of sentimental satisfaction—and hence commercial satisfaction.

The Cast

Lillian Griswold.....**Helen Sullivan**
William Griswold.....**Charles H. Elder**
Dorothy Griswold.....**Jeanne Carpenter**
Philip Griswold.....**Gene Cameron**
Aunetta.....**Louise Calmenti**
Cecil Robbins.....**Stanhope Wheatcroft**
Detective Lynch.....**Arthur Thalasso**
Pietro Balletti.....**George Beban**
Rosa Balletti.....**Dorothy Giraci**
Moses Erbstein.....**M. Solomon**

Adapted from the Stage Play by George Beban.
Scenario by J. A. Brocklehurst and Carol Owen.
Direction by Harry Garson.
Length, 6,200 Feet.

The Story

Philip Griswold gets a bitter disappointment on Christmas Eve when his brother, William, fails to give him the regular annual present of $5,000. William has decided that Philip will henceforth have to work for his money. Philip is so enraged that he determines to get the money somehow. He decides to kidnap William's little daughter, Dorothy, and hold her for $10,000 ransom. The Griswolds find a blackmail message on their door that appears to have been written by an Italian and they suspect Pietro, who had delivered the Christmas tree just before Dorothy disappeared. Meanwhile a drama has been going on at Pietro's humble home, where his only treasure, little Rosina, has been brought home dead, as the result of an automobile accident. Almost blind with grief he stumbles into a flower shop where Mrs. Griswold and a detective wait to arrest him. After a strenuous scene his innocence is proved only when Griswold's brother comes in with the child. Pietro is presented with $10,000 by the Griswolds, and his happiness is complete when he is reunited to his wife, whom he had believed to be dead.

Program and Exploitation Catchline:

George Beban's Famous Heart Interest Drama Adapted for the Screen with Sincere Appreciation—The Story of the Old Italian and His Little Daughter Rosa—Every Inch of Film Is a Heart-Throb.

"The Angel Citizens"

Merit Film Company Presents Franklyn Farnum in Subject Offering Plenty of Excitement

Reviewed by Mary Kelly

Dramatic fireworks are almost an every-minute occurrence in "The Angel Citizens." For a Western of this type which makes no elaborate pretensions, it is unusually good. The chief merit lies first in the possession of an exciting story, the original version being the work of William Patterson White and appearing in *Everybody's Magazine*. Nothing of a startlingly original nature is provided in the material, but the resourcefulness lies in scattering the interest in different directions and having enough variety to avoid the "one-track" style, frequent in Westerns.

The reception given Franklyn Farnum as well as Shorty Hamilton, who has been associated with him in recent pictures, in the neighborhood theatre at the time of their first appearances in "The Angel Citizens" first shown, indicated that their performance stands high in public favor. Every red-blooded stunt has the desired thrilling effect. The big fight in the dance hall is realistic, the runaway stage coach is a swift touch and the jealous doctor, whether intended for comedy or not, adds a little amusement where it is needed.

The Cast

Frank Bartlett.....Franklyn Farnum
London Edwards.....Al Hart
"Smoky" Nivette....."Shorty" Hamilton
Isabelle Bruner.....Peggy O'Day
The Doctor.....Max Hoffman
His Wife.....Terris Hoffman

Story by William Patterson White.
Scenario Not Credited.
Directed by Francis Ford.
Length, 4,200 Feet.

The Story

Angel City is a misnomer. A gang of outlaws is largely in control and when Isabelle Bruner's father is mysteriously killed the sheriff decides to get busy. Frank Bartlett, an idler who could afford to be idle, appeared in town and took Isabelle to the country ball. In search of a new thrill, he decides to aid the sheriff, and the first thing he does is to scare away the would-be robbers of the stage coach. This is only the beginning of a dramatic career which ends in his bringing home the honors, and winning the girl.

Program and Exploitation Catchline:

It Was Called Angel City but No One Knew Why—The Stranger Found Mostly Devils When He Called—But When He Got Through, Everybody Knew Why It Was Called Angel City—Isabelle Bruner Was One Good Reason!

"The Land of the Red Man"

An appropriate number for opening any program, this Prizma proved a subject of soothing and haunting beauty. Scenes of the land where the Blackfoot tribe of Indians lived have been described in some unusually effective tones of gray and blue. They have avoided any extremes in being either too lifeless or too animated. In a typical scene, for instance, the retreating figures of the red men are a subdued subject in the face of the more compelling grandeur of the mountains. The romance that always surrounds the Indian, the depth of color and appreciation of scenic beauty indicate that this should be a great success.—M. K.

"Court Plastered"

Mutt and Jeff, disguised as Lord Helpus and the Duke of Mixture, mingle with royalty in this Fox number and the results are often hilarious. This is one of the more distinguished of the Fisher cartoons. They slide in on the train of one of the codfish queens and amuse themselves with wine and women and a merry prank, in which the star butler loses an important part of his costume. The cartoon proved a good laugh-getter when first shown in the Strand Theatre, New York.—M. K.

"Borderland" is a fine thing in films. A story written by Beulah Marie Dix with vision and imagination, has been approached by the director, Paul Powell, with delicacy, clear expression and remarkably fine film craftsmanship. It is worth while. And it is entertainment.—F. T.

"Afraid to Fight"

Universal Presents Frank Mayo in a Good Prize-Fight Story Containing Considerable Pathos.

Reviewed by C. S. Sewell

Those who like prize fights will find "Afraid to Fight," distributed by Universal, and starring Frank Mayo, of especial interest. It should also appeal to persons unfamiliar with the ring, but who are curious to know just what pugilistic encounters are like, for this section of the film consumes a large percentage of the footage and is unusually complete and has been well staged by Director William Worthington so as to preserve the atmosphere of the ring.

The film tells a pathetic story of an A. E. F. veteran who was gassed, but entered the prize ring and won, to obtain money to pay for an operation for his crippled sister. The hero does not develop any great amount of initiative and is a creature of circumstances, and the scene where he submits to a horse-whipping in front of his girl, although he feels that he is again physically fit, simply because of his promise to the doctor is stretching the spectators' credulity somewhat.

Frank Mayo is a good selection for the stellar role and he is assisted by a competent cast, headed by Lillian Rich, who is unusually attractive in this production. The sub-titles are almost all slangy, and while many are bright and clever, some of them are over-done.

The Cast

Tom Harper.....Frank Mayo
Harriet Monroe.....Lillian Rich
Sally Harper.....Peggy Cartright
Mrs. Harper.....Lydia Knott
Dr. Butler.....W. S. McDunnough
Big Jim Brandon.....Tom McGuire
Phillip Brand.....Wade Bosteler
Slick Morrisey.....Al Kaufman
Bertie.....Roscoe Karns
Fat Boy.....Guy Tiney
Johnny Regan.....Chas. Haefeli
Battling Grogan.....Tom Kennedy
Slim Dawson.....Jas. Quinn

Story by Leet Renick Brown.
Scenario by Charles Sarver.
Directed by William Worthington.
Length, 4,600 Feet.

The Story

Tom Harper, champion of the A. E. F., returns home gassed and cannot get a job. On the roadside he licks a bully who turns out to be a prizefighter. The fight manager is enthusiastic and wants him to fight. He agrees to do so to get money to have a necessary operation performed on his crippled sister on being assured by the doctor that he can get him in shape. He goes to the mountains to be cured and there meets Harriet Monroe. The town bully horsewhips him in front of the girl, but he refuses to fight on account of his promise to the doctor. In a terrific encounter in the ring he licks the champion and then returns to whip the bully. The girl then understands the situation and all ends happily.

Program and Exploitation Catchlines:

One of the Best Fight Films You Have Ever Seen. See Frank Mayo in the Ring, You Will Like Him.

A Story With a Rattling Good Prize Fight, With a Lot of Pathos and Human Interest.

Exploitation Angles: Start in with the announcement that you will admit women to the boxing match at your theatre. Do this in teaser form before you work into the announcement. You might stage a couple of exhibition bouts a week before, just to get them used to it. Then pile right in and sell on title and story.

"The Greatest Truth"

Paramount Releases UFA Feature with Mia May Heading a Stupendous Cast

Reviewed by Mary Kelly

"The Greatest Truth" is a massive showy production, boasting of some effective scenes, but surrounding a story that is rather vague and lacking in vitality. Given a star of greater magnetism than Mia May, it would undoubtedly have commanded interest more successfully. Her performance shows a misconception of the type of work to which she is suited. It is a faltering imitation of the popular American ingenue. One can imagine the vastly improved effect, if she were to be more dignified and reserved.

As a thematic background, the theory of reincarnation is used. In a vision of her early life many generations previous to the time of the story, the heroine sees herself confronted with the same dilemma—the choice between the marriage of her heart and a union for political advantages. This scene of the bygone days is elaborately produced. The spectacles of the Roman army in parade, the senate and the martyrdom of the Christians contribute big effects. Finer photography would have brought out more contrasts and more beauty in the scenes which appear to be suffused with too much light.

In a broad panoramic way and in its mystical touches "The Greatest Truth" offers considerable diversion, and the fact that many theatre fans have shown an interest in this type of picture should not be overlooked.

The Cast

Lady Helena.....Mia May

The rest of the cast not credited.
Story and Scenario not credited.
Direction by J. May.
Length, 5,257 Feet.

The Story

This is a story of a woman of the present day who, meeting a prince, feels that while she has never seen him in this age, she has met him in a previous existence. Their love brings about complications, and in seeking a solution to them the woman is transported back to the Roman Empire at the beginning of the Christian era and there shown the manner in which she had met and loved the incarnation of the man whom she now loves. But in those days a little, almost irrelevant lie of hers had condemned her lover to death. This proved to be a lesson which endured through the ages and now proves to be a solution to her problem.

Program and Exploitation Catchline:

When Does It Take the Most Courage for a Woman to Tell the Truth?—Mia May Faces a Difficult Situation in This Picture—A Massive Production—Reproductions of a Roman Military Parade, the Senate and Martyred Christians.

"Busy Bees"

Somewhat involved and hard to follow is the thread to the action of the single reel Rolin comedy distributed by Pathe and featuring Paul Parrott, and despite the fact that there are some humorous scenes it is hardly up to the standard of the majority of the offerings in this series. The title is apt, as a hive of bees which gets loose supplies much of the "action."—C. S. S.

Starland Revue, No. 7

Bringing prominent stagefolk to the attention of screen fans results in fine entertainment in this number as in its predecessors. The pleasing effect of these shots of favorites taken while they are engaged in non-professional pursuits, has already established the series as a good investment, and this one is a splendid representative. Violet Heming in "The Rubicon," scenes from the golf tournament and bathing beaches in which some of the most popular entertainers participate, are among the subjects included. Distributed by Film Booking Offices.—M. K.

"The Kick-Back"

Harry Carey's First for F. B. O Is a Western of More Than Average Appeal.

Reviewed by C. S. Sewell.

In "The Kick-Back," the first of his series of starring vehicles which will be distributed through Film Booking Offices, Harry Carey retains the type of Western characterizations in which he made his reputation. It is an entertaining production with a story that runs along smoothly and sticks closely to the main theme. There is plenty of action, and though it does not develop any marked degree of originality there is an absence of elements common to so many Westerns, such as cattle rustling or stampedes, a rascally foreman or a crooked sheriff.

The action takes place on both sides of the Mexican border and the complications are the result of the futile attempts of an unprincipled sheep rancher to secure possession of a waterhole. He uses cunning, however, and there is no open armed warfare between the opposing forces, though there is a scene of unusual tenseness where the hero shoots one of the henchmen who had threatened his life.

The ending is weakened by the oft-used device of having the hero's life saved by the summoning of the military, this time the Texas Rangers. Nevertheless, it is a Western of more than average interest and Harry Carey fans will like this one.

The star is congenially cast, with Ethel Grey Terry adequate in the opposite role and Henry B. Walthall as the deep-scheming heavy. The photography, settings and direction are good.

Cast

White Horse Harry.....Harry Carey
Aaron Price.....Henry B. Walthall
Chalk Eye.....Charles LeMoyne
Phil Harris.....Vesta Pegg
Ramon Pinellos.....Jim O'Neill
Conchita Pinellos.....Mignonne
Nellie.....Ethel Grey Terry

Story by Harry Carey.
Adapted by George Edwardes-Hall
Directed by Val Paul.
Length, Five Reels.

The Story

White Horse Harry is owner of the only water-hole in that section of the desert. Being unable to force him to sell it, Aaron Price tries other means. He arranges so that Harry is caught by the Mexican authorities while bringing over a drove of horses with faked permits which he thought were O. K. Harry is thrown into prison and condemned to death. By a ruse he escapes, returns and confronts Price who has seized the waterhole. Harry, in a fight, kills one of Price's henchmen and the remainder of the gang are about to lynch him. A Mexican girl who has helped him to escape from jail in that country brings the Rangers to his aid. Harry saves his sweetheart, Nellie, from the clutches of Price, who is killed when his auto runs over a cliff, and everything ends happily.

Program and Exploitation Catchlines:

A Rattling Good Western, the First of a New Harry Carey Series.

There Is Plenty of Action in This Western Starring Your Favorite, Harry Carey.

"The Story of the Lark"

Getting their inspiration from a song by Franz Shubert and a painting by Jules Breton, Arthur Maude and J. C. Haydon have produced a beautiful and artistic two-reeler which is being distributed by Pathe. Every scene is a striking picture, not only the exteriors, but the arrangement of the interiors, the posing of the players and their picturesque French costumes which harmonize perfectly with surroundings. While a treat to the eye, the story, however, which tells of the cry for freedom awakened in a girl's soul when she hears a lark's song and the problem which it causes her to face, is lacking in dramatic force, the artistic angle of the production being paramount.—C. S. S.

In Allen Holubart's "Hurricane's Gal" one scene competes with another for intensity. A thrill you won't forget is the hurricane at sea. Here is no storm "effect" but a realism that has seldom been equalled, a triumph of wind and wave that makes escape seem the most impossible thing in the world. Dorothy Philips gives a picturesque performance that places her in new prominence.—M. K.

"Mr. Potter of Texas"

Maclyn Arbuckle Feature Has an Egyptian Revolution for Excitement— Released by Producers' Security Corporation

Reviewed by Mary Kelly

In its abundance of physical action, this latest of the Maclyn Arbuckle features to be released by the Producers Security Corporation, surpasses its predecessors, and rivals some of our speediest serials. Its hasty transitions from one field of skirmishes to another gives the impression that if the scenes had been given the benefit of greater mental impetus, instead of so much physical energy, the effect would be better.

The original story evidently furnished good screen material. But the continuity seems to have been carelessly prepared. The scenes are disconnected, producing a frequent effect of implausibility because of an abruptness in the changes of time and place. Tragic incidents are so obviously planted that they lose force. These defects could have been avoided, and the story might have contained considerable interest and suspense if a little more time and thought had been given to the screen adaptation.

Maclyn Arbuckle gives one of his typically bland, jovial performances. He is aided by a youthful and attractive cast, including Robert Frazier, Louiszita Valentine, Corinne Uzzel and Gerard Witherby. An exceptionally large cast has been used in presenting the revolution in Egypt in spectacular style.

The Cast

Mr. Potter, of Texas.....Maclyn Arbuckle
Ida Potter.....Louiszita Valentine
Lady Annerly.....Corinne Uzzel
Charles Errol.....Robert Frazier
Ralph Errol.....Raymond Hodge
Amy Lincoln.....Gloria Smythe
Sergeant Bracket.....Robert Allen
Lieut. Dean.....Gerard Witherby
The Leavantine.....Harry Carr

Adapted from the Novel by Archibald Clavering Gunter.
Scenario by George Rader.
Directed by Leopold Wharton.
Length, 4,400 Feet.

The Story

Sammy Potter had only a few dollars of borrowed money, but he had youth, and youth must be served. He had determination. He landed in Texas and became a Texan. He worked, and struggled, but always saved a little. The savings grew and a patch of land was bought and later more land, which developed oil and soon Sammy Potts was a millionaire.

An invitation from his boyhood friends took him with his daughter to England, his childhood home, thence to Egypt. He knew not what a fate awaited him. For thirty years he had been sought as a fugitive from justice for a crime he had not committed. To clear his good name, he almost circled the globe and was not only proven innocent, but ended his days as a widower by finding a mate.

Program and Exploitation Catchlines:

For Thirty Years They Had Sought Him for a Crime of Which He Was Innocent—They Traced Him to Egypt and Back Again—But He Did Not Know This and Got a Lot of Fun Out of the Trip!

"HOPE," the new Triart two-reeler, had a pre-release showing, July 16th, at the big Capitol Theatre, New York, as a specialty in Manager Rothafel's "Short Subject" program. Here is what the leading newspapers of the city thought of it:

(*New York Herald*)

"As tastefully put together as its predecessors, which virtually amounts to a cast-iron guarantee. The Hodkinson Corporation is to be congratulated on handling what amounts to the Metropolitan Museum of the screen."

(*New York Times*)

"Many of its scenes are a delight to the eye. One looks at them and lets them go reluctantly. They are so simply, so truthfully, so sensitively staged and photographed. And Mary Astor is not only a lovely young woman, but a quite intelligible actress."

(*New York World*)

"A particularly charming photoplay."

Here are three of the greatest newspapers in America in perfect accord on the merits of "HOPE."

Wouldn't *you* like to have the newspapers of your city say as much in favor of a picture on *your* screen?

The Showmans

HODKINSON PICTURES

CURRENT FILM RELEASE DATES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Bell of Alaska	Bennett Prod.	June 25		4,891
The Cradle Buster	Glenn Hunter	June 23	June 10	5,200
The Lying Truth	Marion Fairfax Prod.	April 29	May 27	5,338
Sisters	Seena Owen	April 15	May 6	6,785
The Hidden Woman	Nanuet Prod.			5,000
My Old Kentucky Home	Pyramid Prod.	May 6	May 20	7,382
Men's Law and God's	Finis Fox Prod.			5,000
The Three Buckaroos	Balshofer Prod.			5,000
The Pillagers	Chaudet Prod.			5,000
Destiny's Isle	Earle Prod.	July 22		5,489
False Fronts	Herold Prod.	June 17	June 24	5,044
The Mohican's Daughter	S. E. V. Taylor Prod.			5,000
His Wife's Husband	Betty Blythe	May 20	June 10	5,500
The Great Alone	Monroe Salisbury	June 24	July 1	5,912
Me and My Gal	Welsh-Pearson Prod.			5,000
Queen of the Moulin Rouge	Pyramid Prod.			6,000
Moongold	Will Bradley			2,000
Shattered Idols	Frothingham Prod.	March 11	April 22	5,850

ARROW

The Broken Silence	Special	June 3		5,927
Impulse	Neva Gerber			5,000
The Splendid Lie	Grace Davidson			5,000
The Marshal of Moneymint	Jack Hoxie			5,000
Chain Lightning				5,000
Cupids' Brand	Jack Hoxie	April 29		4,751
Watching Eyes	Dog Story	May 20		4 577
One-Eighth Apache	Roy Stewart			5,000
God's Country and the Law	Curwood Story	July 15		5,332
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000

ASSOCIATED EXHIBITORS

Woman Wake Up	Florence Vidor	March 25	May 13	6,000
Don't Doubt Your Wife	Leah Baird	March 25	May 20	5,000
Lady Godiva	Foreign	May 6	June 3	5,700
Marry the Poor Girl		March 11	May 20	5,500
The Unfoldment	Florence Lawrence	July 1	July 1	5,795
Hills of Missing Men	Playgoers	April 8	May 27	5,000
Silas Marner	Playgoers	May 27	June 17	6,344
Tracks	Noble Johnson	June 17	July 8	5,466
The Real Adventure	Florence Vidor	July 8		5,000
Up in the Air About Mary	Louise Lorraine	July 8		5,000
When the Devil Drives	Leah Baird	July 8		5,000

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
Cold Feet	Christie	April 15		2,000
Any Old Port	Christie	April 22		2,000
A Hickory Hick	Christie	May 20		2,000
Torchy's Ghost	Johnny Hines	April 15		2,000
Torchy Steps Out	Johnny Hines	June 24		2,000
A Rag Doll Romance	Campbell	April 1		2,000
A Penny Reward	Campbell	May 13		2,000
A False Alarm	Campbell	June 17		2,000
The Skipper's Policy	Toonerville	April 29		2,000
Toonerville Blues	Toonerville	June 10		2,000
Night of Many Shadows	Bruce	April 15		2,000
My Country	Bruce	April 29		1,000
Tis The Bull	Christie			2,000
Fair Enough	Christie			2,000
Bucking Broadway	Christie			2,000
Mile-a-Minute-Mary	Christie			2,000
Torchy's Hold Up	Johnny Hines			2,000
Spooks	Mermaid			2,000
Danger	Mermaid			2,000
Poor Boy	Mermaid			2,000
Rapid Fire	Mermaid			2,000
How to Get Thin	Special	March 25		1,000
Circus Days	Campbell	July 1		2,000
Toonerville Trials	Toonerville			2,000
The One Man Reunion	Bruce			1,000
A Case of Identity	Sherlock Holmes	July 1		2,000
The Devil's Foot	Sherlock Holmes			2,000
The Dying Detective	Sherlock Holmes			2,000
A Scandal in Bohemia	Sherlock Holmes			2,000

FAMOUS PLAYERS-LASKY

		Review	Consensus	Footage
The Green Temptation	Betty Compson	April 1	April 8	6,165
Through a Glass Window	May McAvoy	April 29	May 20	4,490
Find the Woman	Alma Rubens	April 15		5,144
The Cradle	Ethel Clayton	March 25	April 8	4,698
The Sleep Walker	Constance Binney	April 22	May 13	4,530
Bought and Paid For	All Star	March 25	April 1	5,601
The Devil's Pawn	Pola Negri	June 24	July 1	4,712
The Crimson Challenge	Dorothy Dalton	April 22	May 13	4,042
The Truthful Liar	Wanda Hawley	April 20	May 13	5,243
The Spanish Jade	All Star	May 27	June 24	5,111
Is Matrimony a Failure?	All Star	April 29	May 20	5,612
The Good Provider	Vera Gordon	April 22	May 19	7,753
For the Defense	Ethel Clayton	May 6		4,905
Beyond the Rocks	Swanson—Valentino	May 20	June 10	6,740
The Wife Trap	Mia May	May 12		5,207
The Beauty Shop	All Star	May 20		6,536
North of the Rio Grande	Holt-Daniels	May 27	June 10	4,770
The Man From Home	All Star	May 13	June 10	5,985
The Ordeal	Agnes Ayres	June 10	July 15	4,592
The Bachelor Daddy	Thomas Meighan	May 6		6,229
Across the Continent	Wallace Reid	May 6	June 3	5,502
Over the Border	Compson-Moore	June 17	June 24	6,837
The Woman Who Walked Alone	Dorothy Dalton	June 17	June 24	5,947
Our Leading Citizen	Thomas Meighan	June 24	July 8	6,634
The Eyes of the Mummy	Pola Negri			3,805
While Satan Sleeps	Jack Holt	July 8	July 22	6,675
South of Suva	Mary Miles Minter	July 1	July 8	4,639
The Top of New York	May McAvoy	July 1	July 22	5,148
The Man Unconquerable	Jack Holt	July 29		5,795
For the Defense	Ethel Clayton	May 6		4,905
The Greatest Truth	Mia May	August 6		5,257
Borderland	Agnes Ayres			5,000
The Dictator	Wallace Reid	July 15		5,221
The Bonded Woman	Betty Compson			5,000
If You Believe It, It's So	Thomas Meighan	July 22		5,000
The Young Diana	Marion Davies			6,000

FIRST NATIONAL

Her Mad Bargain	Anita Stewart		July 1	5,000
Woman's Side	Kath. MacDonald	April 15	May 13	5,366
Kindred of the Dust	Walsh Prod.	Feb. 11	May 6	8,500
The Rosary	Selig-Rork Prod.	March 4	May 8	7,045
The Barnstormer	Charles Ray	April 1	May 20	5,300
A Question of Honor	Anita Stewart	March 25	April 1	6,065
The Seventh Day	Richard Barthelmess	March 25	April 22	5,335
Not Guilty	Sylvia Breamer	April 1		6,923
Gas, Oil and Water	Charles Ray	April 22	April 29	4,500
The Infidel	Kath. MacDonald	April 29	May 13	5,377
The Woman He Married	Anita Stewart	April 22	May 13	6,562
The Deuce of Spades	Charles Ray	May 20	June 10	4,505
The Primitive Lover	Constance Talmadge	May 27	June 17	6,172
Sonny	Rich. Barthelmess	June 3	June 17	6,900
Crossroads of New York	Sennett Prod.	June 3	June 17	6,292
One Clear Call	Stahl Prod.	June 10	July 8	7,450
Pay Day	Charles Chaplin	April 15	May 6	2,000
His Wife's Relations	Buster Keaton	May 6		2,000
Domestic Relations	Kath. MacDonald	June 17	July 29	5,192
Fool's First	Neilan Prod.	July 8		5,773
The Half Breed	Morosco Prod.	July 1		5,484
Slippery McGee	Morosco Prod.			6,000
Smudge	Charles Ray	July 15		4,716
Alias Julius Caesar	Charles Ray			
Bellboy 13				
Lorna Doone				6,000
The Man Who Smiled				6,000
Pawned				6,000

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1		8,000
Arabian Love		April 15	May 13	4,440
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Shackles of Gold	William Farnum	May 20	June 3	5,957
Without Fear	Pearl White	April 29		4,406
Up and Going	Tom Mix	April 8	April 15	4,350
The Fighting Streak	Tom Mix	May 6	June 3	4,888
Iron to Gold	Dustin Farnum	March 18	April 1	5,000
Western Speed	Buck Jones		May 13	5,000
To a Finish	Buck Jones	June 10		4,100

(Continued on following page)

FOX FILM CORP.

(Continued from preceding page)

		Review	Consensus	Footage
Strange Idols	Dustin Farnum	June 10	July 15	4,999
Rough Shod	Charles Jones	June 17	June 24	4,486
Money to Burn	William Russell	April 22	May 13	4,580
The Men of Zanzibar	William Russell	June 10	July 15	4,999
The Ragged Heiress	Shirley Mason	March 25	April 1	4,888
Very Truly Yours	Shirley Mason	May 13	June 17	5,000
Lights of the Desert	Shirley Mason	June 24	July 1	4,809
Elope If You Must	Eileen Percy	April 1	April 13	4 905
The Yellow Stain	John Gilbert	May 27	June 3	5,006
Special Delivery	Al St. John	May 6		2,000
The Village Sheik	Al St. John	June 10		2 000
Excuse Me, Sheriff		May 20		2,000
The Landlord		June 10		2,000
Safe in the Safe		June 24		2,000
The Broker	Lupino Lane			2,000
For Big Stakes	Tom Mix	July 1	July 8	4,378
A Self-Made Man	William Russell	July 22		4,920
Trooper O'Neil	Tom Mix	July 29	July 29	4,862
The Fast Mail	Special	July 15	July 15	6,000

GOLDWYN

A Poor Relation	Will Rogers	April 15	April 22	4,669
The Glorious Fool		March 1	April 8	5,392
The Man With Two Mothers	Special	April 1	May 20	4,423
His Back Against the Wall	Special	June 10	July 22	4,680
Watch Your Step		April 29	June 10	4,713
The Wall Flower	Colleen Moore	May 13	June 17	5,228
Come on Over	Colleen Moore	March 25	April 1	5,556
All's Fair in Love		April 15		4,979
Head Over Heels		May 6	May 20	4,500
When Romance Rides	Zane Grey Story	April 22	May 20	5,003
Mr. Barnes of New York	Tom Moore	May 20	July 15	4,804
Yellow Men and Gold		June 10	July 1	5,224
Golden Dreams		June 17	June 24	4,618
Self Defense	Sport Film			1 000
Centaurs of the Field	Sport Film			1,000
Winter Pep	Sport Film			1,000
The Dust Flower	Helene Chadwick	July 15		5,651
Always the Woman	Betty Compson	July 22		5,450

HODKINSON

Hope	Mary Astor	June 24		3,000
French Heels	Irene Castle	Feb. 4	May 27	6,700
No Trespassing	Irene Castle	April 29	May 27	6,900
Free Air	All Star	April 8	May 6	5,600
Heart's Haven	Adams-McKim			
The Grey Dawn	Adams-McKim	May 6	June 3	5,600
The Veiled Woman		June 24		5 300
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8		6 050
Married People	Mabel Ballin	July 29		5,200

METRO

Seeing's Believing	Viola Dana	April 1	May 20	4,500
Hate	Alice Lake	May 13		5,500
Missing Husbands	French Film	May 27		6,601
They Like Em Rough	Viola Dana	June 10	June 24	4,706
Sherlock Brown	Bert Lytell	June 3	July 15	4,800
The Five Dollar Baby	Viola Dana	June 10		6,000
The Stroke of Midnight	Foreign Film	June 17	July 1	6,000
I Can Explain	Gareth Hughes		April 1	5,000
Don't Write Letters	Gareth Hughes	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Fascination	Mae Murray	April 29	May 20	7,940
Black Orchids				7,000

PATHE

The Isle of Zorda	French Prod.	Mar. 18	May 6	6000
Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Light Showers	Snub Pollard			1000
The Model Dairy	Cartoon Fable			700
Swing Your Partners	Lloyd Reissue			1000
Ruler of the Road	Keenan Reissue			3000
Do Me a Favor	Snub Pollard			1000
Love at First Sight	Cartoon Fable			700
Why Pick on Me?	Lloyd Reissue			1000
Cry of the Weak	Playlet Reissue			3000
The Movies	Pollard Comedy			1000
Ask Father	Lloyd Reissue			1000
A Daughter of the West	Marie Osborne (Reiss.)			3000
The Hunter and His Dog	Cartoon Fable			700
Punch the Clock	Snub Pollard			1000
The Dog and the Wolves	Cartoon Fable	June 10		700
Nothing But Trouble	Lloyd Reissue			1000
Screen Snapshots	Bi-Weekly			1000
Kidder & Co	Washburn Reissue			3000
Strictly Modern	Snub Pollard			1000
The Maid and Millionaire	Cartoon Fable			700
Carolyn of the Corners	Love Reissue			1000
Hale and Hearty	Pollard Comedy			1000
The Farmer and His Cat	Cartoon Comedy			700
The Silver Girl	Keenan Reissue			3000
Many Happy Returns	Eddie Boland			1000
The Cat and the Pig	Cartoon Comedy			700
Wanted 5,000	Lloyd Reissue			1000
A Japanese Nightingale	Ward Reissue			3000
Some Baby	Snub Pollard			1000
Friday the Thirteenth	Paul Parrott			1000
The Country Mouse and the City Cat	Cartoon Comedy			700
Just Neighbors	Lloyd Reissue			1000
The Ghost of the Rancho	Washburn Reissue	July 15		3000
Screen Snapshots	Every Two Weeks			1000
The Man Haters	Rolin Comedy			1000
Crime in a Big City	Cartoon Comedy			750
A Bed of Roses	Paul Parrott			1000
The Late Lamented	Eddie Boland			1000
A Jazzed Honeymoon	Lloyd Reissue			1000
A Little Diplomat	Baby Marie Osborne			3000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Brewing Trouble	Cartoon Comedy			700
Todd of the Times	Keenan Reissue			3000
Spring Fever	Lloyd Reissue			1000
The Dumb-Bell	Snub Pollard			1000
The Sleuth	Rolin Comedy			1000
The Bride to Be	Paul Parrott			1000
The Mischievous Cat	Cartoon Comedy			700
Going, Going, Gone	Lloyd Reissue			1000
Busy Bees	Paul Parrott			1000
The Hillcrest Mystery	Irene Castle Reissue			3000

FILM BOOKING OFFICE OF AMERICA

The Vermillion Pencil	Sessue Hayakawa	Mar. 18	Apr. 1	
The Bigamist	Foreign Prod.	Apr. 8	Apr. 15	5400
Queen o' the Turf	Foreign Prod.	Apr. 29	June 10	5000
Hy Myer Travelaugh		Apr. 29		1000
The Sheik of Araby	Warner Reissue	May 13		
The First Woman		Apr. 29	May 20	4950
Gay and Devilish	Doris May	May 27	June 17	4800
The Glory of Clementina	Pauline Frederick	June 10	July 15	5700
The Sign of the Wolf	Jack London Story	June 24		4970
The Understudy	Doris May	July 8		4537
The Fatal Marriage	Reissue	July 1		4630
My Dad	Johnnie Walker	July 15		5600
In the Name of the Law	Special	July 22		6126
Up and at 'Em	Doris May			
The Wreckage	Special			
Colleen of the Pines	Jane Novak	July 15		4738

SELZNICK

A Woman of No Importance	English Film	June 17	July 8	5000
Reckless Youth	E. Hammerstein	Apr. 15	May 13	5700
Reported Missing	Owen Moore	Apr. 22	Apr. 29	7500
Evidence	E. Hammerstein	June 24	July 1	4622
The Prophets' Paradise	Eugene O'Brien	Mar. 18	May 6	4000
Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
The Referee	Conway Tearle	May 27	June 24	5000
Under Oath	E. Hammerstein			

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks			
Little Lord Fauntleroy	Mary Pickford			9984
The Ruling Passion	George Arliss	Feb. 4	Feb. 18	7000
The Doll's House	Nazimova	Feb. 25	Mar. 4	5500
Fair Lady	Rex Beach Prod.	Apr. 1	Apr. 22	7000

UNIVERSAL

The Leather Pushers	Two Reelers	Jan. 28	Feb. 4	
The Trap	Lon Chaney	May 13	June 3	5481
Going Straight	Pickford Reissue			2000
The Bear Cat	Hoot Gibson	Apr. 8	Apr. 22	4550
The Man Under Cover	Herbert Rawlinson	Apr. 15	May 13	4566
A Wonderful Wife	Miss DuPont	Apr. 22	May 20	4668
The Man Who Married His Own Wife	Frank Mayo	May 6	June 10	4313
Second Hand Rose	Gladys Walton	May 13	June 2	5000
Step On It	Hoot Gibson	May 20	June 10	4225
Kissed	Marie Prevost	May 27	June 10	4231
Black Bag	Herbert Rawlinson	June 10	July 15	4343
Out of the Silent North	Frank Mayo	June 17	July 22	4211
Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
The Trooper	Gladys Walton	July 29		4480

(Continued on following page)

UNIVERSAL

(Continued from preceding page)

		Review	Consensus	Footage
Never Let Go	Reginald Denny			2000
It Is the Law	Tom Santschi			2000
Seeing Red	Tom Santschi			2000
Plain Grit	Reginald Denny			2000
The Little Rascal	Baby Peggy			2000
Three Weeks Off	Lee Moran			2000
Speed 'Em Up	Harry Sweet			2000
Ten Seconds	Comedy			2000
His Prehistoric Blunder	Comedy			1000
Easy to Cop	Comedy			1000
Should Watchmen Sleep	Neely Edwards.			1000
Cured by Radio	Comedy			1000
Human Hearts	House Peters	July 22		6350
The Storm	House Peters	July 1	July 8	7400
Trimmed	Hoot Gibson	July 8	July 22	
Her Night of Nights	Marie Prevost	July 1	July 22	5000
Perils of the Yukon	Wm. Desmond Serial.	July 8		
Daring Danger	Tom Santschi			2000
Go Get 'Em Gates	Art Acord			2000
Horse Tears	Queenie			2000
Live Wires	Queenie			2000
High Fliers	Neely Edwards			2000
Ain't Love Grand?	Roy Atwell			2000
A Spirited Affair	Roy Atwell			1000
You and Me	Century Kids			2000
Ridin' Through	Art Acord			2000
Afraid to Fight	Frank Mayo			4800
Unfermented Bricks	Neely Edwards			1000
Hello Mars	Harry Sweet			2000
The Hour of Doom	Tom Santschi			2000
The Married Flapper	Marie Prevost			
Caesar's Ghost	Roy Atwell			1000
Short Weight	Brownie			2000
Unmasked	Art Acord			2000
House of a Thousand Trembles	Neely Edwards			1000
Henpecked	Lee Moran			2000
At Large	Tom Santschi			2000
The Loaded Door	Hoot Gibson			
Simply Shocking	Jack Duffy			1000
Bath Day	Harry Sweet			2000
Dead Game	Art Acord			2000

VITAGRAPH

Too Much Business	Special	Apr. 8	May 20	6100
Gypsy Passion	French Prod.	Apr. 8	May 6	5601
My Wild Irish Rose	Special	June 24	July 1	7650
Island Waves	Corinne Griffith	Apr. 1	Apr. 22	5000
A Virgin's Sacrifice	Corinne Griffith	July 1		4867
The Man From Downing Street	Earle Williams	Apr. 1	Apr. 29	
Restless Souls	Earle Williams	June 24	July 22	5000
A Guilty Conscience	Antonio Moreno			
The Rainbow	Alice Calhoun	Feb. 4	May 13	5000
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5270
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22		5068
Divorce Coupons	Corinne Griffith	July 1		5249
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure	Lady Diana Manners.	May 6	May 20	7730

M. J. BURNSIDE

Yankee Doodle, Jr.		Mar. 18	Apr. 22	5000

FEDERATED EXCHANGES

The Whirlwind	Joe Rock			2000
Beware of Blondes	Hallroom Boys Com.			2000

F. J. GODSOL

Sherlock Holmes	John Barrymore	May 20	June 3	8000

HARRY LEVEY

Around the World With Burton Holmes		May 6		11500

PIONEER FILM CORP.

The Leech	Claire Whitney	Apr. 8		5000
Beyond the Crossroads	Ora Carew	Apr. 3		5000
The Crimson Cross	Margaret Beecher	May 6	June 3	5000

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PROJECTION

By F. H. RICHARDSON

Biggest Question

A good brother from the Golden Gate City, who asks that his name be withheld, propounds what is, I think, the biggest single question ever asked in the twelve years' experience of this department. So wide is the field covered by the query that I think it will be necessary to stretch the reply over several issues. Here is what he says:

Dear Richardson: My boss has under consideration the building of a theatre in a Coast city. He has promised that I shall have charge of projection if he does, and has asked advice about several things having to do with the location, construction and equipment of the projection room.

I was cock sure that I knew a lot until the responsibility was placed on my shoulders of having to decide things concerning which the wrong answer might be a very serious matter. It made me really think, and now I am not sure I know half as much as I thought I did.

The boss has always treated me square and right, and I feel it is up to me to pull no bluff in a matter of this kind. So I come to the highest source of knowledge of which I know in matters having to do with projection, namely, the Projection Department of the Moving Picture World, asking for the straight dope. Another reason I come to you is that I feel that your answer will NOT be influenced by any consideration except the FACTS, and, frankly, Richardson, your department and books are the only data in all the motion picture industry that I would feel entirely safe in trusting in that respect.

You may reply through the department if you prefer, but for reasons you can readily guess I don't want my name used. If for any reason it is not expedient to answer through the department, I am quite willing to pay up to fifty dollars for a mail reply. I know the information I ask is worth much more than that sum, but I am a mere "wage slave" and a "not so small" family (for not one member of which would I take $1,000,000 cash—and wouldn't give two-thirds of a cent for another) keeps me pretty well strapped. What I want to know is:

The Biggest Question

If you were called upon to design and equip a two-projector projection room in a high class straight motion picture theatre, and to advise as to the location and construction of same, and to advise as to the selection of a screen, what would you do with regard to every one of the items concerned, and why would you do it?

Well, San Francisco, I hear from your city about as frequently as I do from Santa Claus, but it seems evident that when one of your projectionists (San Francisco men mostly insist upon being dubbed "moving picture machine 'operators'" and will have naught to do with such new fangled names as projectionist) does make up his mind to admit he can possibly be told something to his benefit, he seems to very muchly know how to ask a whole lot in the fewest possible words.

For a reply by mail I would be obliged to charge you considerably more than fifty dollars, and anyhow I believe the answer will be of interest to a very great number of our readers. So here goes.

Location

Naturally the first thing to be considered is the location of the room, and inasmuch as I know nothing at all about the size or shape of your auditorium I will of necessity be obliged to deal in fundamentals, to the end that you understand the various things involved and be able to yourself form intelligent judgment as to what is best for the proposed theatre.

In the matter of location the following are the governing factors:

(A) Distortion of picture height and width.

(B) Effect of distortion of picture height on side view distortion due to viewing angle.

(C) Effect of too-short projection distance as applies to definition.

(D) Effect of too-long projection distance as applies to light loss, unevenness of illumination and flatness of picture.

(E) Effect of too-long projection distance as applies to view of picture by projectionist.

As you of course know, the screen image is distorted by locating the projection lens any other place than opposite the center of the screen. As you doubtless also know the distortion caused by locating the lens off center with center of screen becomes visible much more quickly when the location is off center sidewise than when it is off center up or down.

This is by reason of the fact that the picture is wider than it is high. The distortion is due to the fact that the light beam spreads as it goes toward the screen, as per D D, Figure 1.

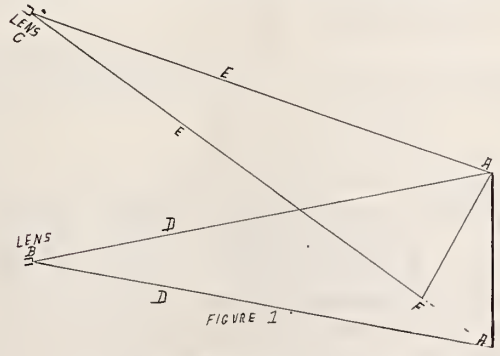

FIGURE 1
Illustrating an Answer to the "Biggest Question."

In Figure 1 we are supposed to be looking at the light beam from its side—from the side of the house. We see that the top and bottom of the beam from lens B strike the screen after traveling exactly the same distance, hence both top and bottom of the beam have spread exactly the same amount, and if the top of the resultant rectangle of light on the screen be twelve feet wide the bottom will also be twelve feet wide and the height of the picture will be normal. There will be no distortion.

Examining the beam from lens C, which is off center with center of screen—higher than center of screen in this case—we find that the bottom of the beam must travel a distance equal to dotted line F A further than the top of the beam before reaching the screen, and as the beam spreads a certain fixed amount to each foot of distance it travels (amount of spread per foot is dependent upon focal length of lens, increasing with shortening of focal length and vice versa) it is readily seen that the bottom of the rectangle of light, or bottom of the picture must and will be wider than its top.

(*Continued Next Week*)

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

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Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Who Did It?

George T. Randall, Bluff, New Zealand, raises the "who did it" question by saying:

I have been interested in the discussion concerning the effect of placing the trade mark on carbons next the collector lens when using A. C. Perhaps the following is not new to you. At any rate it shows that the "back number" Britisher has thought out some things for himself; also that he is not quite the back number some Yanks seem to think him.

In the "Primus Lantern and Kinematograph Diary" for the year, 1914, on page 14, occurs the following: "'D' section carbons are recommended for alternating current. By their use there is no difficulty in keeping the arc toward the condenser." In the "Modern Bioscope Operator" (the word Projectionist was not then coined), published 1913, we find, page 50: "Carbons with cores placed near one side of the rod are sometimes used. Some operators are successful in using ordinary cored carbons down one side of which a groove or flat has been filed, the idea being to cause the crater to form on the side next the condenser."

That was nine years ago, and we can go back much further—even as far back as 1900, and find the same idea exploited in the "A B C of Kinematograph." And America always leads?

I Did That

Friend Randall then goes on to say that in a recent letter he called attention to the fact that a certain feature of an intermittent which is now being exploited by one United States projection manufacturer was used in England long ago. He says I side-stepped on the proposition.

Yes, Friend Randall. I did exactly that, and will continue to do so, because there is no harm done by the manufacturer claiming originality if he has done so. What earthly difference does it make whether a man or woman who invents something lives in California, New York City, Honolulu, London, Dublin or Pekin, China? ? ?

Rivalry, if friendly, is all well and good. It stimulates, but I, for one, will shake the hand of the man from London, England, Paris, France or any other country I know of where the white man rules, just as quickly and just as heartily as I would the hand of the man from Chicago, Denver, San Francisco or any other spot in these United States of America. Nor do I hold it as against a country or its

people that the color of their skin is not white, though we all do to an extent lean toward our own kind. That is, I think, but the nature of things.

Too Clannish

We are too d——d clannishly inclined. I am personally proud of my country—yes, BUT I can imagine myself being just as proud of being a Britisher, had I happened to be born one. After all, what is the difference, when we squeeze the bull and bluff out of it? We're all one great big human family. Do you think in the Other World we will look down on each other because you were a "superior Britisher" (?) or I was a "superior United Statesian" (?). It would be just a bit ridiculous and pretty entirely absurd, would it not? Well, isn't it just a bit that way NOW? Britishers are NOT back numbers and no one but a confirmed damned fool thinks they are.

When it comes to ideas and inventions, I don't care two whoops in the New Jerusalem who evolved them. If they benefit humanity I am entirely satisfied to know that a member of the human family did the inventing. I'm glad if one of ours did it. I'm glad if one of your boys did it, too. And there you are. Let us hear no more of the "We are greater than thee" noise. We are ALL projectionists and are all interested in that which is good for projection.

P. S. The foregoing is NOT a "roast," Brother Randall. Come again!

From Cuba

Salvator Sorians, Havana, Cuba, says:

I am in possession of a wonderful Simplex projector, especially fitted for traveling exhibitors. It often happens that I must place the projector at different distances from the screen, because of varying lengths of hall—I give shows in towns and villages. This makes it difficult to always get good projection.

I have a full set of projection lenses, both M. P. and stereopticon, but the condenser—there lies the trouble. Under some conditions I get a good, clear screen, but under others it is impossible.

Can you help me in this? Will a condenser chart do it, showing the right lenses to be used at different distances?

Will Explain

The function and problems of the condenser is not generally understood. I will try to make it clear. Its office, and its ONLY office is to collect as much as possible of the light from the light source, and to concentrate it upon the aperture in a spot of the least possible size which will give a clear screen.

It is important that (a) the light source be located just as closely as possible to the surface of the collector lens, because for reasons which you will find fully explained in the new handbook (which also have been explained in this department), unnecessary distance between the light source and lens very greatly decreases the light collecting power of the condenser. To put it in another way it decreases the amount of light which is incident upon the face of the lens—which strikes the face of the lens. (b) Since the light beam diverges between the aperture and projection lens, and the amount of divergence increases with decrease of distance from condenser to aperture, it is important that the condenser be as far as is practical from the aperture.

But right there another equation enters, because the condenser will always magnify the diameter of the light source as many times as the distance from source to optical center of condenser is contained times into the distance from optical center of condenser to aperature, hence if we have a crater of given diameter which we can locate a given minimum distance from the face of the lens without excessive breakage, then in order to get the required size of the spot with the light source thus located, we MUST have a condenser of focal length which will give the desired magnification—will produce the spot of desired size.

Another Equation

And that is why amperage determines the necessary focal length of the condenser. It is because amperage determines two things automatically, viz: diameter of crater and distance crater MUST be from collector lens in order not to break too many lenses.

Once we determine minimum distance crater may be from face of collector lens, the rest is out of our hands, because while we may get a greater distance from condenser to aperture by using a longer focal length condenser, we cannot do so without locating the light source further from the lens.

For instance, suppose we have a crater which we can keep within 4 inches of the optical center of the condenser (which would probably be about 3 inches from the face of the collector lens) and get a suitable size spot at 16 inches from the aperture to the optical center of the condenser.

Loss Too Great

But the loss consequent upon divergence between aperture and projection lens is too great, so we decide we want a 20 inch distance optical center of condenser to aperture. Can we get it? Certainly we can, BUT since we must have the same size spot we must have the same magnification. Let us see what happens: $16 \div 4 = 4$, hence the magnification of the light source was four times, and since the four-time magnification gave the desired spot (we will presume the crater horizontal diameter to be ½ inch and the spot 2 inches, which makes a $(\frac{1}{2} \times 4 = 2)$, so we must now have a $20 \div 4 = 5$ inch distance from light source to optical center of condenser, which means that it would require a condenser of about 7 inches diameter to collect an amount of light equal to that collected by the standard condenser at the other distance.

I will direct that a lens chart be sent you. It will help you if used intelligently and carefully.

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Squirrel Hill's Manor Has the Atmosphere of a Country Club

THE Manor Theatre, recently opened by James B. Clark, of Rowland and Clark Theatres, is situated at the corner of Forbes and Murray streets, on Squirrel Hill, the new residential section of Pittsburgh.

After a profound study of the location, Mr. Clark and his architect, H. S. Bair, decided on the old English school of architecture, with a blending of the Elizabethan and Tudor styles. As a result, the house, the exterior of which does not resemble the conventional picture theatre, harmonizes with the surrounding handsome residences.

The residents of Squirrel Hill have appreciated this thoughtfulness on the part of Mr. Clark, which has been shown by their attendance since its doors were thrown open, while the beauty of the new theatre has attracted patrons from distant parts of the city.

The Manor is constructed entirely of fireproof material and has a seating capacity of 1,500, the greater part of which is accommodated on the first floor. There is a handsome mezzanine floor, which lends balance to the interior.

The auditorium is one of the most spacious in Pittsburgh. The foyer is of imitation caen stone. Heavy velour draperies, set in full-height panels, embellish the walls, while grouped about are settees, chairs, standing lamps and other fixtures. The foyer floor is of marble. An innovation in the construction of the auditorium is its oval shape, which becomes circular at the front of the house, where the screen is located.

Novel Window Effects

A novelty in the Manor's construction is the window effect which has been worked over each of the eight exit doors on either side. Color lighting effects set in back of glazed sash give the audience the impression of looking out into daylight. Spaced between the exit doors along the walls are recessed radiators, screened by ornamental cast-iron grills set in wood frames. Mounted thereon are attractive mirrors with counter-sunk bevels set in ornamental design of gold and polychrome decoration. The wall-panels are formed of ornamental plaster and stucco work.

The parlor, at the rear of the auditorium, where patrons may rest or wait for their friends, is fitted with a fireplace and equipped with large cushion settees, cozy chairs, standing lamps and tables. Leading from the parlor are rest rooms, at one side for ladies and at the other for men. From the auditorium, a stairway leads to the mezzanine, which contains the lounge room, the prejection room and additional seating capacity.

The lounge room is equipped with a rough red title floor, an old English stone mantel with hand-irons and logs, and is finished in dark oak woodwork. This room, exclusively for the use of men patrons, presents a cozy appearance, and is furnished with easy chairs and large settees.

The ventilation is provided by two sets of nine-foot Typhoon fans set in the roof space over the auditorium. These have a capacity of 275,000 cubic feet per minute. The vacuum cleaner system was installed by the American Radiator Company and the heating and ventilating systems by Sauers & Company, of Pittsburgh, according to ideas furnished by Architect Bair.

Typhoon Ventilation

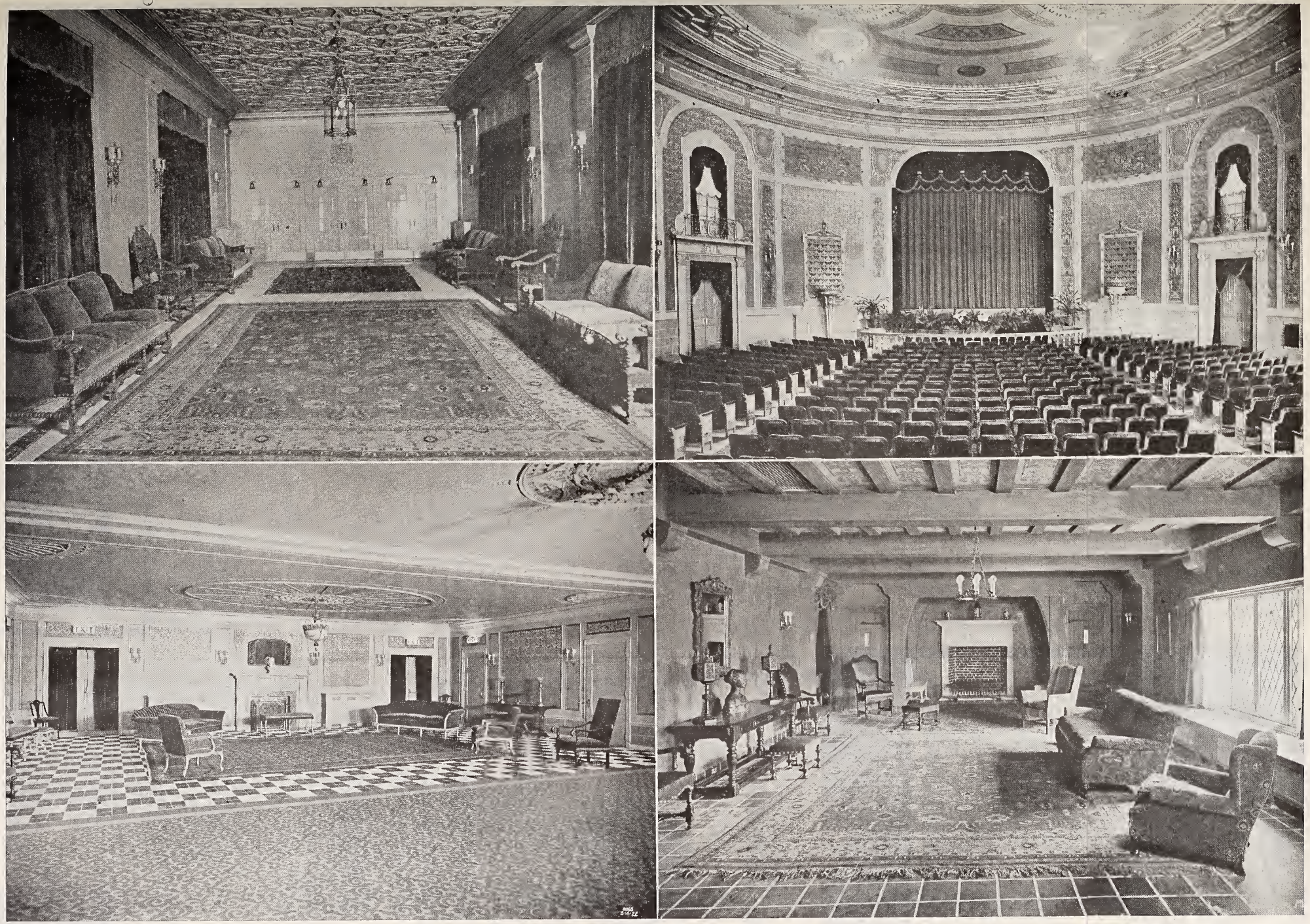
The rich carpets, floor coverings and rugs were especially designed for the house. These, as well as the draperies, hangings and tapestries, were furnished by Kaufman & Baer Company, of Pittsburgh. The automatic curtain machine, which was supplied by the E. J. Vallen Company, of Akron, O., and is controlled from the projection room, is a model of its kind.

The direct and indirect lighting systems were installed by the Beardsley Company, of Chicago, which company was also responsible for the lighting fixtures that grace the ceiling and walls.

The projection room, located in the messanine floor, measures 10 feet 6 inches by 17 feet over all and contains two Simplex projectors and a Haertner transverter. The theatre is equipped with a full set of dimmers. All this equipment, including arc controls and screen, was supplied by Hollis, Smith, Morton Company, of Pittsburgh. The lobby equipment was especially designed by the architect.

THE MANOR THEATRE, SQUIRREL HILL, PITTSBURGH

The Exterior of Which Is a Distinct Departure from the Conventional in Picture Theatre Architecture.



SQUIRREL HILL'S MANOR THEATRE HAS THE ATMOSPHERE OF A COUNTRY CLUB

The club-like effect is borne out by the arrangement and furnishings of the entrance lobby, above at left, and of the parlor and the men's club room, shown below. The theatre proper, as shown above at right, is spacious and extremely comfortable.

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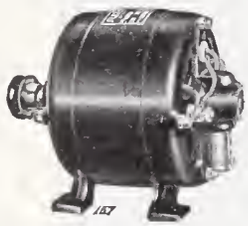

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The furniture in the ladies' parlor and men's lounge room were designed by David L. Evans and manufactured by the Century Furniture Company, Grand Rapids.

The entrance lobby furniture was designed by F. C. Dufreise and manufactured by the Woodbatick Company, Grand Rapids.

The bricabrac, mirrors and fireplaces by Wunderley Brothers, Pittsburgh.

Flowers, ferns and plants were furnished by Randolph & McClements, of Pittsburgh.

How Messrs. Stewart and Mitchell View the Problem of Competition

OUR views on a phase of the competition problem entitled "Why Bill Gave His Patronage to the Sunburst," which appeared in a recent issue seems to have rung the bell.

Below, we print comments received from two of our readers whose practical experience and the positions which they occupy add weight to their opinions.

A director of exploitation, and a successful one, Mr. Stewart makes the point that the exploitation man must have something of value to exploit while Mr. Mitchell's Family Theatre, of Port Huron, we are advised, is already in the hands of Goldberg, of Detroit, for a thorough renovation and refurnishing.

What Lem Stewart Says

Atlanta, Georgia, July 19, 1922.

E. T. Keyser,
Editor, Equipment Section,
Moving Picture World,
New York City.

Dear Sir: Any advertising authority will tell you that the only thing that can be advertised commercially and practically is the thing which already has sales-value and is at least partially desirable by a number of people, to start with.

Even on this basis (and others) I am the first to admit that EXPLOITATION (advertising and salesmanship) isn't the one and only successful secret of profitable showmanship.

If business is apparently not the maximum that local conditions warrant and exploitation is prescribed. . . . I want to know **what is wrong** first. And so we analyze.

And frequently we find out that just such negative conditions exist as those so forcefully emphasized by your article on page 312 of the WORLD of July 22.

You "tell it to them" in the human-interest-story-way that gets under the skin, and I'd like to say that all who read this article should remember and recall it . . . and profit by it before investing extensively and expensively in advertising. And advertising and exploitation will be expensive **always** if it is put to the task of attempting to combat discomfort where there is comfortable competition and a good program.

Before exploitation as a cure-all, stop and analyze your equipment first. Is it all that it should be? If not, read the MOVING PICTURE WORLD Equipment Section.

Before too-high rental or exploitation costs, it will pay the exhibitor to stop, look and listen to your section. The showman who is not up-to-date is usually down in the mouth.

Very truly yours,
LEMUEL L. STEWART,
Director of Exploitation,
Southern Enterprises, Inc.

Many Bobs, Says Mitchell

Port Huron, Mich., July 19, 1922.

E. T. Keyser,
Editor, Equipment Section,
Moving Picture World,
New York City.

Your story, "Why Bill Gave His Patronage to the Sunburst," contains truths very forcibly brought to the attention of exhibitors. Keeping abreast of the times is the key to success.

There are many "Bobs" who might profit by reading the Moving Picture World.

Yours very truly,
W. GRIFFITH MITCHELL,
Manager, Majestic and Family Theatres.

Improving Theatres

KEWANEE, ILL.—Extensive improvements will be made to Rialto Theatre. Address F. W. Shaver, manager.

KEOKUK, IA.—Hippodrome Theatre, operated by Baker-Dodge Theatre Company, has been closed for remodeling.

OELWEIN, IA.—T. H. Kerwin has plans by H. B. Burr, 603 Commercial National Bank Building, Waterloo, for remodeling moving picture theatre.

MT. PLEASANT, MICH.—Extensive improvements will be made to Normal Woodland Theatre. Address Prof. I. A. Brodow.

CLARKSDALE, MISS.—R. N. McWilliams, proprietor Maton Theatre, has let contract for rebuilding fire damaged theatre, to cost $75,000.

NEW YORK, N. Y.—Caroline Bird, 205 West 89th street, has plans by Harry C. Ingall, 347 Madison avenue, for alterations to moving picture theatre and store building at 2341-2351 Seventh avenue.

PETERSBORO, N. H.—Arthur and Elizabeth Cram have purchased Orpheum Theatre and will make extensive improvements.

NEW YORK, N. Y.—Isaac A. Hopper's Sons, 15 East 40th street, have contract for alterations to moving picture theatre and store building at 2341-51 Seventh avenue and 148 West 138th street, for Caroline Bird, 205 West 89th street. Lessee, Sarco Realty & Holding Company, 2343 Seventh avenue.

COLUMBUS, O.—Southern Theatre will be remodeled.

MINERSVILLE, PA.—W. G. Shugar has plans by William H. Lee, 32 South 17th street, Philadelphia, for alterations and an addition to one-story theatre.

PORT CARBON, PA.—I. O. O. F. Lodge, care Charles Schneider, has plans by E. Z. Scholl, 136 Robeson street, Reading, for alterations and an addition to three-story concrete moving picture theatre, 50 by 100. Improvements to consist of hardwood floors, electric lights and tile and marble work.

SALT LAKE CITY, UTAH—Extensive improvements are planned for Strand Theatre on State street, between Second and Third.

ALEXANDRA, IA.—Saenger Amusement Company will remodel Rapides Theatre.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Noise Does Not Take the Place of Music

Beautiful Barton Organ music is even more necessary during the summer than at other times.

Stay open profitably.

Write for details.

Bartola Musical Instrument Co.
59 East Madison St. Chicago, Ill.

THE Barton ORCHESTRAL ORGAN

RADIO-MAT PATENTED
RADIO-MAT SLIDE CO. MAKERS
TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES
50 RADIO MAT SLIDES $2.
Accept no Substitute.
12 W. 42ND ST. NEW YORK
For Sale by all Leading Dealers

THEATRE SPECIALISTS
Designers of Over 200 Theatres
C. HOWARD CRANE
ARCHITECT
ELMER GEORGE KIEHLER, Associate
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Main Office: HURON BLDG., DETROIT, MICH.
Branch Offices: New York, Chicago, Windsor, Ont.

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements.

J. P. REDINGTON, Scranton, Pa.

Why Experiment with Poor Work?
Why Pay Exorbitant Prices?
Get in Touch with the
Standard Motion Picture Company
1005-1006 Mailers Bldg. Phone Central 2347 Chicago, Ill.
Developing—Printing. Special Title Work
Cheapest by far with Satisfaction Guaranteed

NO EXHIBITOR Feels Really Certain Regarding the Merits of Films or Equipment Unless He Sees Them Advertised in
The Moving Picture World
He KNOWS
That Only Reliable Concerns Can Gain Admission to the Columns of the MOVING PICTURE WORLD.

Film Incorporations Last Week at Albany

Motion picture companies incorporating in New York State fail to show any signs of increase either in number or in the capitalization represented, the week ending July 22 bringing the formation of five companies with the total capitalization barely passing the $37,000 mark. The largest company incorporated was the Cameo Productions Co., Inc., capitalized at $20 000, and having as directors, H. S. Hechheimer, Sylvia Schwartzmann, Arthur Klein, of New York City. Other companies entering the business during the past few days showed the following capitalization and directors:

Staunton Photo Co., Inc., Rochester, $10,000, C H. R. E. and F. L. Staunton, Rochester; H. W. Productions, Inc., $500, Whitman Bennett, Yonkers; Isabel Kaplan, Bert Adler, New York; Pearl Film Corporation, $6,000, R. J. Cronan, E. A. Pollack, Dorothy Straus, New York; Joseph Levitt Attractions, Inc., $500, Jacob Weinberg, Joseph M. Goldstein, Joseph Levitt, New York; United States Cinema Corporation, $500, A. S. Behr, Ruth Schumach, E. E. Latham, New York.

New Port Angeles House Under Way

Work is progressing on Mack J. Davis' new Mack Theatre in Port Angeles, which is scheduled for an October opening. On July tenth they had begun to pour concrete. The Theatre Equipment Co., of Seattle, distributors for Power's projectors, are in charge of installation of two new Type "E" Power's machines, Governor Speed controls, new style lens mount, Power's double dissolving stereopticon. R. C. Barthel, installation engineer, is on the grounds at the present time. George B. Purvis, of Seattle, is architect. The house will cost $60,000.

Changes in Management

BLYTHEVILLE, ARK.—James Boyd has sold Jimmy's Playhouse to R. C. Jackson and R. H. Rust, of Union City, Tenn.

BRAZIL, IND.—Brazil Theatre Company has sold its holdings in Arc and Sourwine Theatres to Dr. T. A. Walsh.

SOUTH BEND, IND.—Courtland P. Du Comb, of this city, and Schuyler Rose, of Mishawaka, have purchased Oliver Theatre at 110-118 North Main street.

WASHINGTON, IA.—Ralph E. Pratt is new manager of Fox and Graham Theatres.

SOUTHAMPTON, L. I., N. Y.—Samuel E. Bleyer has sold Crescent and Garden Theatres to Active Amusement Company, Bay Shore, L. I.

CINCINNATI, O.—Reported I. Libson has taken over management of Capitol Theatre at Seventh and Vine streets.

NEWTON FALLS, O.—Strand Theatre has opened under management of N. A. Rubenson.

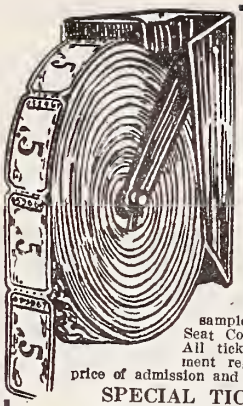
HOOKERSVILLE, OKLA.—Charles Dobbins has purchased old Electric Theatre and will move it to new location north of car line. House will be remodeled.

OKMULGEE, OKLA. — A. Allen Karf, formerly associated with Newman's Twelfth Theatre, Kansas City, Mo., has been appointed manager of Hippodrome Theatre.

TEMPLE, TEXAS.—Southern Enterprises, of Dallas, has sold Crescent Theatre to O. F. Englebrecht, owner and operator of Gem Theatre, a moving picture house.

CHARLESTON, W. VA.—C. G. Becker has sold his interest in Virginia Theatre to Edward Hess.

WESTON, W. VA.—Guy F. Gregg has sold half interest in Camden Theatre to William Pritchard.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M	$5.00
1219	Film Exchanges, for List	7.50
196	Manufacturers and Studios	3.50
419	Machine and Supply Dealers	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

PUBLICITY AND ADVERTISING DIRECTOR, house manager or assistant. Straight pictures preferred. Satisfactory references to established houses appreciating reliable services. Write or wire to Post Office Box 405, Sacramento, California.

EXPERIENCED MUSICAL CONDUCTOR (violinist) having his own pianist (expert organist) is open for engagement. Large library. Verney, 22 Worth Street, Stamford, Conn.

ORGANIST—Exceptional in education, experience, library and picture interpretation, desires change about September first. High class theatre only. Address Theatre Organist, care Motion Picture World, New York City.

ELECTRICIAN-OPERATOR wants position, ten years' experience; handle any machine and keep machines in good running order. First class projection guaranteed. State salary in first letter. Married. Address C. H. Watkins, Garrett, Kansas.

ORGANIST—First-class picture player, recitalist and concert performer of international reputation, desires engagement in theatre where ability, reliability and punctuality is appreciated. Union. Exceptionally fine library. Address Arthur Edward Jones, Box 194, Portsmouth, Virginia.

NEAT YOUNG woman desires position in moving picture office. Experienced bookings. Answer own correspondence. Mrs. X., General Delivery, West Palm Beach, Florida.

HELP WANTED

COMMERCIAL poster salesman wanted by large, well-established poster lithographing company. Box 271, Moving Picture World, New York City.

It Isn't As If It COST MORE!

IT could well bring more money, but it doesn't—and besides, you get **four** actual guaranteed advantages when you use the **new**

"FILM FAST"

TRADE MARK

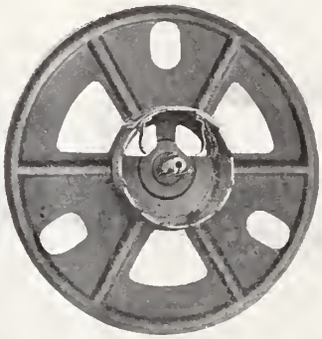
PROJECTING REEL

THIS picture shows the two springs that fit "round-the-barrel" and the triggers that raise these springs —so that you can fasten a film end to the reel at once—quickly and surely.

And you use only the first finger and thumb of one hand to do it.

Showing the attaching springs that instantaneously grasp the film end and do not fray, or split the film.

Ask about the other THREE points that mean better projection.



FRANK MOSSBERG CO.

P. O. Box 420 ATTLEBORO, MASS., U. S. A.

The name of Keith is synonymous with the best in vaudeville

Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

And, as a matter of course, all of the Keith Houses are liberally equipped with

DIXIE CUP

Penny Vending Machines

Patented

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers *of the* Paper Cup

EASTON, PA. NEW YORK, N. Y.

With Branches at Philadelphia, Chicago, Cleveland, Baltimore, Los Angeles.

Responsibility

American Film Company Laboratories have a reputation for excellence—a responsible organization of many years standing.

Our film printing carries a guarantee of superior work. We would be pleased to explain in detail what this guarantee means to you.

We are in a position to store your negatives free—Write for full particulars.

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

Laboratory capacity one million feet per week.

American Film Co., Inc., Laboratories

623 Broadway Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

There is just one big reason why Columbia Projector Carbons are used everywhere:

—*they make better pictures*

Incidentally they score high in economy

Write for Information

National Carbon Company, Inc.

Cleveland, Ohio San Francisco, Cal.

Simplex

THE SIMPLEX PROJECTOR

WAS BUILT FOR ONLY ONE PURPOSE—

S-E-R-V-I-C-E

Unlike the machine builders whose dream it is to "capture the machine market over night" we started by building an honest machine with original features.

Through the consistent adherence to this policy of making every machine as good as the one before it we have been rewarded by seeing the Simplex installed through merit alone in the world's finest and best known theatres.

TODAY THE MAJORITY OF REPRESENTATIVE AMERICAN CITIES ARE 75% AND OVER SIMPLEXIZED

And to those who are making extravagant claims for certain untried product we repeat that a reputation must be earned by hard, honest work, and merit can only achieve success.

AND UPON OUR RECORD WE BASE OUR CLAIMS FOR SUPERIORITY AND ADVISE THE TRADE THAT

YOU CANNOT GO WRONG WITH A SIMPLEX

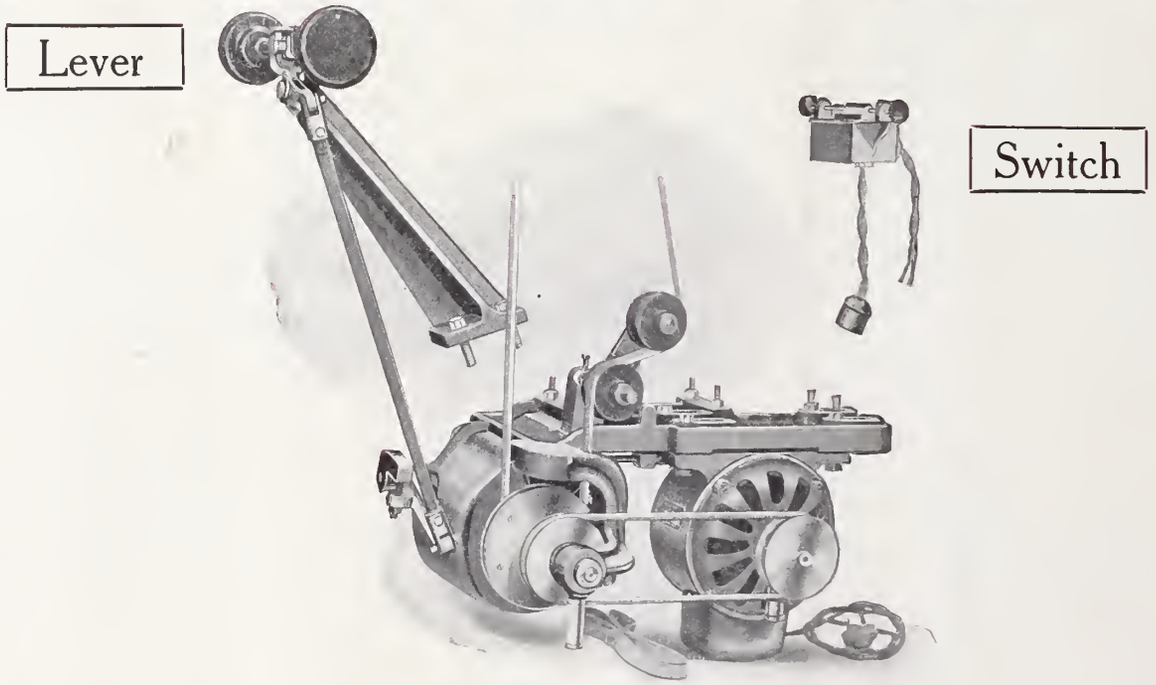
THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York

FOR BETTER PROJECTION

POWER'S

Governor Type Mechanical

SPEED CONTROL



"Simple and Works Perfectly"

—F. H. RICHARDSON

→ **SET LEVER**
THROW IN SWITCH

PROJECTOR WILL AT ONCE OPERATE
At Exact Speed Desired From 40 to 120
Crank Turns Per Minute
Regardless of Variation in Speed of Motor

→ **WE HAVE NEVER HAD TO MAKE A REPAIR OR REPLACEMENT**

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST., NEW YORK, N.Y.

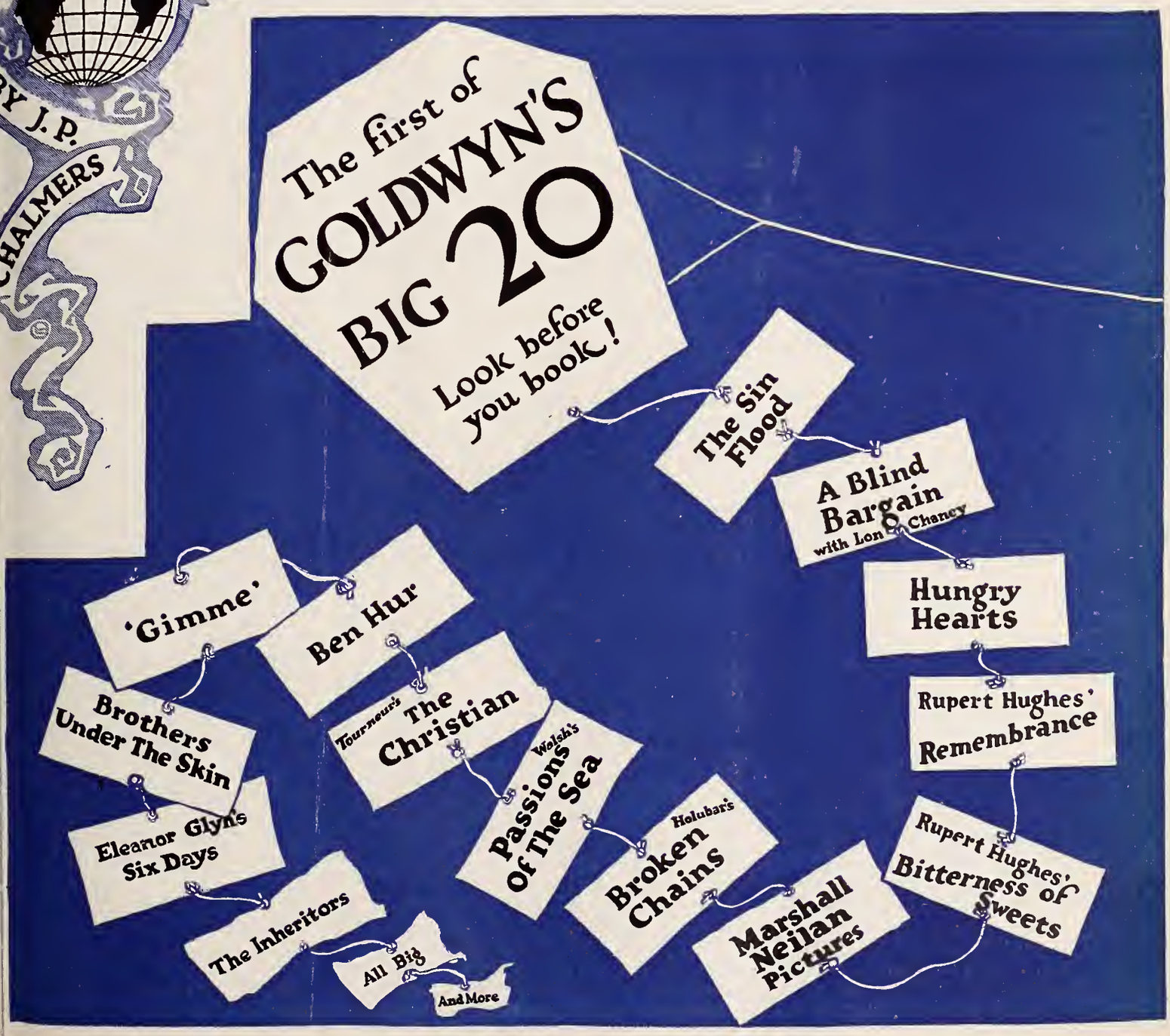
BETTER PROJECTION PAYS

EW YORK
LIBRARY

Largest PAID Circulation in the Field—10,709

MOVING PICTURE World

FOUNDED IN 1907
BY J. P. CHALMERS



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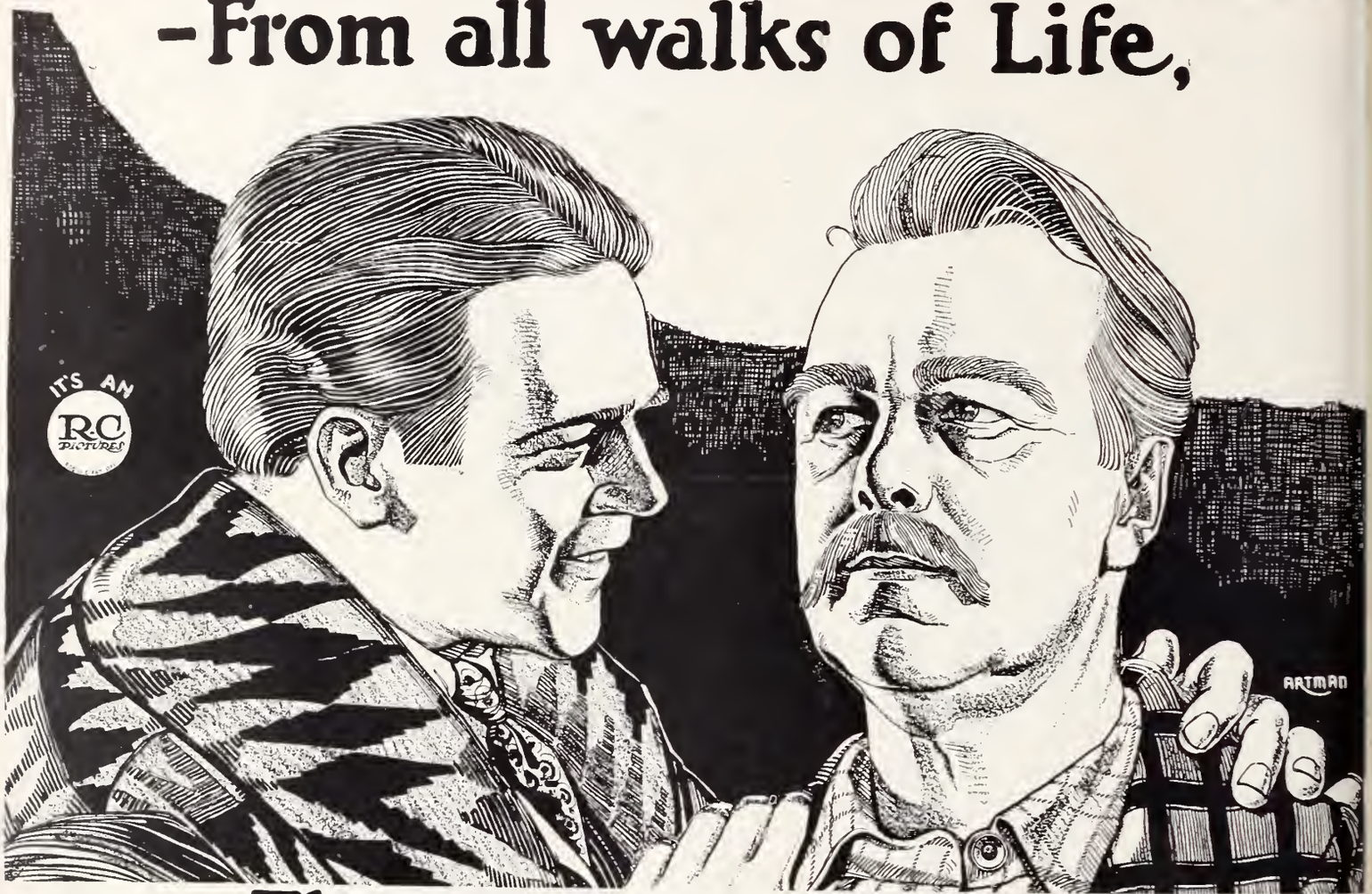
Vol. 57. No. 7 August 12, 1922 Price 25 Cents

From Baby Carriages to Limousines —From all walks of Life,



They'll Come to See

JOHNNIE WALKER

The WORLD'S MOST FAMOUS SON IN HIS FIRST STARRING VEHICLE

"MY DAD"

AN eager audience of millions awaits this crashing melodrama of the vast snows—

Never has an attraction carried more WIDE-SPREAD APPEAL—

Never has an attraction carried more of those greatest of box-office assets—SENTIMENT and HUMAN INTEREST.

Never has an attraction possessed more downright, red-blooded "guts."

Never has the incomparable Johnnie Walker, fresh from his truimphs in "Over the Hill," been so splendidly heroic.

YOU can blow up a mine of profits with this stick of dramatic dynamite—

The title, "My Dad," heralded by our high-powered EXPLOITATION—will reach every Father, every Mother, every FAMILY in the nation—

The posters are vivid thunderbolts of color and "pull"—

The other accessories spell ACTION in capital letters—

The big press sheet is crammed with novel stunts guaranteed to build up your "gate."

Here's a CLEAN-UP on a SILVER PLATTER!

Distributed By Film Booking Offices of America, Inc.

Great Paramount 41 Pictures

No. 9

A DRAMA of the North, different from any other ever made. With Dorothy Dalton in the sort of role that made her famous.

One of the greatest thrills in screen history is the rescue at at the brink of the waterfalls. It's one of the hundred extraordinary scenes.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A Paramount Picture

ADOLPH ZUKOR PRESENTS

"THE SIREN CALL"

WITH

DOROTHY DALTON

SUPPORTED BY

DAVID POWELL AND MITCHELL LEWIS

An IRVIN WILLAT production
By J. E. Nash. Scenario by
J. E. Nash and Philip Hurn.

It's a Paramount

If it's a Paramount Picture it's the

Jesse L. Lasky presents

Cecil B. De Mille's PRODUCTION

"MANSLAUGHTER"

with

THOMAS MEIGHAN

Leatrice Joy and Lois Wilson

From the novel by Alice Duer Miller
Adaptation by Jeanie Macpherson

...ern plot

This double-spread advertisement appears in the SATURDAY EVENING POST September 23.

It reaches approximately seven and one half million readers.

It tells them about Cecil B. DeMille's greatest production, one of the greatest pictures ever made.

Every person who reads it is a prospective customer.

Be sure you get your share of this seven million!

...of

...rney
...d with
...st pace.

...at
mo... ...heatres.

...Picture
...est show in town

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *President*
NEW YORK CITY

"If there ever was a picture that has everything, this one is it," says the

Motion Picture News

in its issue of July 15, referring to

MARION DAVIES
in "The Young Diana"

Here is one of the most remarkable tributes ever paid a motion picture. Read it—and profit. Watch next week's trade papers for colored inserts.

"The Young Diana"
Paramount—6580 Feet
(Reviewed by Charles Larkin)

IF this is a sample of what Paramount is going to offer film fans this coming season—well this jaded old world is in for a surprise, at least as far as motion picture entertainment goes. If there ever was a picture that has everything, this one is it. To begin with there's one of the finest casts ever assembled. It includes besides the star, such well known artists as Maclyn Arbuckle, Forrest Stanley, Gypsey O'Brien and Pedro de Cordoba. Second, it is produced with absolute disregard for expense. It is the most lavishly mounted picture Cosmopolitan has ever offered the Paramount program. Third, the gowns worn by Miss Davies constitute a style show which will be a valuable asset for you in exploiting the picture to your fair sex patrons. Fourth, the story has a "different" angle and it holds the interest every moment. Fifth, Miss Davies appears in two extremes of characterization, first as a young girl, then as a woman 20 years older, grey haired and approaching spinsterhood. Sixth, the Ice Carnival scenes will set a new standard for lavishness. Here is pantomime and tableau, color, novelty, beauty—all mixed into a series of scenes unapproached in gorgeousness.

One could go on indefinitely enumerating the wonders of this production. Albert Capellani and Robert G. Vignola have directed the picture in praiseworthy manner and Luther Reed has admirably adapted Marie Corelli's colorful tale to the screen. Miss Davies in this picture has been given her opportunity. Her work as the young girl, then as the aged spinster, later as Mademoiselle Galatea, brings out histrionic ability heretofore not believed to be in her possession.

Joseph Urban's settings are quite the acme of perfection and he has outdone both "Enchantment," and "Beauty's Worth," in elaborate screen mounting. The ice carnival scenes will set a high mark for others to shoot at.

The story is one possessing novel twists. It deals with the hunt for eternal youth which carries the audience through a series of weird and thoroughly enjoyable adventures. Just as one starts to think how unreal it all is, we find it nothing but a dream and we find ourselves immensely pleased with it all and the observer will be puzzled right up to the close, as the outcome of the story. "The Young Diana" is an attraction that should help to usher in the most successful season in the history of the industry.

The Cast

Diana May.....Marion Davies
Mr. May.....Maclyn Arbuckle
Commander Cleeve.....Forrest Stanley
Lady Anne.....Gypsey O'Brien
Dr. Dimitrius.....Pedro de Cordoba

By Marie Corelli. Directed by Albert Capellani and Robert G. Vignola. Scenario by Luther Reed. Photographed by Harold Wenstrom.

The Story—The plot has an English locale and its complications are due to the desire of a parvenu father that his daughter, Diana, shall marry into society. The father has affected interest in science and wants her to choose Dr. Dimitrius as her husband. Diana, however, is in love with a British naval officer. In a dream that carries her through some of the most weird adventures ever pictured on the screen, she sees the commander eloping with another woman and twenty years pass. Dr. Dimitrius restores her to youth, which does not, however, bring her happiness because love has departed.

Classification—A superb picturization of the dramatic story which ran serially in Hearst's Magazine and was later published in book form. Transferred to the screen in lavish and intensely interesting manner.

Production Highlights—The gorgeous gowns worn by Miss Davies. The lavish and beautiful settings by Joseph Urban, especially those showing the Ice Carnival at Montreux. The very excellent cast. The apparent disregard for expense as far as mounting is concerned. The weird home and office of Dr. Dimitrius in Switzerland. The restoring of Diana May to youth. The meeting, 20 years later, of her old sweetheart and the stormy scenes that follow. The deep, luxurious interiors. The fine interpretation given a difficult dual role by Miss Davies, who here contributes her best work to screen literature. The scenes at the Paris opera, where the star as Mademoiselle Galatea startles the French capital with her beauty.

Exploitation Angles—There is no limit to them in this one. The star's popularity. The gorgeous gowns. The Ice Carnival. Drug store tie-ups on the elixir of life theme. Put on a Beauty Show. You can get some great prologue ideas from the Ice Carnival scenes which will also give you suggestions for lobby dress. Play up the name of the author and arrange for book store displays of her works, including this story. This is a picture where the more you spend in boosting it the more you'll get out of it at the box office.

Drawing Power—The finest theatres in the world can put this one on and reap a golden harvest. It should go anywhere, anytime. Exhibitors who can't make money with an attraction of this calibre should open butcher shops—they'll find the bacon there.

Created by Cosmopolitan Productions

It's a Paramount Picture

The WOMAN who CAME BACK

From the novel **Sonia**
by **Stephen McKenna**

with

Directed by
Denison Clift

Evelyn Brent *and* Clive Brook

Catch the box office punch of that title. Visualize the words spread across your lobby with a smashing big cutout of the girl's figure as shown on the right. It's the subject of the impelling six sheet.

This is a feature with the dramatic lure which sells tickets; the kind of an offering that never fails to pull.

A beautiful, reckless girl who loves to play with fire. A strong, determined man so deeply in love that he would wager his life for her.

A trifler of dubious morals who plays with her adventuresome nature and leads her on. Then the big moment when the hero follows, fights, saves, scorns and forgives her in a final dramatic jolt.

Everything is in your favor. Play it up strongly.

Presented by

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Pictures and Porches

The Summer Front Porch
Habit Hits the Box-Office

Exhibitors need pictures RIGHT NOW BIG ENOUGH to pull their patrons out of their hammocks, off the front porch and into the theatres.

Right Now is the Right Time to
Break up this Hot Weather Habit

Cooler days are near and you need BIG PICTURES to jar your public out of their summer lethargy—pictures that will draw your people off the porch, into your theatre, and make them glad they went. Then they'll go again. D. W. Griffith's

"Orphans of the Storm"

is that kind of a picture. It will break up any front porch crowd that ever gathered. And it will keep right on working for your box-office all the rest of the season.

Booking Now Through

UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith
Hiram Abrams. President

Here's a Live Wire!

The millions who have read and seen that great Dumas romance, "The Three Musketeers," will have the time of their lives when they get hold of this splendid burlesque, "The Three Must-Get-Theres."

There's a lot of money waiting for the theatres that get this comedy feature for an early run. Max Linder is an artist, his comedy is irresistible and his travesty of one of the most popular stories ever told has all the ear-marks of a sensation.

It's a clean-up for the wide-awake theatre-man.

The International Comedy Favorite

MAX LINDER

In His Supreme Burlesque

"THE THREE MUST-GET-THERES"

Five Reels of Superlative Comedy and Clever Satire

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

The "Keyed" Ad Tells the Story

¶ You can't prove circulation figures by words.

You can't prove circulation value by figures.

Words tell you nothing; figures tell you some things. But **results** tell everything.

* * *

¶ Those are "two plus two" statements of advertising fact.

Unfortunately it isn't possible to successfully "key" the advertising of motion pictures. Occasionally someone makes the attempt with a coupon. But training, experience, or tradition—maybe all three—convince the exhibitor that he shouldn't **volunteer** interest in a picture.

An ad may **sell** him—but experience finds him waiting for the salesman's visit so that he can **buy.**

But there is one class of advertiser in the film trade press that can "key" its copy.

That is the accessory advertiser.

The advertiser with theater materials to sell at a standard price over the counter and through the mails can "key" his copy for **returns,** showing interest and progressiveness—and for **results,** showing buying power and reader confidence.

* * *

¶ What do the accessory advertisers say of Moving Picture World?

I asked that question of Mr. John P. Chalmers. His reply was a stack of letters that are available to any who care to see them.

Here are a few of the things I read:

"We are frank in saying that our returns from Moving Picture World are greater, and our orders are also greater, than all of the other trade papers combined."—Amusement Supply Company, Chicago.

"For the first time in years our factory is working to capacity at this season of the year. We believe that a good deal of this business is coming through the efforts of Moving Picture World."—Stanley Frame Company, New York.

"Your medium is giving far greater returns than any trade paper in your field."—Automatic Ticket Register Corporation, New York.

"Moving Picture World has brought us more returns than any other moving picture trade paper. This in spite of the fact that two other trade papers carried our advertising before you did. We have keyed our advertising and are sure of our returns. On our new campaign you get first copy."—Ott Sales Company, New York.

"Moving Picture World comes in for a good healthy slice of the credit that is due for the success attained by our company."—E. J. Vallen Electrical Company, Akron, Ohio.

"The character of the replies received from 'keyed' advertisements in Moving Picture World justifies our confidence in the quality and extent of your circulation."—American Photo Player Company, San Francisco.

"The class of the inquirers is exceptionally good and sales in connection with the inquiries beyond the average."—Universal Motor Company, Oshkosh, Wis.

"Has it ever occurred to you that Moving Picture World is the only publication that carried the advertising of Nicholas Power projectors in every single issue for the past nine years? My decision on Baird projectors has been to invest every cent of my appropriation in Moving Picture World. Upon imparting this decision to Mr. Ruth of the Baird Motion Picture Machine Company, I was further gratified when he told me that his company had always secured quicker and more satisfactory results through advertising in the World than through that placed in any other of the trade publications."—S. S. Cassard, former Sales Manager, Nicholas Power Company, now Distributor Baird Projectors, Brooklyn, New York.

We could shout till doomsday and we couldn't say any more than the **results** say in those letters.

The department store advertiser can tell by tomorrow's cash figures the value of a newspaper. He makes his periodic tests with sales confined to particular papers—and the results guide his expenditures.

He is interested in figures—but he doesn't give a rap for figures that don't represent **buyers.**

The reader confidence built by Moving Picture World since 1907 has built a **buying confidence.** And the **results** achieved by accessory advertisers give the **proof.**

* * *

You can't prove circulation figures by words.

You can't prove circulation value by figures.

It sums up in this thought: "COUNT CIRCULATION, BUT ALSO—WEIGH IT.

Results tell everything.

Robert E. Welsh

SELZNICK PICTURES
REG. U.S. PAT. OFF.

LEWIS J. SELZNICK
PRESENTS

"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

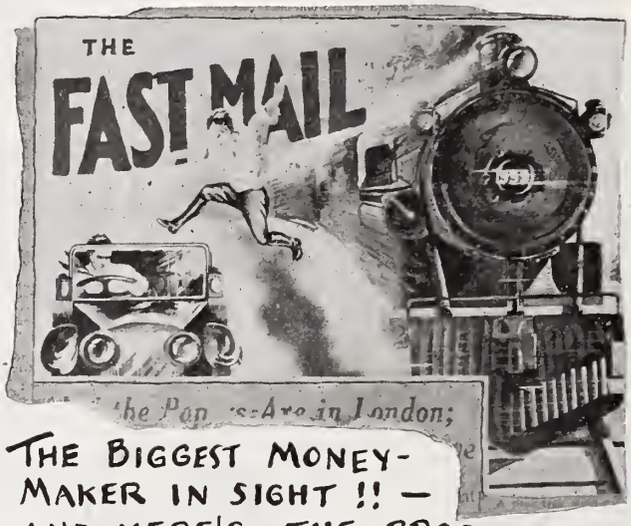
by Victor Heerman .....A Victor Heerman Production

A Riotous Farce Comedy With The Same Star As "Reported Missing"

Record of Profit and Success

MEMORANDUM BOOK

Vol. 1, 12



ONE OF THE BIGGEST MONEY-MAKERS OF THE STAGE AND ONE THAT HAS PROVEN AT THE STRAND THEATRE, NEW YORK, THAT IT IS AN EVEN BIGGER MONEY-MAKER FOR THE SCREEN!

THE BIGGEST MONEY-MAKER IN SIGHT !! — AND HERE'S THE PROOF — READ THEM →

New York Evening Post

For those who like melodrama (and who does not?) no better motion picture is available.

NEW YORK COMMERCIAL
The National Business Newspaper

We gasp at the audacity of the man.

The Evening World.

We think this photoplay is about the liveliest thing in films to have been presented on Broadway for months.

THE EVENING MAIL

An unqualified certainty that you will get a thrill.

New York Tribune

As for us, we found the picture perfectly fascinating and we intend to go to the Strand Theatre and see it again.

The Sun

It is a tribute to the extraordinary smoothness of this, the best out and out thriller seen in a long time, that none of the spectacular incidents seem to have been thrown in just to make it harder.

Motion Picture News

The gallery gods will stand right up on their hind legs and shout for joy.

Carter's plays carry serial qualities and "The Fast Mail" out-serials any serial for crisp and snappy action.

The New York Times.

"The Fast Mail" at the Strand is an honest motion picture. It is a regular old-fashioned smash-'em-up-and-shoot-'em melodrama and doesn't pretend to be anything else. In this day of cinema sham and charlatantry this is decidedly in its favor. It was made for its scenes of course. These include a runaway and rescue, an accident-strewn steeplechase, a steamboat race, a boiler explosion, the sinking of a river steamer, burning building, several fist and gun fights and a wild dash by the hero, in which he leaps from a railroad workcar to the cab of a tearing train and then from train to a racing automobile. Action? That's it.

NEW YORK JOURNAL

Thrill piles upon thrill with each moment.

The Globe
AND Commercial Advertiser.

One wonders after seeing this feature why the producers do not do this sort of thing oftener.

EXHIBITORS HERALD

It seemed to the reviewer that everything the thrillers have ever evolved is to be found in its most potent form in "The Fast Mail."

William Fox

Fox Film Corporation

Record of Profit and Success

MEMORANDUM BOOK

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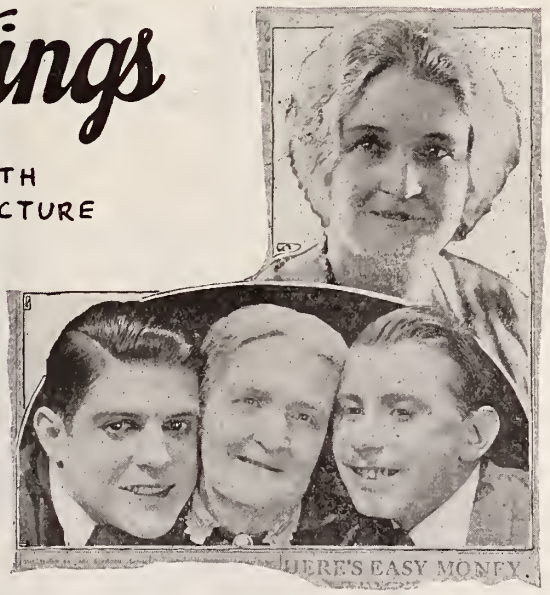
Silver Wings

SILVER WINGS, WITH MARY CARR — A PICTURE THAT HAS ALREADY PROVEN ITS PULLING POWER IN ITS BROADWAY RUN AT THE APOLLO THEATRE NEW YORK.
A WINNING STORY OF AN AMERICAN HOME — PATHOS, TENDERNESS, MISTAKES AND LOVE — THE WONDER BOX-OFFICE MONEY-MAKER OF THE SEASON



New York Tribune
Mary Carr in charming . . . her performance as the mother is sincere and convincing.

The Evening Telegram
An eloquent film never failing in interest.

THE EVENING MAIL
A well done picture.

The World.
" Silver Wings " is the kind of motion picture you want to write home about . . . you feel as if you want to drop a line to mother.

NEW YORK COMMERCIAL
The National Business Newspaper
" Silver Wings " is more convincing and better in many ways than " Over the Hill."

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
Mary Carr is without doubt an ideal film mother. I cannot think of anyone who could surpass her.

ZIT'S
" Silver Wings " easily can be classed as one of the best pictures of the year.

New York American
Mother love has rarely been so tenderly or eloquently illustrated as by Mary Carr in the new photoplay, " Silver Wings."

PUBLIC LEDGER
Hats off to Mr. William Fox. A worth-while lesson for mothers. . . . the cleanest, finest picture I have ever seen.

William Fox

Fox Film Corporation

Record of Profit and Success

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A FOOL THERE WAS

AS SOON AS IT WAS SHOWN ON THE SCREEN IT WAS AN INSTANTANEOUS BOX-OFFICE BROADWAY HIT!! HERE'S THE PROOF!

READ IT

New York American

"A Fool There Was" Scores as Film Feature at the Strand

By ALAN DALE.

ESTELLE TAYLOR, in "A Fool There Was," at the Strand Theatre, may unhesitatingly be set down as some vamp. Usually these ladies who break up happy homes look as though they should be knitting flannel petticoats on a Summer porch, but it was otherwise with Miss Taylor. She had the vamp eyes, the vamp fig-yure, the vamp head-dress and the vamp arms. She was vamp completely and she contributed a capital piece of acting.

SCENES FROM A FOOL THERE WAS
MODIFIED DRY LAW WINNING IN POL
Court Is Held Beside Hospital Cot Of Girl Who Left Baby in Marsh

William Fox

Fox Film Corporation

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MEMORANDUM BOOK

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NERO

—THE POMP OF THE ROMAN COURT, THE LURE OF WOMAN, UNRIVALLED BEAUTY AND BEAUTIFUL RIVALS — GREAT ROMAN ARMIES, 65,000 PEOPLE IN ONE SCENE — FILMS MADE IN ROME ITSELF — THE SUPERB GLORIES OF ROME IN FLAMES — SUMPTUOUS — PRODIGAL — A PROVEN BOX-OFFICE MONEY-MAKER. HERE'S THE PROOF. — READ IT

THE EVENING MAIL

Contains some of the finest photography extant—some of the scenes of the burning of Rome are magnificent.

New York Evening Post

No historical photodrama has ever been as smoothly told as this one. It is a joy to see how one event leads logically to the next. If you want to spend a short two hours living through the affairs of state and the heart of an age in which the passage of years has only served to augment interest, see "Nero" by all means.

The World.

Its scenes of the burning of Rome are the finest things of their kind we have seen in pictures. When a motion picture of the quality of "Nero"—always entertaining, often heart touching and nerve tingling, never boresome—comes to town the best thing to do is to advise every one you know to go and see it. This we hereby do.

New York Tribune

"Nero" is a magnificent spectacle for all, with a love story to touch every heart. From the first flicker to the very end it held us spellbound. The direction is perfect and the acting superb. The entire cast is so good that finally you become bewildered with the perfection of it all. Lack of space prevents us from saying all we should like to about this picture. "Nero" is the sort of picture that you want to write columns about and use up all the adjectives synonymous with gorgeous, brilliant and thrilling.

The Sun

Scene after scene passed of almost breath-taking beauty. We fully agree that "Nero" is "the climax of motion picture progress."

The Evening World.

At last a super picture worthy of its name.
Staggering in its magnificence; gripping in its story; wonderful in the handling of its mobocracy. "Nero" comes pretty near standing alone—the acme of the spectacular in motion pictures.
If you have never seen a motion picture go and see "Nero." And if you are the most blase movie fan in the world and think you have seen everything they can offer on the screen—be SURE to see "Nero."
It is indeed a super-film.

The Morning Telegraph

It has all the gorgeous decadence of setting that made Rome. William Fox has attained the superlative in spectacles.

The Evening Telegram

Mr. Fox in the programme pays a tribute to the skill of Mr. Edwards, and The Evening Telegram concurs with him.

William Fox

Fox Film Corporation

Record of Profit and Success

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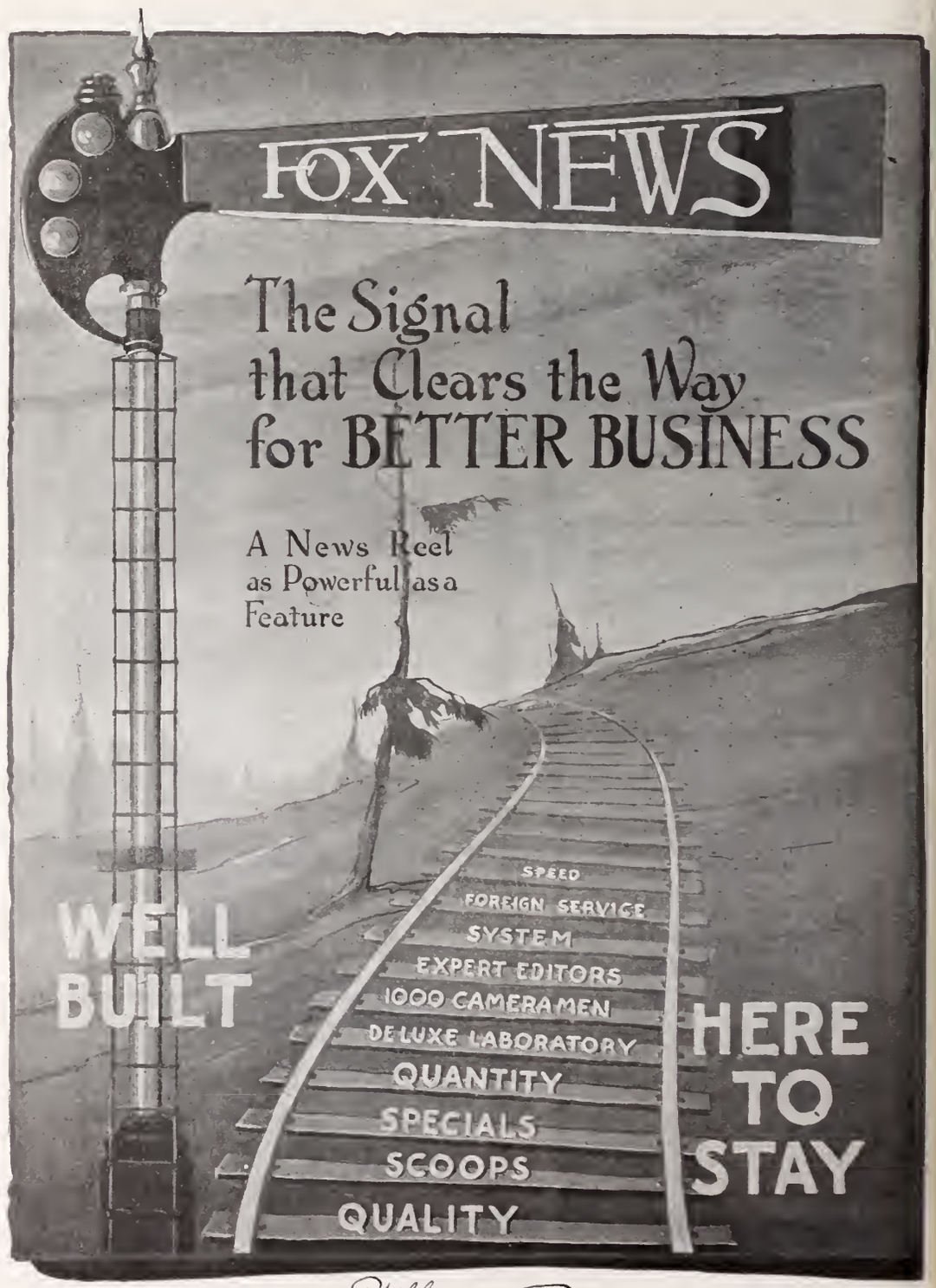

William Fox

Fox Film Corporation

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MEMORANDUM BOOK

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William Fox

Fox Film Corporation

A BETTER DRAWING CA

"Ladees and G
Step right up and gaze upon the marvels of a century-f
mystifying, wild, unusual. See them in their native h
antics – come one-Come all – the sight
BOZO
DUKE COME IN
THE SULTAN OF SCREAMS

DORIS MAY in a howlin extr

STORY BY LEWIS MILESTONE

Keep Your Eye On

F.B.O.

DO you catch the spirit of it? Do you get the idea of its burlesque—its rushing, rousing fun?

Play this jamboree of joy RIGHT NOW—Plaster your community with our novel carnival posters—tear it apart with our novel exploitation—and the folks will think the circus has come to town! Never before has such unique and colorful showmanship been put into a five-reel comedy.

FILM BOOKING OFFICES o

THIS double-page spread is a reproduction of our twenty-four sheet—Fashioned in vivid colors, these screaming characters and the circus "bark" emblazoned across the top are loaded with "pull." The other posters and accessories are crammed with big-fisted showmanship—all created TO GET OVER THE SPIRIT OF THE CIRCUS AND THE CARNIVAL.

Turn Doris and her troupe loose NOW! Back them up with our big exploitation. The folks will forget a man named Barnum ever lived!

AMERICA Main Offices, 723 7th Ave., N. Y. EXCHANGES EVERYWHERE

Keep Your Eye On
F.B.O.

130,000 Paid Admissions in a Week at Balaban & Katz' CHICAGO THEATRE

Harry Garson
presents

George Beban

in

THE SIGN OF

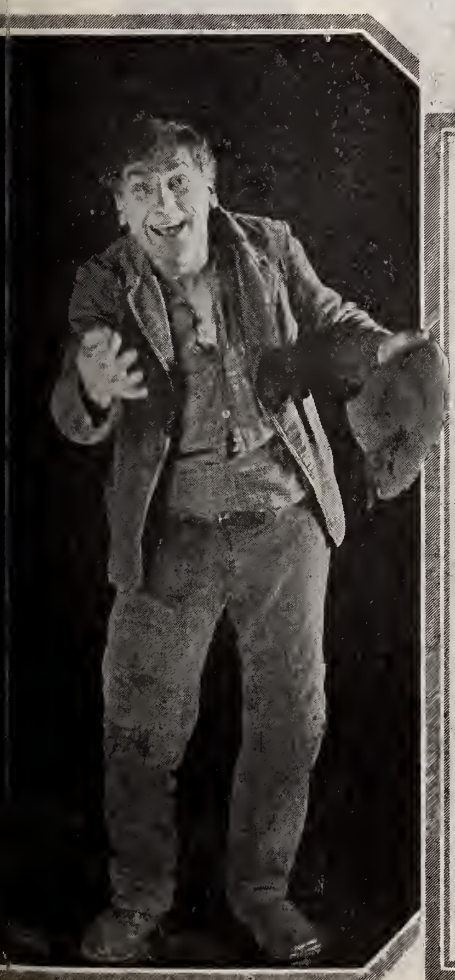
In 18 of the greatest and largest first run theatres in 21 of the nation's biggest cities Mr. Beban and his company of players appearing personally with this picture have smashed every known record of all the theatres in those cities.

Sam Katz in his firm's four theatres in Chicago played to 300,000 paid admissions in four weeks and says: "George Beban with a picture is the greatest attraction in all the world. Nothing else can touch his record. I will play him annually with a picture and sign a four year contract *now.*"

What George Beban did for B & K he did in similar measure for the theatres listed below and will now do for your theatre in the new season of 1922-1923.

THE ROSE

with
Helene Sullivan
and a superlative cast



A Record Smasher for These Great Theatres

DETROIT: Kunsky's Capitol
BUFFALO: Loew's State
TOLEDO: Loew's Valentine
WASHINGTON: Columbia
INDIANAPOLIS: Circle
MONTREAL: Allen
ST. PAUL: Capitol
SEATTLE: Coliseum
SAN FRANCISCO: Granada
NEW YORK: Loew's State
BROOKLYN: Loew's Metropolitan
BOSTON: Loew's State
BALTIMORE: Hippodrome
CLEVELAND: State
MILWAUKEE: Alhambra
MINNEAPOLIS: State
PORTLAND: Liberty

The biggest audience picture in existence in all the world today. Its records of attendance are greater than any picture of the past five years.

AMERICAN RELEASING CORPORATION through its theatrical department and its branch managers is booking Mr. Beban and company with "The Sign of the Rose" for the fall season and the open time is being closed in a hurry. Wire us for details and terms.

We are not yet quoting prices or accepting bookings of "The Sign of the Rose" without the George Beban company act.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

An S.E.V. Taylor Production

The Mohican's

From the story of
"JEES UCK"
by
JACK LONDON

Directed by
S.E.V. Taylor

Produced by
P. T. B. Inc.

Daughter

Romantic Charm—Virile Adventure
Dramatic Intensity—and more!

Yes, more than that, there is an indefinable and admirable pathos in this heart-stirring tale of a red girl's sublime heroism, her beautiful unselfishness and her whole-hearted sacrifice which makes this production one of the most appealing, one of the most distinctive, and one of the most distinguished of the current season.

A breath of the great outdoors; a corking story by a standard author, interpreted by a Griffith director; a delectable morsel for jaded film appetites to be served now—*right now.*

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

Watch for them! Wait for them!

F.B.O.'s

BIG BOX-OFFICE TEN

GENTLEMEN:

Herewith we present F. B. O.'s first big Box Office Ten. We have formally pledged ourselves to sell these great attractions on a strict picture for picture basis, the rentals to be fixed by their box-office and exploitation value. We have pledged ourselves not to use our great super productions as a club to force exhibitors to book other attractions. You can book one of these great propositions or ALL of them, but each attraction must STAND ALONE ON ITS MERITS. A truly marvelous array of attractions, including the record breaker of the year—

"In the Name of the Law"
Emory Johnson's mighty box-office crash. Staggered New York, blew attendance records to bits for one solid month at Geo. M. Cohan Theatre. Conceded by competitors to be the greatest exploitation proposition of the year.

Harry Carey in "The Kick-Back"
Jammed the great Capitol Theatre, New York, to the dome, and established Carey as a de luxe attraction of the most powerful calibre.

Jane Novak in "The Snow-Shoe Trail"
A stunning show—brilliant star—big thrills—stupendous exploitation.

Wallace and Noah Beery in "Wreckage"
A storm of human passions—marvelous sea background—by the producer of "The Fox" and "The Trap."

Ethel Clayton in "The Three-Cornered Kingdom"
A great star in a great attraction—backed by nation-wide exploitation.

Helen Jerome Eddy in "When Love Comes of Age"
Sure-fire heart interest—brilliant young star—big exploitation.

Johnnie Walker in "Cap't. Fly-By-Night"
Famous star of "Over the Hill" and "My Dad" in a smashing comedy-drama by the author of "The Mark of Zorro."

Harry Carey in "Good Men and True"
Another box-office smash by the famous Eugene Manlove Rhodes.

Ethel Clayton in "The Remittance Woman"

Jane Novak in "Thelma"
Marie Corelli's great novel.

These Big Ten Box Office Specials will make Box Office history and you can book any one, or more, or all of them, strictly on each picture's merit and box office value.

KEEP YOUR EYE ON F.B.O.

Film Booking Offices of America, Inc. 723 Seventh Ave. Exchanges Everywhere

"Superb Acting in the Finest Work of Jackie's Career!"

—N. Y. World

Newspaper critics from all parts of country call picture funniest and most heart touching in which the young genius has appeared —one of universal appeal.

GOES OVER BIG

"Jackie's personality puts over the picture."
—Dallas Dispatch.

STAR IS SPLENDID

"Jackie is splendid and his grin sublime."
—San Francisco Examiner.

UNIVERSAL APPEAL

"They laughed so hard at the New York Strand it was hard for the rest to keep up with the orchestra. 'Trouble' has that indefinable something all exhibitors are looking for—universal appeal."*—New York Morning Telegraph.*

WILL SATISFY ALL

"Another of the delightful Coogan comedy dramas. A heart-touching production with natural comedy relief. It is fine entertainment that will satisfy anyone."
—St. Louis Times.

NOT A DULL MOMENT

"There is not a dull moment in the six reels. Brimful of human-interest touches. Well told, clearly defined, cleverly worked out."*—Indianapolis News.*

TENSE HEART DRAMA

"A lot of fun and some tense, heart-touching drama. The court room scene is as compelling as has been seen on the screen in months. Jackie reaches the finest moments of his career. It is superb acting, a piece of screen work that would be a credit to any emotional actor in America." *—New York World.*

A RIOT OF FUN

"A story with laughs and heart-touching scenes. The subtitles are a riot and the antics of Jackie and his dog make the comedy portion perfect. The audience at the New Grand Central last night laughed louder and more often than we have ever heard them before. There are also heart-touching scenes in which Jackie with his magnetic personality renders a performance that is remarkable." *—St. Louis Globe Democrat.*

WINS HEARTS OF ALL

"An hour of cheering and applause marked each presentation of 'Trouble' at the Hope Theatre. Jackie won the hearts of the audience from the very start and gave them thrills and laughs aplenty."*—Dallas Morning News.*

WILL PLEASE EVERYONE

"Jackie Coogan has scored another big success in 'Trouble.' He does some emotional work that is almost unbelievable. There are so many things that grip one at the throat at the same time bringing a smile to the lips. There is laugh after laugh. It is one of those pictures that will please everyone. It is better than his last two."*—San Francisco Bulletin.*

GLORY FOR JACKIE

"Jackie again covers himself with glory. He plays on the heart-strings to perfection. His winsome personality and tricks also are provocative of much fun. It is nicely balanced between humor and pathos."*—St. Louis Star.*

Sol Lesser presents

Jackie Coogan

IN

"TROUBLE"

A Jackie Coogan Production
and a First National Attraction

FOR THE COMING YEAR
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
SENSATIONAL ANNOUNCEMENT

If you want a *money* maker!

Read this

THE Film DAILY Sunday, July 30, 1922

...ainment and One of the Few Good Ones

...s in
...S GAL"
...Asso. First National
DIRECTOR ..... Allen Holubar
AUTHOR ..... Harvey Gates
SCENARIO BY ..... Harvey Gates
CAMERAMAN.....Bryan Haskell and Wm. McGann
AS A WHOLE.....A fine entertainment and excellently produced picture; well worth seeing and one of the few good ones
STORY.....Contains interesting situations and good dramatic moments; unusually well handled
DIRECTION.....Skillful and intelligent at all times; gives story an A1 production in every way
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Excellent
STAR.....Attractive, photographs beautifully and does her best work in quite some time
SUPPORT.....Wallace Beery always a good performer; Robert Ellis first rate leading man; a marvel of a baby and a clever monkey deserve mention
EXTERIORS ..... Delightful marine views
INTERIORS ..... Good
DETAIL ..... Good
CHARACTER OF STORY.....Daughter of contraband goods smuggler, carries on father's work until love reunites her with sweetheart she believed had exposed her to the law
LENGTH OF PRODUCTION.....7,94... feet

Allen Holubar's latest production starring M... Phillips, is one of the few current releases that a... well worth seeing and anyone who appreciates a g... picture will surely want to see "Hurricane's Gal." It isn't so much the fact that Holubar had a whopper of a story when he went to work on it, but it's what he has done with it. He has provided a production that not only classes him as a skillful director, but displays just plain intelligence in the handling of what are sometimes just ordinary situations.

Harvey Gates' story gives Dorothy Phillips a role not a great deal unlike that which Dorothy Dalton had in "Moran of the Lady Letty." She is a sort of feminine "Sea Wolf," rules her crew by right of will, and dares the revenue men who watch for vessels transporting contraband goods. Miss Phillips, with her hair bobbed, is ideal as Lola. She is tempestuous and calm in turn and both in the scenes where she dominates the mate and the rest of the crew, as well as those in which she fondles the babe whom she finds, she is appealing and thoroughly convincing.

The supporting cast is a good one. Wallace Beery always makes a great villain and he's never more at home than when he's carrying on his treachery aboard ship. Robert Ellis does very good work as the hero and Gertrude Astor is satisfactory. A good bit is done by William Fong, the cook, and genuine heart interest touches come through the appearance of eleven months old Elliot Howe, a truly wonderful baby. A clever little monkey contributes some of the ... particularly where he steals the baby's milk ... There is some fine act... in the sequences ... the sailing vessel ... fight ... the shipwreck and ... that brings the story ... The storm scenes are unusually realistic and ... work in every way ... have certainly ... beautiful and one of two ... marine views ... the real thing ... the air ... sunset ... and wholly interesting ... the ship which ... father had ... Story: Lola inherits ... and continues in the illicit trade. ... O'Connor, a stowaway, ... whom Lola believes were ... the ship and ... he went ... and hate ... she eventually ... love ... comes ... by love when ...

ALLEN HOLUBAR *presents* **DOROTHY PHILLIPS** *in* **"HURRICANE'S GAL"**

If They Want Good Pictures, Here's One

Box Office Analysis for the Exhibitor

The above is only a meagre outline of the plot of "Hurricane's Gal." There is a great deal more to it and much more interesting than space will permit a description of. It is a picture that you can put down on your list right now and if your folks aren't satisfied with it, there's something wrong with them, not the picture.

"Hurricane's Gal" contains action, heart interest, romance and thrills—everything that goes for good entertainment and as far as production is concerned, it ranks with the best. You can make promises and feel sure the feature will bear them out. Promise a fine performance from Dorothy Phillips and do your best to get them in. They'll surely be ... A trailer would be certain to bring th... 'won't go wrong in booking the pictur...

FIRST NATIONAL PICTURES

Adapted and directed by Allen Holubar; written by Harvey Gates; photographed by Byron Haskin and William McGann; assistant director, Harold Bucquet; naval technical advisor, Lieut. Thomas Berrian, U. S. N.; Distributed by Associated First National Pictures, Inc.—World Rights.

The Biggest Melodrama of the Year!

MOVING PICTURE World

Volume 57
Number 7

August 12,
1 9 2 2

September

We are approaching the greatest September the industry has ever known.

And as September goes—so goes the season.

Not merely one outstanding picture, nor two, nor three—but a veritable feast of big productions is before our eyes for the closing days of August and the opening days of the new season.

Not only one company, nor a limited few—but practically every organization is entering the new year with the confidence born of solid, worth-while product.

Then here is the thought:

Why not tell the public about it?

Why not a united, single-purpose drive carrying home the slogan:

"Go to the movies often in September; it is the industry's 'show you' month."

* * *

This September is a critical one.

Poverty of product—almost as much as any other single cause—helped to last year's disaster.

As we approach the new season there is a feeling akin to the apprehensive quiet before a battle.

Will the public come back? Will the theatre-going habit take hold again with its old firm grasp? Will patrons weary of the mediocrity that submerged last year's good attractions realize that this is a new year—and the industry's greatest?

We answer the questions confidently because of faith in our product. Film men feel that next year we will need no apologies. Distributors forget to talk exclusively of their own unusual pictures to join in the general joy at the plentitude of big offerings.

Why not carry that FAITH to the public?

Let's start it when the sun rises on August 31st.

Let every advertisement, let every screen, let every lobby, let every known means drive deep the thought:

"Go to the movies often in September; it is the industry's 'show you' month."

* * *

"Any exhibitor who doesn't show a hundred per cent. program every day in September isn't half trying."

That was the consensus of a discussion among film men the other day, brought on by marvel at the prodigality of special Fall offerings.

If that statement is true—then this is:

Any patron who goes to the theatre often this September will be a hundred per cent patron next season. Sold by good pictures.

If those are the convictions of film men, why keep them a secret? If this is an advertising industry, why not, when the opportunity is so richly presented, advertise our FAITH?

One ticket sold for a good picture in September will mean fifty tickets sold before the season's end. Why wait till November or December to sell that first ticket of the season?

* * *

The American public will not refuse a "dare."

Moving Picture World firmly believes that the industry is in a position this September to "dare" the public to inspect its wares.

Let's drive through to a record-breaking September and "snow-ball" it to a year of prosperity.

First, careful selection of programs to reap full advantage of the wealth of unusual offerings; Second, carrying of the slogan by individual theatres on slides, programs, lobby cards and in newspaper copy; Third, co-operative advertising that will go further than any other medium to let the public know that it is an INDUSTRY'S FAITH that is speaking.

Our opportunity is here. As we make this September, we, to a large extent, make this season. Let's vote for prosperity and start it with a rush by shouting from the house-tops:

"Go to the movies often in September; it is the industry's 'show you' month."

Robert E. Welsh

Editorial Personalities

All we have to do now to live up to the good words you boys said about last week's issue is to keep all twelve cylinders working week in and week out without a miss or a splutter.

Well—we'll break a leg trying anyway.

And maybe we won't bust a limb at that. Looking over the staff out there in the editorial room we get a whole lot of confidence. Some day we're going to take up this whole page telling you about 'em. Not alone their loyalty and ability to work hard, but, of vital importance to the readers of a trade paper—the fact that they are all film veterans with their experience backed up by a whole-hearted, all-wool desire to be of service to everybody in the picture game.

That goes. All the way. Put it to the test.

A page wouldn't be enough. Why we could use up the three columns talking about Epes Winthrop Sargent, pioneer in better theatre advertising, and the untold good he has done for this entire industry. That's a page we wouldn't have to write though. We could let Lem Stewart, of Southern Enterprises, or Ralph Ruffner, out on the Coast, or Steve Farrar, of Illinois, do the job. Maybe there are other volunteers? What do you say?

Took three hours off one day this week to glance over Sunday's newspapers from twenty-odd cities and uncovered some interesting things.

Chief results of our exploration was a great big feeling of DISAPPOINTMENT.

Over this:

In at least fifty per cent. of the cities a large number of the theatres still fail to advertise the short subjects they are showing.

Which is our idea of a nice way to waste money.

Any subject that goes into a program has some drawing power. In a gathering of ten ordinary adults there are always some who will be drawn to the box office by the discovery of a short subject favorite on the bill who remained apathetic and undecided when choosing between the feature at your houses and the one at the other fellow's.

To say "Corking Comedy" or "Usual Well Balanced Program" when you could say *some particular star's corking comedy* is as bad in principle as trying to put over "The Three Musketeers" without letting the public in on the secret that Doug Fairbanks has a part in the picture.

Anything for which you pay money—*will get you money.*

Attended our first A. M. P. A. luncheon in some time and it seemed like another slice of "the good old days" to see John Flinn up at the center table. Never did see any sense wasting John on the arid air of St. Louis and "points worse." For a time John's jumps from this knotty problem to that reminded us of that red wagon the trolley company scoots around town labelled "Emergency." There's a good hope, for N'Yawk's sake and Adolph's: "No More Emergencies."

A good idea is a good idea whether it breaks in The World or elsewhere. Which is our alibi for letting you know that J. D. Williams said a mouthful in an interview in last week's News.

"This business needs an exceptional production at least once every two weeks, to hold and encourage, not only that great portion of the public which goes to the theatre occasionally, but the fan as well. . . . Something must be done next season by producers and distributors to release several really good productions during the summer months."

We are pasting that thought in the scrap book today to be resurrected next March and set in bold-face. Then we'll call for a list of volunteers to sign their names to the sentiment.

We'll bet a hat right now that J. D. will be the first to step to the front—for we learned one thing way back before the Paramount days. And that is that J. D. Williams doesn't talk "just for the sake of the interview."

Think we were representing the now-revered Dramatic Mirror when we first had a chat with J. D. in those dim times when 110 West Fortieth street was the new center of the film world. He was talking then about some things that seemed rather hazy to us—and most film men. Million dollar picture palaces, and a nation-wide theatre circuit that could guarantee for its members the sort of productions that such playhouses would need, and so on.

Shucks, most of us knew then that the new Strand was only an experiment. Any day in the week you could give healthy circulation to a rumor that "next season" the Strand will probably present a show something like the Hippodrome. "Y'cant make movies go steadily in a beautiful house like that," wagged the knowing ones.

And here was a fellow who said that the Strand was only a beginning, the features it offered only a sample of the offerings to come, and that some day theatres as big as The Strand and covering the nation would co-operate to guarantee their own futures.

Yes, sir, that's when we got our lesson that J. D. doesn't talk without saying something.

Al Lichtman stood up at the A. M. P. A. luncheon and said, "I used to be able to make a fairly funny speech, but now I am in business for myself." Which got the laugh it deserved. But we don't think he meant it. For he had just whispered in our ear the results of his first selling trip on the new corporation and the wonderful list of tie-ups. You don't need any further comment from us after you hear such names as Jensen and Von Herberg, Harry Charnas, Nathan Gordon, Joe Friedman, Sol Lesser and so on. Enuff!

Met a visiting special representative up in the neighborhood of Seventh avenue and Forty-ninth street who imparted to us under pain of secrecy some of the prices that "In the Name of the Law" is getting out over the country.

Together with some of the plans for special drives in such cities as St. Louis and Chicago that give promise of even surpassing the whirlwind New York campaign.

Which brings a thought. Nat Rothstein always did give the impression of being a bear for work. But with the distributing organization setting the pace that F. B. O. is, we never will be able to figure out how Nat could go rip-roaring through such a New York campaign as he did—and all with his own staff. No high-priced outside experts, thousand-a-week specialists, and so on.

He certainly did jar New York in the midst of a hot, dead, and dull Summer that had previously been giving a very good imitation of a hook-worm colony.

MOVING PICTURE World

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"Show You" Month Hits Mark, Say Big Film Men

Industry Unites in Campaign—Regionals Originate Own Plan

FIRM in the conviction that the 1922-23 season will reveal motion pictures of such appeal and artistry as have never before been seen, Moving Picture World in this week's editorial urges the adoption of the following slogan and the inauguration of an intensive campaign to have it shouted from the house-tops of the nation:

"Go to the movies often in September; it is the industry's 'show you' month."

The line of reasoning is clear: "One ticket sold for a good picture in September will mean fifty tickets sold before the season's end. Why wait till November or December to sell that *first* ticket of the season?" The best pictures in the history of the world are scheduled for release this fall; why not capitalize on them to the greatest advantage?

Copies of this week's editorial were laid on the desks of leading executives in the industry; comments began reaching the office of Moving Picture World the next day and are still coming in. All of them are enthusiastic; all advocated "daring" the American public, a part of which has assumed a critical attitude, to flock to the theatres in September and be "shown." As many of these comments as space permits this week are printed below.

Nobody has an option on a good idea. That has been proved time and again and once more this week, when, on Wednesday afternoon, copies of regional publications reaching this office showed booms for a "Northwest Go to Movie Week" and a "Go to the Theatre Week." The publications are Greater Amusements, published in Minneapolis, and the Weekly Film Review, published in Atlanta. The campaign they advocate and are aggressively conducting is almost identical with that suggested this week by Moving Picture World. This means that the campaign gets immediately on a national basis, for it is more than probable that all the regionals are back of the idea if two of them sponsor it.

Assurance from exhibitors to Moving Picture World and these two regionals indicate that the theatre owners will lend their invaluable aid to the campaign. Greater Amusements quoted National President Sydney S. Cohen, who has been on a western trip, as "strongly" commending it, as well as officials of various state exhibitor organizations. They will contribute much in the way of slide and newspaper advertising, driving home to the American public the "dare" of the motion picture industry.

Moving Picture World is enlisting the aid of the Hearst newspapers. Other newspapers, because of the news value of the "dare," will join in the campaign. Now producer and distributor officials assure us of not only their co-operation but also of their earnest desire to do their utmost. Seeing is believing.

Elmer Pearson, general manager of Pathe Exchange, Inc., writes:

"Evidence is everywhere that general business started the incline some months ago and is gathering tremendous momentum each passing month.

"The only two reasons picture business has not also done so has been the unusually high percentage of bookings of medium pictures compared to bookings on good pictures and the summer season naturally retarded recovery, but the situation has only been accumulating greater force so that if exhibitors will join in your proposed movement of a 'Show You' September am certain that the public will respond with a patronage the like of which this industry has never seen."

J. S. Woody, general manager of Select Pictures Corporation, has the following to say:

"Right at the very outset permit me to commend you for the excellent missionary movement you have instituted towards improving the present subnormal conditions of our industry.

"The manner in which you propose to arouse Mr. and Mrs. Public from their lethargy shows that you have, with your customary keen insight, analyzed most thoroughly the composite mind of our potential theatregoers.

"Not ignoring the USUAL depression in our business due to the summer temperature, with accompanying seasonal counter-attractions and activities, it is quite apparent that the theatre going public does not respond as heretofore to the appeals and blandishments of our exhibitors.

"Now that we have found and isolated the little psychological microbe mainly responsible for the lethargic attitude of our show going populace, it is high time that we took steps to not only eliminate the cause of this commercial illness, but also to efficiently cure those already suffering from the ailment.

"In other words, we must wake them up and entice them to return EN MASSE to the vacant chairs awaiting them. And once back, we must keep them there!

"I personally am very optimistic about the forthcoming season. I conscientiously believe that we producers and distributors have provided a program of sufficient magnitude and drawing-power to enable the exhibitor to keep his chairs filled, once he regains his patrons' interest.

"Our real problem—I say 'our,' for surely the exhibitors' troubles are our troubles—seems to lie in our ability in starting the ball to rolling. Once we have our normal audiences in their customary places, I fear not the possibility of their not returning.

"It is a regrettable fact that it is much easier for folks to break their good habits than their bad ones. Going to the theatre is a good habit, which we have negligently allowed to have become broken.

"Now it is up to us to prepare a special campaign by means of which we may re-establish the tendency to attend photoplay entertainment. Such action, as you remind us, must be concerted and powerful. This is no time for petty considerations; our mutual personal likes and dislikes must be relegated to the background, for the nonce, at least.

"You, in your editorial, capably suggest a specific method whereby we all may co-operate towards a desirable end: a prosperous new season for all. Furthermore, you suggest a mighty good time to start—September.

"You are right, and I for one am in hearty accord with your most excellent and helpful suggestions. Let us begin now to shout from the very housetops our new slogan: 'Go to the movies often in September.'"

"A distinct service" is what Adolph Zukor, president of Famous Players-Lasky Corporation calls the idea, in the following letter:

"Moving Picture World is performing a distinct service to the industry in calling the attention of exhibitors to the wonderful opportunity which September presents for arousing the enthusiasm of the public in next season's screen offerings.

"Paramount has used every resource at its command to line up a group of powerful attractions for next year, and responses from exhibitors encourage us in the belief that our efforts are going to be justified by success. But, as you so forcefully point out in your editorial everybody must work to his utmost to get the public into the theatres during September.

"Big pictures—productions better than anything the industry has ever seen—will be released this fall. With these weapons in their hands, exhibitors should, use every effort to carry the message of 'Go to the Movies' to every one of their patrons, because if the public sees these big pictures early they will be 'sold' for the rest of the season.

"I assure you I shall be more than happy to do anything I can to help you in this campaign."

"We're with you," says Arthur S. Kane, president of Associated Exhibitors, Inc. His letter follows:

"The views so aptly expressed in your editorial, 'September,' have my cordial indorsement. The month which witnesses the opening of the autumn and winter season this year is indeed a crucial one in our industry, and it behooves every man connected with pictures to exert himself, that we may merit and win the public faith which is essential to our success.

"Speaking for Associated Exhibitors, I may say that we have foreseen the situation and made as intelligent preparations as we knew how to meet it. September will see the national release of 'Grandma's Boy,' Harold Lloyd's first five part picture, produced by Hal Roach. Because of favorable summer conditions in California, this feature already has been released in a few west coast cities. At Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, it is now in its twelfth week, having broken the world's record for a comedy feature five long weeks ago, and is still 'going strong.'

(*Continued on page* 498)

As H. T. Nolan Sees It

H. T. Nolan, the successful Denver exhibitor, this week presents his views on next season's outlook, one of a series gathered by Associated First National Pictures. He voices optimism. Read:

"The fall outlook for motion pictures is good in our section. This is because the general feeling in business circles is much better, and confidence is returning with renewed strength. And why shouldn't it return? There is a good crop outlook. People are working. You will find only a few 'croakers' nowadays, and even they are gradually disappearing from the business map of the United States.

* * *

"People are wearing good clothes, they are not curtailing their food expenditures, the summer resorts are prospering. So it follows, just as two and two make four, that motion pictures are in for an era of prosperity. In other words, the outlook is encouraging. But we must not overlook one important point: Good pictures get good results; poor ones are no good at any price.

* * *

"The forthcoming season will be one of selling the picture to the public by the releasing company as well as the exhibitor. And the producer has got to 'produce the goods.' One criticism I would make of the producer is that he does not seem to be willing to take his share of the result of a falling market. I believe the producer does realize, however, that quality in place of quantity is what is now demanded by the exhibitor.

* * *

"This should prove excellent news for exhibitors and tend to stiffen their back-bone. The tendency of most exhibitors has been to weaken quickly under adverse conditions. Most of them have been unable to stand reverses. This is because scarcely any of them have any reserve fund, and so when the strain comes they wither quickly.

* * *

"We have had some fine pictures this year. From a box office point of view I would place "Smilin' Through" among the foremost successes. In the comedy line out our way Buster Keaton and Charlie Chaplin are the big money makers."

Selznick Outing a Whiz

Siegel Puts It Over in Nice Shape—Prize Winners

The Selznick boys and girls of all ages got together Sunday, July 31, at Woodlands Lake, near Ardsley, New York, for their annual outing. Henry Siegel, in charge of the sales of Selznick and Select product in Greater New York and for many miles around, was active in the promotion of the outing, working with the able assistance of a number of the salesmen connected with the New York exchange.

The day was just one long round of eating, playing baseball, swimming, dancing and foot-racing. The baseball game between the home office employes and the crew of the New York exchange was probably the big event of the day. The home office won.

About $100 in prizes was distributed among the winners of the contests, who were Miss Celia "Tee," Johnny Cosentino, "Whitey" Lang, L. Weinberg, "Joe" Doolittle, Helen Dougherty, James Monahan, Marjorie Moore, Sol Apfel, Dorothy Roberts, Sam Rosenberg, Virginia Weiss, Bessie Ornstein, Isabelle Cohen, Eddie Kelly, Rose Denker and Harold Berntsein.

Censors Busy

The Virginia censorship law went into effect on Tuesday, August 1st. The censorship board there has been officially organized with headquarters established in Richmond.

Dismiss Indictments

Those in Knickerbocker Theatre Case Found Defective by Criminal Court

The indictments against Reginald W. Geare, John H. Ford, Julian R. Dowman, Richard G. Fletcher and Donald M. Wallace, in connection with the deaths of ninety-seven persons in the Knickerbocker Theatre, Washington, D. C., crash last January, have been dismissed by the Criminal Court as defective.

The court held the indictment defective and insufficient in that the material and essential facts forming the basis of the alleged offense are not set out with reasonable certainty and the indictment is therefore too vague, indefinite and uncertain. The quashing of the indictment does not necessarily end the case, since the United States attorney noted an appeal from the decision of the court and the matter will now go to the District Court of Appeals.

Should the Court of Appeals affirm the decision of the lower court it is possible that the matter may be again presented to the grand jury.

A. E. Smith Back

A. E. Smith, president of the Vitagraph Company, arrived last week on the Aquitania, accompanied by Mrs. Smith, known on the screen as Jean Paige. Mr. Smith spent six weeks with the London and Paris branches of Vitagraph, and is enthusiastic over the outlook abroad.

To Fight Censorship

Pennsylvania Showmen to Present Solid Front in Seeking Repeal

Pennsylvania exhibitors will present a solid front next Fall in the fight for the repeal of the consorship law. The eastern and western exhibitor organizations are united in this respect and the two associations will join forces at an important convention be held at Harrisburg, Pa., in the fall while the Legislature is in session. It is fairly certain that a bill providing for the repeal of the obnoxious law will be presented in the legislature shortly after it covenes.

It had been the intention of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware to hold a convention in September, but at a recent meeting of the board of managers it was decided to join the Western Pennsylvania exhibitors at Harrisburg. This action has given rise to a rumor that the two organizations would merge, but there is little chance of this happening. Anyway, a denial of this report has been made by the heads of the two organizations.

Hays and Cohen Away

Both Sydney S. Cohen of the Motion Picture Theatre Owners of America and Will Hays of the Producers and Distributors of America, Inc., both were out of town this week. Mr. Hays is not expected back in New York until late in the month, while Mr. Cohen was scheduled to return next week. The conference between the two organizations will be resumed next month. While the uniform contract problem has vrtually been solved, there are other matters of mutual concern to producers and exhibitors that will be taken up next month.

Against Carnivals

That the M. P. T. O. A. will take drastic action toward putting an end to the professional "movie carnivals" being promoted throughout the country by a clique of promoters is certain in view of the many complaints that have been received from exhibitors who have suffered through this sort of competition. The Federal Trade Commission's attention has been directed to this new "game" and an investigation is now said to be under way.

Inside Stuff!

¶ Let your patrons know that they are getting a tip from inside the business. Use it as a quotation:
¶ "Go to the movies often in September; it is the industry's 'show you' month." — Moving Picture World.

No Tariff Change This Summer; Valuation Plan Now a Dead Issue

INDICATIONS are that there will be no change in the tariff this summer. The Washington Bureau of Moving Picture World has received a number of inquiries from interested readers as to whether the Senate will dispose of the pending McCumber-Fordney tariff bill before election.

Theatre owners everywhere and supply men in the large film centers are protesting to Congress against the proposed rates of duty upon carbons. They declare that the proposed tariff will merely result in an increased price of the domestic product and the fattening of profits of home manufacturers. At the same time producers are protesting against the proposed rate on raw stock film for the same reasons. The producers are also opposing any tariff on imported film.

It is probable that the Senate will pass the tariff bill between now and Labor Day and will send it to conference, but in as much as there are more than 2,000 changes in the bill as it passed the House, it will be many weeks before it can be whipped into shape to make it acceptable to both the Senate and House of Representatives and sent to the President for his signature.

¶ If Mr. and Mrs. John Smith come to your house three times during September they have "got the habit."

¶ The hard ticket to sell is that FIRST ticket.

¶ Don't wait till November or December to sell it. Join the September drive and use the slogan:

¶ "Go to the movies often in September; it is the industry's 'show you' month."

Quite a discussion is expected in the Senate shortly when the paragraph covering motion picture films is reached. It is possible that Senator Lodge, of Massachusetts, may have something to say on the subject, for he has been much interested in it. He will speak in favor of a high duty on raw stock. One of the strongest proponents of protection for American raw stocks is the Bay State Film Company, of Massachusetts.

As far as the Senate is concerned, the American valuation plan, against which the industry generally has protested, is a dead issue, and this fact is going to produce a very lively session of the conference representing the Senate and House when the bill goes to them to revamp it to final form. The House is said to still favor this plan, while the Senate will be found just as determined in its opposition. This problem alone will keep the conferees occupied for some time. It is said at the Capitol that the Republicans will be very glad to have the tariff bill go into a deadlock so that it will not become a campaign issue.

A Lilly of the Valley

Louisville, Ky.—A real, honest-to-goodness comedienne appeared last week in the person of Lilly Murphy. Lilly is a Negro woman of Shelby County, and she wanted to go to Evansville. Her weight is 750 pounds, all of it honest flesh, and her waist measures "'bout nine feet." It was necessary to haul her on a truck to the baggage car of the train, where she rode in comparative comfort.

Australia Shows Yankee Pictures Almost Exclusively, Says Bolton

IN New York, on their visit to the United States, are J. McLeod Bolton, Australian financier, chairman of directors of the Haymarket Theatres, Ltd., of Sydney, and Stanley N. Wright, old-time picture showman, and now general manager of the Haymarket Theatres, Ltd. These two distinguished Australians are making an 18,000-mile trip to look over the picture field in this country. The first thing they did was to visit the offices of Associated First National Pictures, Inc., and confer with J. D. Williams, general manager of that organization, whom they knew in Australia.

The Haymarket Theatres, Ltd., comprising eight of the biggest first-run houses in Australia, show First National attractions and, according to Mr. Bolton and Mr. Wright, find them big box office magnets. In the Haymarket Theatre at Sydney, which seats 2,000, all first-run First National attractions are shown. American pictures are shown almost exclusively in Australia, and the reason is that "American producers turn out more modern stock than those of any other country and show pictures that depict every-day life."

"The picture industry in Australia is in its infancy," said Mr. Bolton. "We have found it a sound investment and are ready to embark on a policy of extension that will help considerably in developing cinema showmanship and result in a wider distribution of film in Australia."

Mr. Bolton's business influence in Australia may be realized from the fact that, besides being interested in one of the biggest picture house circuits there, he is chairman of the board of directors of the Hotel Carlton, Ltd.; chairman of the board of directors of William Farmer & Co., Ltd., jewelers of Sydney; chairman of the board of directors of the Waterside Contracting Company, one of the largest stevedoring concerns in the Antipodes, and is managing director of the Coorabin Coal Company, Ltd.

"On this, my first trip to America, I find that the Americans and the Australians seem to be more alike than any two nations in the world," he said. "We share the same tastes, and the Americans have the same spirit of aggressiveness that is to be found in the Australians. I wonder if the Americans realize how friendly the Australians feel toward them? Our feeling toward the people of the United States is actually one of brotherhood.

"This is probably the reason that American pictures are shown almost exclusively in Australia. The Australians like your modern American society dramas, your American pictures with clean stories and plenty of action. First National pictures are extremely popular in Australia and we find that they have excellent box office value."

Stanley N. Wright, who is making the trip with Mr. Bolton, is one of Australia's practical all-around showmen. He has been through every end of the business and now, as general manager of Haymarket Theatres, controls a circuit of theatres extending from Tasmania in the south to Queensland in the north. Mr. Wright has served as president of the Queensland branch of the Federated Pictures Showmen's Association.

Al Lichtman Wants Service

In Talk to A. M. P. A. Members Distributor Praises Exhibitor Aid

Al Lichtman, head of the new distributing organization bearing his name, was an interesting talker at last week's open meeting of the Associated Motion Picture Advertisers.

In discussing observations made on his recent trip throughout the country Lichtman said that he found a general improvement in conditions that should bring about a most prosperous Fall.

"In particular," he declared, "it was cheering to notice the change in the attitude of Los Angeles and the producing colony. We are getting down to bedrock, and instead of boasting about how many millions it cost to produce a picture we will soon be bragging about what a wonderful picture we made at a reasonable, efficient cost.

"This is a welcome sign. Now it is up to producers and distributors to pass these pictures on to exhibitors at live and let live prices.

"The work you members of the A. M. P. A. are doing is of tremendous importance. Progress in methods of aiding the exhibitor to sell his pictures has been steady, and credit must be given the advertising men for what they have done in this advance.

"But we must go even further. This is the big lesson that I feel I have learned from my recent trip. With all we are doing we are not yet going far enough in helping the exhibitor.

"The particular problem as I see it is to go beyond the first run exhibitor and the class of theatre man who can use most of the aid now supplied and give more and more of our attention to the great body of exhibitors. We must never forget that this business rests upon the thousands and thousands of small town exhibitors. With most of the men the picture theatre is a part time proposition; they are more active in some other local business. This is the man whom it is hardest to help—and whom we must help. We must study the local problems that this man faces. The press books help; but they don't go far enough. Because his problems are not the sort that can be met by clipping with a scissors."

Penn Get-Together

While the Pennsylvania exhibitors will not get together until the latter part of October or early in November, it has been decided by the eastern Quaker State contingent to hold a 2-day outing at Atlantic City, N. J., Aug. 20 and 21. At this outing the board of managers will hold several meetings to formulate a working schedule to be presented at the Harrisburg convention. The Atlantic City affair will be given over almost entirely to entertainment.

To Hold Convention

M. P. T. O. of Northern California to Meet in San Francisco August 15

On Tuesday, August 15, the annual convention of the Motion Picture Theatre Owners of Northern California will be held at the Palace Hotel in San Francisco. A number of important developments concerning negotiations between the M. P. T. O. A. and the Will Hays organization will be made public at this convention, which promises to be the most important held in the Golden State.

Will Hays, who is now in California, is expected to be on hand at the banquet, which will be held at that hotel on the evening of August 17. The Governor and other State and city officials will be present as well as a group of stars who will make a special trip from Los Angeles. A record attendance is expected in view of the many problems with which the organization will have to contend.

C. C. Griffin is president of the northern California exhibitors' organizations and indications are that he will be reelected, for under his regime the exhibitors there have made much progress. Thomas D. Van Osten is general manager of the organization. Mr. Van Osten was at one time the United States District Attorney there and is well known throughout the West.

Launch Atlanta Drive

"Go to Theatre" Week Scheduled for September 17

A "Go to Theatre" week with far reaching aims is being launched to be held in Atlanta, Ga., during the week of September 17, when a selected program of motion pictures sponsored by every civic organization in the city will be presented, and special morning matinees and daily talks and lectures will be a strong feature toward educating the public along the line of the Better Films movement.

Prominent social and club leaders are on the committees, including Mrs. B. M. Boykin, chairman of exhibition. She is president of the Atlanta Better Films Committee. Mrs. Alonzo Richardson will be responsible for gaining the cooperation of civic organizations and Mrs. R. K. Rambo will look after the special morning programs and lectures. W. J. Coffman, visual education director of the public schools, will enlist the aid of all schools. Miss Anna Eugene Aiken will handle publicity, with Mrs. Clarence Bemis in direct charge of newspaper publicity.

John Ezzell, of Select, and R. B. Williams, of Universal, will represent exchange managers, and Willard Patterson, of the Metropolitan; DeSales Harrison, of the Howard; Thomas H. James, of the Grand; N. V. Farley, of the Alpha, and James F. Jackson, of the Tudor, will represent the theatres.

Amalgamation Near?

New England Exhibitors May Merge Into One Organization

Little surprise will be occasioned in exhibitor circles if an effort is made to amalgamate all the New England State organizations into one large sectional association with headquarters in Boston and New Haven. There is much talk along these lines current among exhibitors, who seem agreed that such a merger would be to the best interest of the organized theatre owners. The only really important exhibitor organization is found in Connecticut. William True, of the Strand Theatre, Hartford, Conn., is head of the Nutmeg State exhibitors. Edward Fay, of Providence, president of the Rhode Island organization, has made numerous efforts to organize that State 100 per cent., but, while he has succeeded admirably, in view of the many disadvantages that confronted him, he has not yet builded the working machine that he has in mind.

The problems of the New England States are of sectional import. For instance, the censorship situation in Massachusetts is one that has brought all New England to arms. Because of this condition, exhibitors there point out that a sectional organization with each State divided into local units, would better serve the interests of New England owners.

Black Sells Houses

Black New England Theatres, Inc., announces the sale of the following theatres: The Princess at Brattleboro, Vt., to M. S. Cronin; the Star Theatre, Waldoboro, Me., to I. Rokes; the Lincoln Hall, Damariscotta, Me., to Otis Paige, originally one of the owners of that house.

This is in accord, says the announcement, with the policy of co-operating with exhibitors throughout New England wherever it is possible.

Disastrous Fire

A disastrous fire which started in a blacksmith shop, destroyed most of the business portion of Mansfield, Wash., on July 18. Theodore W. Radtke's City Theatre was in the path of the flames and is a total loss. It is understood the building was only partially insured. It is not known at this time, whether Mr. Radtke will rebuild.

Tell the World!

¶ Read the editorial on page 491. Then see your advertising man and tell him to tell the world after August 31st:

¶ "Go to the movies often in September; it is the industry's 'show you' month." — Moving Picture World.

Tax Equalization Experiment Deferred in Louisiana

Crowded Off Calendar by Racing Bill; Comes Up at Next Session

NOW that the stormy session of 1922 Louisiana General Assembly is over and the motion picture fraternity is "taking stock" of what it did of moment to the business in its various phases, they are glad to note that, even if they did not succeed in putting over the comprehensive constructive program they had planned to put through by their special committee in the state, they did at least succeed in fighting down all forms of proposed hostile legislation.

The most outstanding constructive measure which the fraternity in Louisiana failed to put over related to the system of taxation of the industry in that state, and the most comprehensive and far-reaching measure of a hostile character which their legislative committee met and defeated at its very threshold was a "blue" law measure of the most drastic character.

Apparently catching the spirit of the blues of their legislative brothers of other states, certain Louisiana solons, hailing principally from the upstate rural districts, warned the people of Louisiana that the Sunday motion picture was soon to be no more. A drastic measure to carry out this purpose was drafted and started through the legislative mill, but by taking time by the forelock through a special committee of the amusement division of the New Orleans Association of Commerce, the picture people, supported by lovers of liberty, met the enemy and he soon was theirs, completely.

The bill never got very far. It was defeated outright and decisively; in fact, to such an extent that the industry has but little to fear of its recrudescence two years hence. This closed the history of the "blues" in Louisiana and the poor man, who has to toil all week for his daily bread, is still able to enjoy unmolested the American right of liberty of amusement.

Equalize Tax Later

The principal measure which the industry hoped to put through the legislature was one designed to equalize the tax burden between the thriving and crowded houses in the commercial district on the one hand, and the less populous theatres in the suburban districts, on the other. The present tax law on the exhibitor exacts its requirements from the total seating capacity of his house and the committee proposed to obviate the obvious inequity of the law through the substitution of another, which would base the tax upon the gross receipts of the various houses of the state. This at first met considerable opposition from the big Canal street houses, many of which have no greater seating capacity, and hence, no greater tax burdens under the prevailing law than many of the suburban shows.

A happy compromise was struck through the instrumentality of the committee, however, by the inclusion in the bill of a clause providing for a graduation tax, so that the burden would not be too completely shifted from the poorly-attended suburban houses to the more fortunate commercial district resorts. But this business measure, along with practically all others introduced in the late session of the Louisiana General Assembly, had the hard luck of being crowded off the calendar by the famous Butler bill, providing for the abolition of horse racing; and the committee, despite its great activity, failed to get the measure through. Notice was served, however, that this will be one of the first constructive matters taken up by the industry at the next session of the Louisiana legislature, and it should be of unusual interest throughout the other forty-seven states of the Union as something in the nature of an experiment in more equitable taxation among the exhibitors.

On this legislative committee were J. Eugene Pearce, Maurice F. Barr, Howard McCoy, Bert Kern and Harold Wilkes.

The amusement division of the Association of Commerce was recently organized and its vigorous activities on behalf of legislative matters were among its first exertions for the industry. It is composed of the following well-known pesons: Al G. Shear, vice-chairman; J. Eugene Pearce, president; Howard McCoy, chairman of the board; Wilson S. Callender, secretary. Directors: Frank Davis, Magic Theatre; Maurice F. Barr, Saenger Amusement Company; William Richardson, Consolidated Film Exchanges; A. Harrison, Harcol Films; P. A. Blankership and J. B. Dumestre.

Get Together!

¶ Here's a chance for the first runs or the neighborhood houses in a city to get together and at small individual expense run a sales talk telling the public why September gives them such a wealth of attractions, and why this is the greatest September in the industry's history.

¶ They like the inside stuff—and they'll respond to the slogan:

¶ "Go to the movies often in September; it is the industry's 'show you' month." — Moving Picture World.

Judge Didn't Mean It

THE editor of JUDGE, the humorous magazine, writes us, in part, as follows:

"Your editorial comment in a recent issue of Moving Picture World, referring to a paragraph by William Allen White in Judge, has been brought to our attention.

"This was a personal expression of opinion by Mr. White, with which Judge does not agree, though you had reason for assuming so. In our issue of August 12 you will see that Mr. White is leaving us and a brief statement as to just why he is going.

"Judge does not believe that the movie is a low order of entertainment any more than he believes that the magazine is a low order of entertainment, that the radio is a low order of entertainment, or that music is a low order of entertainment. That depends, of course, upon what is going out through each medium."

Leonce Perret Sued

Suit to recover $2,360.67 from Leonce Perret, French producer, has been filed in the New York Supreme Court by Georgette Duchesne of 310 Fortieth street, and a warrant of attachment against property has been issued by Supreme Court Justice Lydon.

The plaintiff charges that in January, 1918, she made an agreement with Perret in consideration of the payment of $1,000, by which he agreed to pay her one-sixth of the net profits from the Emerald Film Company, that his share amounted to $5,875, and hers $927.10. This sum, she avers, he has admitted in writing is due her. She further alleges she was employed by Perret at a salary of $30 a week as secretary and interpreter, and there is a balance of $1,160, she says, due her.

Ask Dismissal of Suit

Another Chapter in Controversy of Triangle and Kessels

Application has been made to the New York Supreme Court for an order dismissing the counterclain for $90,000 of the Triangle Film Corporation, and also dismissing their defense that the suit brought against them by Charles and Adam Kessel, Jr., is based on a judgment obtained in Richmond, Va., which, being a court of competent jurisdiction, cannot be enforced here.

The Kessels seek to recover $89,156, the value of stock of the Triangle, which they purchased under an alleged contract pledging the Triangle corporation to repurchase, and in the suit brought in Virginia the Kessels recovered judgment. The Kessels, being residents of the city, brought suit here to collect the amount of the judgment. Triangle presented a counterclaim holding that in 1919, when the alleged contract was made, the Kessels were stockholders, and with Harry E. and Roy E. Aitken officers of Triangle, and that the contract was the result of a wrongful scheme between them for the sale of the stock purporting to bind the Triangle to purchase it back from the Kessels, and that the Aitkens had no right to sell the stock at the price they sold it to the Kessels.

Musicians Arbitrate

The Musicians Mutual Benefit Association of St. Louis has accepted the principal of arbitration and agreed to appoint two representatives to a board of four, composed of two union men and two exhibitors, that will settle all disputes arising between the St. Louis theatres and their music.

The players returned to work on Saturday, July 22, after being on strike from April 30, when the theatres agreed to pay the old scale of wages provided that "inside" theatres would be permitted to decide the size of their orchestras between May 15 and August 15, and that the players further agreed to submit all matters at issue to the proposed board of arbitration.

Strike Called

A strike, effective September 1, has been called by Motion Picture Machine Operaters' Protective Union No. 306 which is the local operating in New York City. This is the date on which the present contracts expire and the union announces that this action is taken because the Theatre Owner's Chamber of Commerce sent telegrams to its members instructing them that the wage scale negotiations, which have been under way for some time, is at an end.

The union asked for a ten per cent. increase in wages, while the exhibitors want a ten per cent. reduction.

Smith Made Head

Prominent Buffalo Showman Elected President of New Exhibitor Unit

Howard Smith of Buffalo was on Tuesday elected President of the newly organized Western New York Motion Picture Theatres, Inc., a new unit organized by the Motion Picture Theatre Owners of America. Another unit to constitute exhibitors in other sections of the Empire State will soon be formed by Sydney S. Cohen. These units are intended to take the place of the Motion Picture Theatre Owners of New York State, of which Charles L. O'Reilly is the head, and which recently withdrew from the Cohen organization.

The meeting on Tuesday was held in the Palace Theatre building in Buffalo with a large attendance reported. In the absence of President Cohen the national exhibitor organizations was represented by M. J. O'Toole, chairman of the Public Service Department of the M. P. T. O. A., who said that the committee representing that organization was making rapid progress in its conference with Will Hays.

Officers elected in Buffalo are: President, Howard Smith, Buffalo; Vice-President, Sydney Allen, Messina; Secretary, D. Michaels, Buffalo, and Treasurer. George Keeting, Buffalo. A committee to draw up a constitution also was elected.

Big Studio Revel

The Motion Picture Directors' Assistants have completed arrangements to hold a monster studio revel consisting of vaudeville, boxing, a little of the movies and dancing, for the clubhouse fund, to be held at the Willat Studio in Fort Lee, Thursday evening, August 10.

The following is a partial list of names of stage artists who have volunteered to be present: Lionel Barrymore, Billy B. Van and James J. Corbett, Louis Wolheim, Tom Lewis and Sam Ryan, Jack Wilson, George Jessel and The Courtney Sisters, Herman Timberg, Andrew Mack and Edith Thayer. Film stars who have already accepted are: Marion Davies, Mae Murray, Dick Barthelmess, Hope Hampton, Monte Blue, Virginia and Johnny Hines. From the land of Fistcuffs will be Joe Mandot, Charlie White, the Kurtzo Twins and Benny Leonard.

Willard Joins Kane

President Arthur S. Kane added another live wire to the Associated Exhibitors' sales forces this week, when he appointed Harry W. Willard sales representative in charge in Chicago. Mr. Willard had joined Realart when Mr. Kane formed and became president of that organization, and remained with it until its absorption last December by another company.

Boost "Show You" Month

(*Continued from page* 493)

"We have supreme confidence, therefore, in the worth of 'Grandma's Boy' as an offering in what you have so well designated as 'Show you' month; of its ability to enforce the slogan, 'Go to the movies often;' of its merits as a FAITH inspirer, and of its right to participate in what we all hope to be a record breaking September. You ask the industry to 'dare' the public to inspect its wares. We're with you—with 'Grandma's Boy.'

"This great Harold Lloyd feature is only one of several attractions which we shall place before the public next month. I repeat that we indorse your campaign enthusiastically, and submit that we are proving our faith by our works."

J. D. Williams, manager of Associated First National Pictures, Inc., in the following letter highly approves of the plan, urging that there be "concerted action" by every element of the industry.

"After a summer season with very few releases containing more than ordinary entertanment value, the industry sorely needs concerted action by all producers, distributors and exhibitors to group the biggest and strongest of available pictures to be released consecutively, so that public interest in motion pictures can be reawakened, as it must be, to overcome the discouragement of the ordinary product released during the summer months, and restore public confidence in the ability of the industry to give it the character and quality of entertainment it demands in return for its patronage.

"Moving Picture World has initiated a thought that has great significance if it is properly supported."

"A much needed move," E. W. Hammons, president of Educational Films Corporation, says in the following letter:

"We certainly are heartily in accord with the sentiment expressed in your editorial on making the month of September a 'Show You Month.' It has been Educational's policy, as indicated by its advertisements in recent months and proved by its product, to give exhibitors its best pictures during the summer months, when the weather and many other conditions make it difficult to keep business up to normal, and when the exhibitor needs the best possible entertainment to attract his patrons. While some companies make it a practice to hold up their best pictures until fall, Educational has gone right ahead during the hot weather releasing its best.

"Most assuredly the industry should not wait until November or December to show the public its biggest attractions. Why wait at all? If every producer and distributor offers to exhibitors during the month of August his strongest subjects, then the industry will be sure of having available during September enough powerful pictures to make effective the 'Show You Month' drive which you suggest.

"You are urging a very much needed move on the part of the entire moving picture industry, and we most earnestly hope that everybody in the industry will get behind this idea and push it to the utmost."

¶ How many of your patrons "lost the movie habit" last year?

¶ What are you doing to get them back?

¶ Jolt 'em!

¶ Join in the September drive for Prosperity. "Get the habit" working again!

Doris Renyon

Feminine Lead Opposite Johnny Hines in C. C. Burr's "SURE-FIRE FLINT"

Charlotte Stevens

Bobby Vernon

George Stewart

Dorothy Devore

Vera Stedman

Neal Burns

You'll See Them in the Early Releases of the 1922-23 Series of Educational-Christie Comedies

Ben Turpin
in
"HOME MADE MOVIES"
a
Mack Sennett Comedy
for
First National

Rodolph Valentino

in the Paramount Picture

"BLOOD AND SAND"

Supported by

Lila Lee and Nita Naldi

This is a Fred Niblo Production from the Novel by Vincente Blasco Ibanez and the Play by Tom Cushing. June Mathis wrote the Scenario.

"HER MAJESTY"

a

Playgoers Picture

with

Mollie King

and

Creighton Hale

Tom Mix

in

"JUST TONY"

a Story of His Famous Horse

A Fox Picture

Leah Baird

Whose next Associated Exhibitor's Picture is "WHEN HUSBANDS DECEIVE"

News from the Producers

By C·S·SEWELL

Repeat Runs on Lloyd Shorts

Reports from various sources corroborate the statement of Pathe that all Harold Lloyd films are kept briskly moving. This includes the one-reel re-issues, the extraordinary demand for which is one of the highlights of the season's business, and the entire list of nine two-reel Lloyd comedies.

Repeat bookings of the Lloyd two-reelers in a single contract, says Pathe, are a common occurrence, preferences for individual comedies being over-balanced by the advantage of being able to announce forthcoming showings of the entire list.

Hardly a week passes, the Pathe statement says, without the spectacle of houses in the same large city section playing at the same time the first of the Lloyd multiple-reel comedies, "A Sailor-Made Man," repeating a Lloyd two-reeler, and showing one-reel Lloyd re-issues.

11,000 There to See "Human Hearts"

Over 11,000 people witnessed the Western premiere of Universal's "Human Hearts" at the Granada Theatre, San Francisco, according to a telegram to Moving Picture World, dated July 31. King Baggot, who directed the Jewel picture, was present, as were Will H. Hays, Rodolph Valentino, Gladys Walton, Peggy Joyce and Edward Armstrong, Western division manager for Universal.

The Rev. James L. Gordon voiced the sentiments of the crowd when he said: "'Human Hearts' is the best picture I have ever seen." Messrs. Roth and Parkington, managing directors of the theatre, expressed their delight at both the picture and the reception accorded it.

Jean Havez En Route for Europe

Jean Havez, long celebrated by the popularity of his songs and stage and screen productions, and for the last year a very active member of Harold Lloyd's scenario staff, visited New York last week en route for a vacation in Europe. Mr. Havez had his full share in the writing of "Never Weaken," "A Sailor-Made Man," "Grandma's Boy," the latest Lloyd multiple-reel production for Pathe just now completed and called "Dr. Jack," and the story for the next Lloyd comedy as yet unnamed.

Fox Announces Ten New Productions

Ten new stories have gone into production at the New York and Hollywood studios of Fox Film Corporation. "Youth Must Have Love" is the title of Shirley Mason's new picture. Dustin Farnum is to appear in a picture titled, "The Yosemite Trail." Irene Rich will be his leading woman, and all of the exteriors are to be made in the Yosemite Valley.

Charles Jones is soon to be seen in two more stirring Western pictures—"West of Chicago" and "The Bells of San Juan." The latter is adapted from the novel by Jackson Gregory.

Lupino Lane, famous English comedian, who was signed by William Fox last winter to appear in a series of star somedies, is soon to make his screen bow to the American public, having completed four comedies, "The Reporter," "The Pirate," "My Hero" and "Friend Husband." "The Reporter," his first picture, will be released August 20.

Herbert Brenon will start shooting next Monday at the New York studio on "Penzie," an adaptation of "The Custard Cup," featuring Mary Carr. It is to be made into a special.

"Romance Land" is to be an early production of Tom Mix. This story has a peculiar twist, in which Tom appears as a modern Knight of the Round Table, and enters a tournament to win his fair lady. The big tournament on the plains is the feature of the picture.

A letter has been received from Harry Millarde who went abroad to film "If Winter Comes" in England for William Fox. Millarde says the English people have taken kindly to the invasion of the American picture company, and in the old town of Canterbury, the inhabitants turned out and lent every possible help.

Associated Gets Porto Rican Film

Edward A. MacManus returned to New York from Porto Rico bringing the film of the first of the four features which he has contracted to make for Associated Exhibitors. May Allison and Robert Ellis, who play the leading roles in this picture, also arrived. This feature, "The Woman Who Fooled Herself," is by Charles A. Logue, who, with Mr. Ellis, directed the production. It is a drama in six reels. The cast also includes Frank Currier, Louis Dean and Frederick Schabel.

Some of the outstanding scenes show a huge night carnival in the quaint old streets of San Juan, a carnival staged especially for the photoplay. E. Mont Reily, Governor of Porto Rico, and a group of other American officials, who at first were interested onlookers, were pressed into service as active participants.

"Porto Rico is an ideal country for picture production," said Mr. MacManus. "The studio property comprises 30 acres, and easily accessible are forests, mountains, the seashore, cities—everything we will ever require in a production." Mr. MacManus will spend a week or two in conference with Arthur S. Kane, president of Associated Exhibitors, respecting the future productions for that company, and will then return to Porto Rico.

100 Girls Picked As Possibilities

With the coming of the final weeks of the Goldwyn-Photoplay New Faces Opportunity, it is announced that the judges, James R. Quirk, publisher of Photoplay Magazine, and a committee representing the Goldwyn Company, have considered the photographs of thousands of entrants and selected 100 possibilities. The winner will be one of these unless the decision of the judges is upset at the last minute by a late entry.

When the contest is officially closed, the qualifications of the entrants considered eligible will again be given careful consideration with a view to picking those who are to have screen tests at the various Goldwyn exchanges. Each young woman selected will visit the exchange nearest her home and the tests will determine the winner, who is to receive a year's contract at a suitable salary, and an opportunity to prove her ability in Goldwyn pictures produced at the Culver City studios.

Not So Easy to Obtain

Bijou Fernandez, Goldwyn's "movie scout," who has been touring New England for the past three weeks in search of possible new screen faces for Goldwyn Pictures Corporation, in a tie-up with the Boston Post, is back at her desk, convinced that new screen material is indeed difficult to search out.

Of all the thousands of faces that she scanned throughout Massachusetts, Rhode Island, Maine, and other New England states, only twenty impressed her as strongly enough marked with good "screening" characteristics to send on to Casting Director Robert B. McIntyre at Goldwyn's studios in Culver City, Calif. After a careful study of the photographs submitted, Mr. McIntyre will decide which ones will be given screen tests.

"Bitter Sweet" Is Nearly Finished

Lambert Hillyer is nearing the close of production on "Bitter Sweet," the Universal-Jewel special, in which Lon Chaney is enacting the starring role at Universal City.

The story is the most dramatic in the starring career of Chaney and presents him in the figure of an underworld king forced by physical helplessness to fight with treachery and craft.

Opposite Chaney is Virginia Valli, playing what is probably the last straight leading role before she will portray her first Universal starring role. She was recently signed by Universal on a long term contract with a starring future.

William Welsh, Jack Mower, Henry Barrows, Walter Long, Harry Devere and John Beck have principal roles in support.

A Preferred Cast in "Rich Men's Wives"

When you see this cast and those selected for our next two productions you'll understand what we mean by "Preferred Pictures."

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

Art Expert Much Impressed By Miss Davies' Next Film

One of the most remarkable tributes ever paid to a motion picture was contained in an interview given to Robert Prew in London, by Sir Joseph Duveen, famous art expert, on Cosmopolitan Productions' forthcoming super feature, "When Knighthood Was in Flower," starring Marion Davies.

Mr. Prew is the London correspondent for Universal Service and the cabled interview was published in scores of newspapers throughout the United States. It follows:

"London, July 24.—'It is the most stupendous reproduction of Henry the Eighth court life that has ever been achieved—a marvelous piece of artistry,' said Sir Joseph Duveen, famous art dealer, to Universal Service today, discussing Cosmopolitan Productions' new film, 'When Knighthood Was in Flower,' starring Marion Davies.

"Sir Joseph Duveen recently returned from New York where he witnessed a private showing of the film and made a careful study of its settings. He was also at the studio when several of the scenes were taken.

"'American film producers,' he said, 'have often been criticized in London newspapers for introducing anachronisms into historical movies and in some cases the comment has been fully justified. But "When Knighthood Was in Flower" appeared to me to be historically accurate in every detail, which in itself gives it a special claim to distinction.

"'What most amazed me was the sumptuousness of the setting. Hampton Court is the background and the wonderful great hall is depicted with extraordinary fidelity. Real Gothic tapestries were used for the hangings and there were also ancient suits of armor—remarkable art treasures—employed for stage effects.

"'The costumes also were things of rare beauty. It was truly an entrancing pageant of gorgeously attired court ladies of the time of the bluff King Hal.

"'The gowns worn by Miss Marion Davies were truly queenly, and her acting superb, while Lyn Harding, as Henry the Eighth, was a living Holbein.

"'I am familiar with all the famous pictures of the period, and to me the film came as a vivid reminder of all that was picturesque and worthy of record in the court life of those expansive days.

"'It was an extraordinary experience for one as familiar as I am with every detail of Hampton Court to find its atmosphere so completely reproduced 3,000 miles from the banks of the Thames, with the super addition of great figures that graced the palace in its halcyon days nearly five centuries ago.

"'Certain other details linger in my mind as I noted them in the studio—the old stained glass windows, the famous terrace, and even the trees which are characteristic of Hampton Court. Nothing is missing from the complete and faithful picture.

"'That is why I think that "When Knighthood Was in Flower" is worthy of highest tribute as a fine, artistic production, not before equalled in my experience.'"

First National to Follow Suggestions As to Posters

With elaborate productions promised during the forthcoming season, with the popularity of exploitation increasing, one of the big problems now confronting exhibitors is just what will be of the most value in the poster and lobby display line during 1922-23.

Associated First National Pictures, Inc., foreseeing this situation, has been in touch for several weeks with exhibitors and has obtained from them data on which it is basing its new output of accessories. Having made a nation-wide survey of the accessory problem, First National immediately proceeded to improve its methods of buying and handling accessories so as to minimize the element of chance in the handling of them.

In its survey, First National sent questionnaires to hundreds of exhibitors asking them to give their ideas as to the number of designs for one and three-sheet posters, the styles of lobby displays they favored, and their views on accessories in general. The survey brought out the following facts:

Number of exhibitors favoring one design one and three-sheet, 640.

Number favoring two styles of one-sheet, 312.

Number favoring less expensive, uncolored 11x14 lobby display, 424.

Number favoring more expensive lobby display cards, 84.

Number favoring 22x28 colored lobby displays, 600.

Number favoring uncolored lobby displays, 84.

Number favoring 24-sheets on all subjects, 168.

Number favoring 24-sheets on big subjects only, 536.

In accordance with the verdict of the exhibitors First National will hereafter supply accessories as follows:

One design one and three-sheet posters on average releases.

Six-sheets on all releases.

Two design one and three-sheet posters on exceptional releases.

Uncolored 11x14 lobby displays on average releases.

Colored 11x14 lobby displays of the highest artistic merit on exceptional releases.

Colored 22x28 lobby cards on all releases.

Twenty-four-sheets on exceptional releases.

Special novelty accessories on exceptional releases.

Five Paramount Stars Will Work in Long Island Studio

Paramount's big Long Island City studio, said to be the largest producing plant in the world under one roof, will soon assume its old-time activity, in accordance with plans initiated by Jesse J. Lasky while in New York recently. The following stars are scheduled to make productions there in the near future: Alice Brady, Pola Negri, Jack Holt, Thomas Meighan and Elsie Ferguson.

After being closed a year, this studio was re-opened two months ago for the production of Alice Brady's first Paramount "Missing Millions," which is not complete, and in a few days she will start under Victor Fleming's direction on "Anna Ascends," based on her stage success of the same title by Harry Chapman Ford.

Pola Negri, who will arrive in September, will appear in a production under George Fitzmaurice's direction. A portion of Jack Holt's new picture, "Making a Man," adapted from a Peter B. Kyne story, will be made in the Long Island City studio, and Thomas Meighan will film "Back Home and Broke," a George Ade story, under Alfred E. Green's direction.

Elsie Ferguson will use this studio for the production of Hubert Henry Davies' story, "Outcast," under John S. Albertson's direction.

The studio staff, under E. C. King, will be augmented from time to time until the big plant is working virtually at capacity.

Fox Lists Two

September 3 has been set as release date for the Fox Film Corporation special "Monte Cristo" and on September 17 for "Nero."

"Monte Cristo" will open in New York for an indefinite run at the Forty-fourth Street Theatre on August 15. This picture has enjoyed great success at pre-release showing at Tremont Temple in Boston and Mission Theatre in Los Angeles. It was directed by Emmet J. Flynn.

"Nero," made in Italy by J. Gordon Edwards, is now in the twelfth week of an indefinite run at the Lyric Theatre, New York.

Neal Burns Signs Long Contract

Neal Burns, who has appeared in Christie Comedies for three years, has just signed a long-term contract, under which he will be starred in six or seven comedies this coming year and an indefinite number of pictures yearly, thereafter, alternating with such stars as Bobby Vernon and Dorothy Devore.

Burns first picture under the new contract will be, "That Son of a Sheik," which is also to be the first picture of the new series of twenty Christie Comedies to be released by Educational this year, beginning in September. After finishing his work in "That Son of a Sheik" Burns is starting in a new comedy under the direction of Scott Sidney. Viora Daniel appears with Burns in "That Son of a Sheik," and Charlotte Merriam has been engaged for the new picture.

"The Old Homestead" Is Finished

James Cruze has brought his big production of "The Old Homestead" to a close and the film is now in the hands of the editors at the Lasky Studio.

Theodore Roberts is seen as Uncle Joshua Whitcomb and he is supported by a great cast of favorites, including George Fawcett, T. Roy Barnes, Harrison Ford and Fritzi Ridgeway. Perley Poore Sheehan and Frank Woods adapted the play and the continuity is by Julien Josephson, master of small-town and rural screen drama.

Our First Is Ready

"Rich Men's Wives," a great Preferred Picture with a great box-office title, will start us on our way.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

J. K. McDONALD
Producer of the Johnny Jones comedies released by Pathe.

More Exploitation on "Crossroads"

Additional interest in "The Crossroads of New York," the Mack Sennett-First National comedy-melodrama, was aroused among the Cincinnati public when Wm. A. Clark, publicity manager for the Strand Theatre, and Roy H. Haines, First National exchange manager, put over an effective tie-up with the Cincinnati Times-Star, which presented a mimic comedy produced by local talent and titled "The Crossroads of Cincinnati."

As the result, "The Crossroads of New York" and First National Pictures broke into the Times-Star daily for more than a week and publicity pertaining to the local picture and the Strand Theatre found space on the front page of this leading afternoon paper. Altogether, the stunt gained a greater amount of publicity in a newspaper which seldom lends itself to schemes of this sort, than any other similar stunt attempted in years.

Two Weeks for "Young Diana"

Cosmopolitan Production's latest picture, "The Young Diana," starring Marion Davies, will be presented at the Rivoli Theatre, the week beginning August 27, and will be followed with a second showing at the Rialto Theatre, September 3.

The story was written by Marie Corelli and was adapted to the screen by Luther Reed.

Prints Are Being Shipped Right Now

Within another week every one of our exchanges should have their "Rich Men's Wives" prints for showing to exhibitors.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

Indefinite Runs Are Common in Booking "Grandma's Boy"

Since "Grandma's Boy," Harold Lloyd's latest and greatest production, presented by Hal Roach, broke the world's record for the continuous run of a comedy feature, many exhibitors are taking the precaution to specify when booking that the engagements shall be of indefinite length. "When arranging for the world's premier showing of 'Grandma's Boy' in his Symphony Theatre, Los Angeles," said Arthur S. Kane, president of Associated Exhibitors. "Dr. Breckwedel profited from his experience with 'A Sailor-Made Man,' Mr. Lloyd's last previous attraction, which ran for seven weeks at the Symphony. This was a world's record," but Dr. Breckwedel was embarrassed to find that there were still a lot of people he was forced to disappoint because he has previously booked another film.

"Accordingly, in booking 'Grandma's Boy' to open its Los Angeles run May 14th, the Symphony management insisted upon playing safe by refusing to permit of a time limit in the contract. Since 'Grandma's Boy' has sent Mr. Lloyd's former world's record galley west. Other exhibitors are telling us they don't propose to be caught unawares by having their runs close while their patrons are still demanding more performances.

"M. L. Markowitz, of the Strand, San Francisco, where this production opened July 16th; Calvin Heilig, of the Heilig, Portland, Ore., whose run began July 30th; Balaban and Katz, of the Roosevelt, Chicago, starting July 31st; Charles Olsen, of the Apollo, Indianapolis, where 'Grandma's Boy' is booked to open September 10th, and Samuel Harding, who has booked the attraction for the Liberty, Kansas City, beginning October 1st, are among the big owners who have insisted upon keeping the closing date open.

"Meanwhile, there is great activity among smaller exhibitors as well as the holders of first run accounts. Spirited bidding for second and third run showings far in advance of play dates indicates their realization of the tremendous box office value of this production."

Mr. Kane professes to see nothing remarkable in the fact that "Grandma's Boy," having smashed the world's record in Los Angeles, continued to "go strong," right in midsummer.

"Isn't it more remarkable," he asked, "that no other comedy feature ever ran for more than seven consecutive weeks, anywhere, at any time? A long run by 'Grandma's Boy' was anticipated by the newspaper critics and was predicted in the very beginning. In point of fact, 'Grandma's Boy' is a feature production and it is by feature standards that it must be measured in future. It established a new record for comedy productions long since, and there are few straight-out features which have enjoyed such a run as it has already had. Exhibitors are hailing it as a find that cannot in fairness be treated as a comedy. At the beginning of the San Francisco engagement the critics in that city gave it reviews that rivaled in enthusiasm and praise those which

Charles Ray's Latest Picture Goes Over Big at Premiere

With a premier showing before the biggest summer crowd in the history of the California Theatre, Los Angeles, Charles Ray scored a triumphant success in his latest production, "A Tailor-Made Man," a screen version of the popular stage play of the same name, and Mr. Ray's first photoplay production for United Artists' Corporation.

Both the public and the critics, as well as Mr. Ray's host of friends in the industry, were quick to proclaim "A Tailor-Made Man" as by far his best piece of work, from the standpoint of photoplay making, as well as that of his personal artistry.

Telegraphic advices received by United Artists after the opening performance at the California, Sunday, July 30, state that the public is unanimous in its enthusiasm over the high-class, elevating and clean-cut production.

"We predict a great popular success for Charles Ray in 'A Tailor-Made Man,'" says the reviewer for the Los Angeles Times, "and we are quite delighted to receive his comedy on a more ample and more human scale than heretofore. The cast that Mr. Ray assembled for this picture is in general a triumphing one."

"'A Tailor-Made Man,' Charles Ray's first picture for United Artists' Corporation, has in it the qualities for genius and sincerity," says the critic for the Los Angeles Examiner. "It makes Mr. Ray a member of that famous organization in spirit as well as through technicalities of contract. Mr. Ray's acting is superb, and never has the intangibly distinctive note to this young star's work been given a fuller play. He seems to coordinate all the illuminating bits of his art into a complete manifestation."

"Charles Ray's new film is a knockout," says the critic for the Los Angeles Record. "'A Tailor-Made Man' is highly amusing at times and thrilling in a melodramatic sense. It is a remarkably good work of real entertainment. Rather than make himself into the character, Charles Ray made the character himself. Others would have made the hero a typically flip, smart Yankee hustler. I like Mr. Ray's own version. The supporting cast is excellent."

"'A Tailor-Made Man' is made to your measure," declares the reviewer in the Los Angeles Herald, "and Charles Ray's screen version of the famous stage play of the same name apparently suited every taste of the patrons of the California Theatre yesterday. Many of you will rate this production as Mr. Ray's best effort up-to-date, and certain it is that his screen translation of the stage play is destined to achieve a success not incomparable to that attained by the play itself, while many may find the photodrama more to their liking even than the original."

"Charles Ray once more shows his subtlest and best art in his screen version of 'A Tailor-Made Man,'" says the Los Angeles Express.

Paramount Announces First Two of Its 41 Big Pictures

For release August 7, Paramount announces the first two of its forty-one new productions scheduled for the first six months of the season 1922-23. They are Wallace Reid in "The Dictator," and Marion Davies in the Cosmopolitan production, "The Young Diana."

"The Dictator," which has been given pre-release showings in several cities, seems to be justifying all the predictions of success that Paramount has been making for it.

The picture is an adaptation of the stage play by Richard Harding Davis in which Willie Collier scored the greatest hit of his career.

The original story of the Marion Davies picture, "The Young Diana," is from the pen of Marie Corelli.

In this picture Miss Davies is seen as a young English girl whose love romance with a titled naval officer seemingly is forever shattered.

Forrest Stanley is Miss Davies' leading man and he, with Maclyn Arbuckle and Pedro de Cordoba, share the leading honors with the star. The settings, said to be most elaborate, were designed by Joseph Urban.

Ruth Roland

Its Exceptional Value Proven by the Number and Class of First Run Houses That Have Booked It

A partial list only, by territories, follows:

BOSTON: Bowdoin Square, Jewel of Lowell, Strand of Brockton, Auditorium of Lawrence, Majestic of Holyoke.

NEW HAVEN: Lyric and Liberty of Waterbury, New Crown of Hartford, Grand of Middletown.

WASHINGTON: Roanoke of Roanoke, Star Columbia of Norfolk, Hippo of Richmond.

NEWARK: Savoy of Newark, Lyric of Paterson, Bijou of New Brunswick.

CHICAGO: Academy of Waukegan, New Home of Indiana Harbor, Auditorium of South Bend, Lincoln Square of Decatur, De Luxe of Hammond

CLEVELAND: Roma of Youngstown, Odeon of Canton, Grand of Newark.

INDIANAPOLIS: Regent of Indianapolis, Majestic of Evansville, Marion of Marion, Liberty of Muncie, Orpheum of Terra Haute, Grand and Colonial of Ft. Wayne.

DES MOINES: Palace of Waterloo, Palace of Cedar Rapids, Family of Des Moines.

MILWAUKEE: White House of Milwaukee, Strand of Kenosha, Rex of Racine, Grand of Green Bay, Munroe of Munroe

ATLANTA: Bonita of Columbus, Star of Savannah, Crystal of Knoxville, Bonita, Royal and Grand of Chattanooga, Paramount of Miami, Princess of Macon, Prince and Maceo of Tampa, Champion and Odeon of Birmingham, Pastime of Leeds.

DALLAS: St. Elmo and Lincoln of Houston, Grand Central and Rialto of Dallas, Alcazar of El Paso, Princess and Liberty of San Antonio.

in "The Timber Queen"

ST. LOUIS: Columbia of St. Louis, Quincy of Quincy.

CINCINNATI: Strand of Lexington, Apollo of Dayton.

OKLAHOMA CITY: Folly of Oklahoma City.

NEW ORLEANS: Crescent of Mobile, Saenger's Suburban Circuit of New Orleans, Sobel-Richards-Shear Circuit of New Orleans.

KANSAS CITY: World in Motion of Kansas City, Tootle of St. Joseph, Novelty of Topeka, Lyceum of Leavenworth.

CHARLOTTE: Ottawa of Charlotte, Lafayette and Elmont of Winston-Salem Orpheum of High Point, Savoy of Durham, Majestic of Asheville, Majesti of Johnson City, Palmette of Rockhill.

MEMPHIS: Grand of Memphis.

LOS ANGELES: Casino of San Diego.

SAN FRANCISCO: Lyceum of Fresno.

DENVER: Ideal of Albuquerque, Colonial of Denver.

SALT LAKE CITY: Utah of Ogden, Cozy of Salt Lake.

The following Circuits have booked "The Timber Queen" in all or part of their houses

Consolidated, Brecher, Fox of New York; Comerford of Pennsylvania; Stanley of Philadelphia and Eastern Pennsylvania; Chamberlain of Pennsylvania; Lubliner and Trinz, Ascher Bros., and Shoenstadt of Chicago; Lynch Enterprises, Southern Enterprises of Atlanta; Foy and Southern Enterprises of Dallas; International of El Paso; Koplar of St. Louis; Saenger and Sobel-Richards-Shear of New Orleans; Southern Enterprises of Charlotte, Consolidated Am. Co. of Honolulu.

This Serial is in a class by itself in star, cast, production, thrills and beauty. *Book it!*

PRODUCED BY RUTH ROLAND SERIALS INC.
SUPERVISED BY HAL E. ROACH

Pathéserial
TRADE MARK

Here is a group of big leaguers in filmdom. From left to right they are: Hiram Abrams, president of United Artists Corporation; Maurice Cleary, financial representative for Mary Pickford and Douglas Fairbanks; A. C. Berman, in charge of the London office of United Artists; the adorable Miss Pickford herself, and Guy Crosswell Smith, in charge of the Paris office of United Artists.

Sawyer Produces Exceptional Cast

Through the efforts of Arthur Sawyer of the S-L (Sawyer-Lubin) Pictures organization, which is producing the Metro-SL Special, "Quincy Adams Sawyer," one of the most notable lists of screen players ever assembled for a single production will appear in the film version of Charles Felton Pidgin's famous story.

Blanche Sweet, who returns to the screen after an absence of almost two years, will enact the leading feminine role. John Bowers will have the title part; Lon Chaney will be seen as Obadiah Strout, the czar of Mason's Corner. Barbara La Mar is to play Lindy Putnam, the small town vampire. Elmo Lincoln has been cast for Abner Stiles, the blacksmith. Louise Fazenda is to have a comedy role, that of Mandy Skinner, the "sauciest girl in Mason's Corner."

Other leading parts will be taken by equally notable screen players, including Edward Connell, Claire McDowell, Joseph Dowling, ZaSu Pitts, Hank Mann, June Blidgo, Victor Potel, Kate Lester, Harry Davenport and Millie Davenport.

Unusual Posters for Fox Features

Fox Film Corporation is laying greater stress than ever upon the advertising and exploitation aids for its fall releases. For "Nero," a number of excellent lithographs are offered to the exhibitor. There are two styles of 24 sheet stands; one, a pictorial depicting the Roman despot and his numerous paramours; and a combination pictorial and block letter poster of peculiarly pleasing and attractive effect. Two six-sheets, three three-sheets, three one-sheets and two half-sheet cards have been designed along the same artistic lines.

Throughout the series of posters used for "A Fool There Was," the "Vampire" theme has been emphasized. One of the 24-sheet stands depicts the Vampire scattering roses at the feet of the "Fool" and hissing the world famous expression, "Kiss me, my fool." A beautiful reproduction of the typical "Vampire" has been made in a four colored six-sheet.

In all the posters for "The Fast Mail" which also ran at the Strand, the speed theme has been exploited. The slogan, "Speed Counts" has been used in an eye-catching 24-sheet and is carried extensively through the advertising.

For "Silver Wings," the 24 sheet is a spread rainbow with head pictures of Mary Carr, and those who enact the roles of her sons.

What The Industry Has Been Looking For

The announcement of our plans for distributing Preferred Pictures. We'll tell all about it in next week's issues of the Trade Press.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

Preferred Signs Director Forman

Tom Forman has signed to direct a series of Preferred Pictures Specials, to be known as Tom Forman Productions, to be made by B. P. Schulberg and distributed by the Al Lichtman Corporation. The contract is a promotion, because of the admirable direction he evidenced in "The Woman Conquers," "White Shoulders" and the recently completed "Money, Money, Money," a trio of Preferred Picture productions made for Associated First National, in which Katherine MacDonald is starred.

The first story Mr. Forman will direct under his new contract is "Ching, Ching, Chinaman," written by Wilbur Daniel Steele. The story was accorded the distinction by Edward J. O'Brien of being included in his collection of the greatest American stories of the year. The production will be commenced as soon as Mr. Schulberg and Mr. Forman have definitely determined upon the chief players. It will be edited by Eve Unsell.

"In the Name of the Law" Has Two Openings

"I never believed anything could best the terrific Detroit summer weather plus the usual summer outdoor competition, but my opening with 'In the Name of the Law' has made me change my mind. I thank you for this unusual attraction. Regards."

Such was the wire received at the Film Booking Offices home office from Phil Gleichman, who opened the Emory Johnson police drama at the Broadway Strand, Detroit, July 30.

The big F. B. O. police drama was welcomed by Detroit in the same big way that it was greeted in New York. Aided by an exploitation campaign, under the direction of Al Boasberg, home office exploitation expert, who was dispatched to Detroit, "In the Name of the Law" overcame a week of hot weather and filled the Broadway Strand with as large crowds as it has seen this summer.

The second big booking to follow the George M. Cohan run of the picture in New York was the Mission Theatre, Los Angeles. A crowd packed the streets for four blocks as a police band of fifty pieces swung down Broadway to the theatre. A huge banner, bearing the title of the picture, stretched from curb to curb, while a battery of portable sun arcs turned night into day and a motion picture camera ground away, making a panorama of the spectacle. This parade proved to be one of the best exploitation drawing cards ever staged in Los Angeles.

For the first time in its history the city's most exclusive playhouse departed from its custom and permitted a lobby display. One of the most interested spectators was P. A. Powers, president of the Film Booking Offices of America, who is now in Los Angeles on his quarterly tour of inspection.

First Urban Classic Is Released

"Pageantry in India," the first of the Urban Popular Classics, has been released by Vitagraph. It is described by those who have seen it as a real innovation. Vitagraph will release a series of fifty-two of these one-reel features, one each week.

Fox Leases Two Houses for Showing of Super-Features

Official announcement by William Fox that contracts have been signed whereby two of the most important Shubert theatres in New York will be leased for the presentation of Fox super-features was made today, August 3.

The first lease signed was for the Lyric Theatre, on which Mr. Fox had a summer lease which would terminate in a few days.

Owing to the success of "Nero," the screen spectacle now playing at the Lyric, Mr. Fox obtained a new lease which will carry him through the coming winter season. He will extend the run of "Nero" until Sunday, September 3, and on Monday, September 4, Labor Day, he will present at the Lyric for the first time "A Little Child Shall Lead Them." It was written by an anonymous screen writer. This photoplay was directed by J. Searle Dawley.

The second playhouse leased is the Forty-fourth Street Theatre. The Fox company will take possession of that house on Monday, August 14, and will present for the first time in New York a screen presentation of Alexander Dumas' "Monte Cristo" for an indefinite engagement.

Following the engagement of these two features, Mr. Fox plans to present at these theatres during the season other super-photoplays.

Metro's Fourth on Broadway

Metro placed "Forget-Me-Not" in the Criterion Theatre, New York, beginning Sunday, July 23, to succeed Viola Dana in "The Five Dollar Baby"; and so, by this fourth photoplay presentation of the summer in a Broadway theatre not given over exclusively to pictures, becomes one of the most active companies in furnishing New York with special screen productions.

Despite persistent rain and humid heat, the attendance during the exhibition of all these big specials has been a feature of the theatrical season.

"Forget-Me-Not" is the fourth successive Metro photoplay to be seen at the Criterion. The first was "Missing Husbands," the sensational French photoplay based on Pierre Benoit's novel, "L'Atlantide." Following this, Metro presented another importation, the Swedish Biograph Company's production of "The Stroke of Midnight." The third photoplay was "The Five Dollar Baby," in which Viola Dana appeared as star at the head of a company of screen favorites.

Rubens Is Featured in Big Film

"The Valley of Silent Men," the new Cosmopolitan production, featuring Alma Rubens, which was adapted from the story of the same name by James Oliver Curwood, will be shown at the Rialto Theatre, September 10.

The entire cast was transported from New York City into the heart of the Canadian Rockies for the filming of the picture in order that the grandeur and magnificence of the great white North, which Curwood depicts with a master stroke, might be faithfully reproduced on the screen.

The cast includes Lew Cody, Joe King, Marie Majoroni, George Nash and J. W. Johnston. The picture is directed by Frank Borzage.

Sargent Completes First Comedy

Lewis Sargent has finished his first comedy starring role at Universal City—"His First Job." Scott Darling wrote the story and directed it with Robert Kerr, Mary Philbin, Julia Leonard, Bennie Billings and Albert Lee supported the boy star of "Huck Finn" fame.

Universal plans to make a top-notch attraction of the Lew Sargent comedies, having faith in the remarkable ability demonstrated by this young artist in two or three big pictures and adding to it the best technical and directorial aide possible.

The second of the Lew Sargent starring comedies is ready and will be put into production immediately.

Lichtman Pictures Show Modern Trend

Definite indication of the trend toward better pictures and greater selling power of productions is seen in the casts selected by B. P. Schulberg, president of Preferred Pictures, Inc., for the first three productions to be released through the Al Lichtman Corporation.

For "Rich Men's Wives," the Gasnier-directed picture that will inaugurate the Lichtman service, there are eight actual stars and three other players whose names are well-known to theatre-goers. House Peters is the principal male star. Claire Windsor has the leading feminine role. Baby Richard Headrick is another big bet in the cast. Gaston Glass plays a juvenile heavy, and other notables are Myrtle Stedman, Rosemary Theby, Charles Clary, Mildred June, Carol Holloway, Martha Mattox and William Austin.

In "Ching, Ching, Chinaman," which is being directed by Tom Forman, Lon Chaney will have the principal role and Marguerite De la Motte will be the feminine lead. Others are Harrison Ford, John Sainpolis, Walter Long, Buddy Messenger, William Dudley and Frances Raymond.

The third will be "Thorns and Orange Blossoms," directed by Gasnier. This is an adaptation of the well-known stage play, built originally upon a widely read novel by Bertha M. Clay.

Vitagraph Building New Exchange

Construction has begun on the new exchange building for Vitagraph's Minneapolis branch. The new building, which is to be at 70 Western avenue, will be fireproof and embody many new features which make for efficiency in service.

Add More Players to "Omar" Cast

In addition to the list of sterling players already announced by Richard Walton Tully to support Guy Bates Post in the picturization of "Omar, the Tentmaker," a First National attraction, directed by James Young, several additional players of merit have been engaged to fill out the cast.

Maurice B. "Lefty" Flynn, former Yale football star, plays the role of the Christian Crusader who is captured by the fanatic Mohammedans and escapes to freedom only after a number of thrilling hand-to-hand encounters. John Gribner makes his film debut in the role of Mahruss, which he played in the original stage production.

Edward M. Kimball, who played the highly modern role of Brock in "The Masquerader," Post's first screen vehicle, will be seen as the hero's father. Walter Long, a convincing heavy, plays the executioner. His assistant is William Elmer.

Names already announced include Virginia Brown Faire, Nigel de Brulier, Rose Dione, Douglas Gerrard, Patsy Ruth Miller, Boris Karloff, Evelyn Selbie and Will Jim Hatton.

Marion Davies in her forthcoming Cosmopolitan release, "The Young Diana," portrays two vastly different roles. She is seen as a drab, gray spinster as well as in all the magnificent beauty of her real self. "The Young Diana" will be released on August 27.

Write Goldwyn on Films

Announcement of the Goldwyn policy of big pictures only, limiting the output for the coming year to twenty super productions, has met with an immediate response from exhibitors. Hundreds of letters have been received at the home office enquiring about bookings on the pictures thus far named, notably "The Christian," Hall Caine's famous story, being directed by Maurice Tourneur, and "Ben Hur."

Without exception, the exhibitors laud the policy of Goldwyn in cutting down on the quantity of production and concentrating on specials that cannot fail to have a box office appeal. "The Christian" is regarded as a certain popular success, both on account of the fame of the original work and because of the perfect production expected from Maurice Tourneur.

Harry R. Smith Visits America

Harry R. Smith of Smith's Film Sales Ltd., London, England, arrived in New York on the S. S. Aquitania on July first and is making his headquarters with his American representatives, Edward L. Klein Company, Knickerbocker Bldg., New York.

Mr. Smith has brought several new productions with him and while in New York will negotiate for the British and Continental rights to a number of American features nad two-reel comedies.

Another Meighan Film for Paramount

When Director Alfred Green gives the starting signal on the production work of "The Man Who Saw Tomorrow," which he will do this week, he will go to work with one of the most notable casts ever assembled for a single picture.

Heading the roster is Thomas Meighan, and he is supported by Theodore Roberts, Leatrice Joy, Alec Francis, Albert Rosco, Eva Novak, June Elvidge, John Miltern, Laurence Wheat, Robert Brower and Edward Patrick.

Our Regional Partners

Are all motion picture men of high standing and extensive experience. Watch for the line-up.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

"Sheik" Completing 24th Week

"The Sheik," George Melford's Paramount special which has created such a furore throughout the world, is completing its twenty-fourth week at the Globe Theatre in Sydney, according to cable reports received by Oscar A. Morgan, in charge of the foreign department of the Famous Players-Lasky Corporation, during the absence of E. E. Shauer in Europe. At the close of its six months' run at the Globe "The Sheik" will be transferred to the Empress Theatre, also in Sydney, for a run of at least two weeks and possibly longer.

Reports received from Adelaide, Melbourne and other large cities in Australia indicate that "The Sheik" is duplicating the enormous success scored in Sydney, and it will be many weeks before the picture has completed its first run schedule throughout Australia.

"Bull Dog Drummond" Being Rushed

The picturization of "Bull Dog Drummond," the melodramatic success of two continents, is being rushed and is said to be nearly completed. It is interesting indeed to know that while many American producers were in competition for the film rights to the story, Miss Elsie Cohen, foreign manager of the Hollandia Film Company came to America and outbid every American company for it. To complete her excellent work, she signed two American stars, Evelyn Greley and Carlyle Blackwell to co-star in the production and contracted Oscar Apfel to direct the picture. The unit proceeded immediately to Haarlem, Holland where the interiors were made, and will soon go to England to film the exteriors.

"Broken Chains" Is Nearly Finished

Director Allen Holubar, who returned recently from Lake Huntington, where the exteriors for Winifred Kimball's prize-winning scenario, "Broken Chains," were taken, is nearing the end of the photography on that photoplay. He believes several more weeks will see the completed picture, as the editing, cutting and titling will not be unduly intricate.

Equitable Distribution

Our Plan will be fully explained for the benefit of exhibitors in our special announcement next week.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

Two Big Productions Are Listed for August Release

Associated Exhibitors announce two releases for August, widely different in theme, but each declared to be an attraction of special importance in its particular line.

First, on August 20, comes "When Husbands Deceive," which is third in the series of domestic entanglement stories written for the screen by Leah Baird, and in which she herself is featured. With Miss Baird in the cast are William Conklin, Jack Mower and Eulalie Jensen.

Set for release by Associated Exhibitors on August 27 is the Florence Vidor feature, "Dusk to Dawn," an adaptation of Katherine Hill's novel, "The Shuttle Soul." This feature takes a decidedly original turn in the unfoldment of its history, enabling Miss Vidor, appearing here as a star for only the third time, to display a versatility such as even many of her warmest admirers probably never credited her with before.

"When Husbands Deceive" is in six reels, and "Dusk to Dawn" in five.

"Zenda" Opened At Astor July 31

"The Prisoner of Zenda" will soon come again to Broadway. Anthony Hope's story, so widely read as a novel and later so popular on the stage, has been produced on the screen by Rex Ingram, maker of Ibanez's "The Four Horsemen" into pictures. The evening of Monday, July 31, is the time set for the photoplay of "The Prisoner of Zenda" to set out upon its indefinite run at the Astor Theatre.

This playhouse was the scene of the long-season success of the earlier Ingram production, "The Four Horsemen," and the company which made both this and "The Prisoner of Zenda"—Metro Pictures Corporation—looks forward to as brilliant an event the evening of the thirty-first of this month as upon the initial presentation of Ibanez's story.

Personages of the social, financial and artistic worlds will continue the first-night audience of Mr. Ingram's new picture. The young director himself, who at thirty is regarded as one of the few of real geniuses in motion pictures today, will make the trip from California, where "The Prisoner of Zenda" was reproduced in film, to witness its projection before its initial New York audience.

WILL HAYS PAYS A VISIT TO THE SELZNICK PRODUCTION'S FORCES IN HOLLYWOOD

He was escorted by Vice-President David O. Selznick and met Conway Tearle and Director George Archainbaud who are working on "One Week of Love." Left to right:—Conway Tearle, Will Hays, David O. Selznick and Director George Archainbaud.

Unique Feature in "Young Rajah"

A reincarnation party, so-called is one of the big colorful episodes in "The Young Rajah," the new Paramount picture starring Rodolph Valentino, now being filmed under the direction of Philip Rosen, and plays an important part in that story.

The idea of the party, which was incorporated by June Mathis into the adaptation of the play by Alethea Luce and the novel, "Amos Judd," by John Ames Mitchell, was that every guest should come dressed in the costume and made up in the type of the person or character which he might imagine himself to have been in past ages, according to the reincarnation theory. The function adds a new touch to the masquerade idea.

Variety in type and costume was the predominating note of this sequence in which some hundred and fifty people, each playing a different personality, participated. The transmigration theory was also represented by a few characters dressed as animals.

Make Scenes in Diamond Factory

When screen patrons see Penrhyn Stanlaws' Paramount production, "Pink Gods," with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton, they will be afforded a glimpse of one of the most famous and interesting industrial establishments in the world. This is the Van Dan diamond-cutting factory in Amsterdam, Holland, the largest in that country.

Through arrangements made by Albert A. Kaufman, Paramount's European production manager, permission was received from the Van Dam's to fill special scenes for "Pink Gods" in their factory.

"The Christian" Cast Complete

With the addition of more players during the past week, the all-star cast of Hall Caine's "The Christian" being produced for Goldwyn by Maurice Tourneur at the Culver City Studios is complete.

The new players are Joseph Dowling, John Herdman, Robert Bolder, Milla Davenport, Alice Hesse and Ailen Pringle. The others are Richard Dix, Mae Busch, Phyllis Haver, Gareth Hughes, Mahlon Hamilton, Claude Gillingwater, Beryl Mercer, Harry S. Northrup and Cyril Chadwick.

Lindsey Praises Paramount Plan

More evidence of the recognition that the formation of the Paramount Stock Company and School is a great forward step, is contained in two letters recently received from Ben B. Lindsey, famous judge of Denver's juvenile court, and from Mrs. Robert E. Speer, president of the National Board of the Y. W. C. A.

City Luxury as Well as Rural Life

"Country Love," first of the Metro special stories series of pictures, in which Billie Dove heads the distinguished cast directed by Emile Chautard, embraces practically every phase of metropolitan as well as country life. One of the many elaborate episodes is a reproduction of a banquet at one of New York's luxurious hotels.

Cosmopolitan Film's Cast Announced

Cosmopolitan Productions announces the complete cast of "The Face in the Fog." Boston Blackie Dawson is played by Lionel Barrymore, and the others are Seena Owen, Lowell Sherman, George Nash, Louis Wolheim, Mary McLaren, Macy Harlam, Gustav Von Seyffertitz, Joe King, Tom Blake, Marie Burke, Joseph Smiley and Martin Faust. Alan Crosland directed.

"Broad Daylight" Completed

Irving Cummings has finished another all-star production of unusual standard at Universal City.

"Broad Daylight" is the title of the latest one, and it will present Jack Mulhall, Lois Wilson, Ralph Lewis, Kenneth Gibson, Wilton Taylor, Robert Walker and Ben Hewlett in dramatic roles in a fast moving crook story.

Harvey Gates wrote the story of "Broad Daylight" and also prepared the continuity.

Finishing Photography on "Gimme"

Rupert Hughes expects to complete the photography on his own scenario, "Gimme," this week. The company, including Helen Chadwick, H. B. Walthall, Gaston Glass, Florence Roberts, David Imboden, Frederick Vogeding, Kate Lester, Georgia Woodthorpe and May Wallace have been back for some time from San Mateo where the society scenes were photographed.

McDonald Joins Hodkinson; Evolves Fashion Promenade

Harry McDonald, until recently in the home office of the William Fox circuit of theatres, has accepted a position with the W. W. Hodkinson Corporation in charge of exploitation and sales of special features which the Hodkinson Company will distribute beginning in September. The first subject selected by McDonald for his attention is the recently completed Irene Castle production, "Slim Shoulders."

A most pretentious and elaborate entertainment with exceptional advertising possibilities has been conceived by McDonald to offer exhibitors with the showing of "Slim Shoulders," a six-part society drama with Miami, Florida and Greenwich Village, New York, as its locale. The Irene Castle Fashion Promenade, consisting of six mannikins offering advanced showings of 1923 fashions as designed by Irene Castle from models seen by her during her recent tour of Europe, will be one of the principal parts of the six units being assembled to cover the United States with the showing of "Slim Shoulders."

With each unit there will be a fast working press representative who will reach cities four days ahead of the Fashion Promenade and arrange for the mannikins to appear in prominent public places, in addition to offering the style exposition in the theatre where "Slim Shoulders" will be seen. Irene Castle's Fashion Promenade will run, as at present timed, about twenty minutes, each mannikin appearing in three different costumes, the style exposition ending with the six girls displaying some of the more extreme models seen by Mrs. Castle during her stay at the famous French resort, Deauville.

A special score will be assembled with the current Broadway hits and the outstanding numbers from the new musical reviews that appear late in August will assure exhibitors a delightful accompaniment for the Fashion Promenade.

"I believe I have conceived something in the Irene Castle Fashion Promenade that will bring patrons back to the theatres in greater number than anything yet offered," Harry McDonald states, in speaking of the units he is now assembling at the Hodkinson home office in New York.

"I have operated theatres from Denver, Colorado, to the Atlantic seaboard, and any time I had anything new, original and entertaining to offer patrons, I spent money to tell the world the theatres had something new and original. It was not unusual to spend $2,000 on a big attraction and there never was an instance when returns did not fully justify an extraordinary expenditure.

"In presenting Irene Castle's Fashion Promenade I believe we have something very much out of the ordinary, as it has such wonderful local exploitation possibilities in cities with live-wire managers, and the possibilties for building up matinee business, as well as night business, are great indeed. The mannikins will be selected from the most attractive girls in New York who can display gowns properly, one or two principals offering solos and interpreting the new dances."

Los Angeles Critics Call "Blood and Sand" a Hit

Smashing all attendance records at its pre-release opening in the Rialto Theatre, Los Angeles, "Blood and Sand," Fred Niblo's Paramount picture, starring Rodolph Valentino, was hailed by all the newspaper critics in the coast city as a masterpiece of motion picture art.

In a telegram to Adolph Zukor, Jesse L. Lasky said:

"'Blood and Sand' broke all records for attendance at the Rialto Sunday. Line of people one block long in front of theatre from eleven in the morning until ten at night. Nothing like it ever seen here. Picture scored great success. Valentino's performances greatest of his career."

Seldom have Los Angeles newspapers praised a picture as highly as they did "Blood and Sand." Excerpts from the reviews follow:

Express—"'Blood and Sand' one of the greatest pictures that Broadway has seen in many months. To these persons who have begun to despair of the cinema's artistic future will be reborn belief in the silent drama's ultimate goal. A niche in the hallway of artistic creation."

Record—"It is the best picture Paramount has ever made."

Edwin Schallert, in Los Angeles Times—"At last a great masterpiece. You simply have to go and see it. It is the first opus contributed by Famous Players-Lasky Corporation to the cause of a greater screen art. With the exception of 'The Four Horsemen' and possibly 'Broken Blossoms,' which now seem much inferior, it is the first really great tragedy we have had in the cinema. It is the great art that we have been calling for in the silver sheet. It is directed with a masterly intelligence from a scenario that is replete with human feeling and sincerity."

THE "BIG SIX" ON THE FOX FIRING LINE

Well-known directors who are responsible for famous Fox films and spectacular successes. From left to right:—Herbert Brenon, J Searl Dawley, Edward Sedgwick, J. Gordon Edwards, Emmett J. Flynn and Harry Millards.

In Personal Touch

By FRITZ TIDDEN

BY defeating Pathe 11 to 6 Saturday, at Catholic Protectory Grounds, Paramount made its lead secure in the Moving Picture Baseball League. Walker, the star pitcher of Pathe, failed to hold the heavy hitting Mountaineers in check and though it was a slugging match on both sides the Roosters were out-hit two for one and lost the game as a result. Batteries: Whalen and Cassidy; Walker and Higgins.

It was a bitter defeat for First National when Vitagraph took the game Saturday at Elks Field, 4 to 3. The Franchisers tried hard to overcome the lead and put over three runs in their half of the eighth, but in their frantic endeavor to score threw away what would have resulted in runs. Loges pitched a fine game for First National and only allowed four hits. Welton, for the Vitas, allowed five. Batteries: Welton and Naylor; Loges and Rockwell.

Standing of the League

	W.	L.	Pct.
Paramount	8	2	.800
First National	6	3	.667
Vitagraph	5	5	.500
Goldwyn	4	4	.500
Pathe	5	6	.455
Metro	3	5	.375
Hodkinson	3	5	.375
Universal	1	5	.167

* * *

"There's a moving picture censor outside with three friends," said the gateman to Doug Fairbanks.

"A censor with three friends?" cried Doug, rushing toward the entrance, "that's something worth seeing."

* * *

Drago Jovanovich, assistant conductor of the Criterion Theatre orchestra for the past two years, has been promoted to the conductorship, to take the place of Victor Wagner, who has gone to the Eastman Theatre in Rochester, N. Y., to assume a similar position.

* * *

Albert E. Smith and Mrs. Smith (Jean Paige) has returned to this country from their trip abroad.

* * *

Charles Cohn and Jack Lewis have been added to the Warner Brothers' publicity staff. Andrew Hervey has been engaged to handle the publicity at the Warner coast studio.

* * *

Larry Trimble is in town.

* * *

Everybody in the film business in town at present and all the stage people who were not otherwise engaged attended the opening of "The Prisoner of Zenda" at the Astor Theatre Monday evening, where the picture is playing an indefinite engagement.

* * *

Jack Von Tilzer, of East Coast Productions, is making an exchange tour.

* * *

Ralph Kohn is on his way to New York from Germany.

* * *

Mack Sennett is going to start a school for his flock of bathing beauties.

Who said there was no future in teaching?

* * *

Gertrude K. Smith, well-known in the exploitation field, has joined the publicity staff at Associated Exhibitors.

* * *

Paul Seligman has been appointed American representative of Stoll Film, of London.

* * *

Joe Brandt has left town for an extended tour of exchanges that will probably consume two months.

* * *

Eddie Lyons arrived from the coast last week.

* * *

While on location in Wyoming last week, Mary Miles Minter was severely hurt when she was thrown from a horse.

* * *

Following a stay of many months in New York, Mack Sennett left for the coast, where he intends shortly to commence production on another feature.

* * *

Wallace Beery is another Californian in our midst for a visit.

* * *

"Can one man love two women?" asks W. L. George, the English expert on sex.

"Not on my salary check," says Matt O'Hara, Selznick property man.

* * *

E. B. Hatrick, general manager of International News, has returned to New York after a severe illness, which kept him confined to a London hospital for many weeks.

* * *

James C. Morton, the well-known stage comedian who went to the Fox West Coast studios and spent nine months in writing and directing two-reel comedies, is returning to the stage. He will head one of the Shubert vaudeville units in the fall and in the meantime is appearing at the Winter Garden.

* * *

Eve Unsell has been engaged by B. P. Schulberg as chief editor of Preferred Pictures.

* * *

Why not revive that picture called "How 'Babe' Ruth Knocks His Home Runs" as a novelty for Yankee fans.

* * *

Ruth La Belle, formerly with Paramount Pictures, is spending the summer in Atlantic City.

* * *

Buster Keaton is so proud of being a father that he has prepared an article on how it feels to be one. His chest expanding with commendable pride, he begins with:

"A man is never a man—until he is a father."

Next he tells what he intends doing with the lad. He and Mrs. Keaton, who was Natalie Talmadge, talked the matter over, he says, and they decided to place in front of the baby a dollar, an apple and a bible, and then let him determine his own future. Buster then goes on to write:

"If he plays with the dollar we'll make him a banker. If he tries to eat the apple then he'll be a farmer. And if he takes the bible in hand, a minister he will be. And if we, finding him playing with the dollar, eating the apple and reading the bible—then we'll know he's going to be a politician."

"My Dad" to Run at Cohan Theatre

Following "In the Name of the Law," the Emory Johnson police drama, which is this week completing an unusually successful four weeks' run, "My Dad," the first Film Booking Offices of America release, starring Johnnie Walker, will occupy the screen of the George M. Cohan Theatre, New York, for an indefinite period, beginning August 6. Because of the enthusiastic praise which has been accorded this feature by all those who have seen it, F. B. O. decided that it was worthy of a pre-release run on Broadway.

From reports received at the F. B. O. home office it is evident that Johnnie Walker has increased his following by thousands during the month's run of "In the Name of the Law," in which he plays the leading male role. This young star's acting and personality was one of the outstanding factors of success in the Emory Johnson production. In presenting him in "My Dad" it is felt that Walker will establish himself solidly as one of the leading favorite screen stars of the Metropolis.

"My Dad" was written especially for Walker and presents him in a role which is distinctly different from anything in which he has appeared. In "Over the Hill" Walker endeared himself in the hearts of thousands of picture patrons. F. B. O. has dedicated this picture to "all the dads the whole world over," describing it as a picture of wholehearted wholesomeness, rich in pathos and colorful in its human qualities.

The story is one of the Northwest, the entire action being laid in a trading post cut from the rest of the world by the unbroken trails. The background is the beautiful snow country, which has been skillfully photographed, while the climax is one of swift physical action. Cliff Smith directed. Walker's leading lady is Ruth Clifford.

New York Premiere of "Human Hearts"

"Human Hearts," the big Universal-Jewel production, adapted from Hal Reid's celebrated stage play, had its first presentation to the New York public last Sunday night in the Central Theatre. The crowds which filled the theatre accorded the star, House Peters, a reception equally as enthusiastic as that which marked the opening of his previous Universal-Jewel, "The Storm," which preceded "Human Hearts" into the Central.

"Human Hearts" is a homely drama of rural America, with much of its action laid in and around a village blacksmith shop. Peters makes a stalwart smithy. Hal Reid, the father of Wallace Reid, won fame as the author of "Human Hearts." A generation ago it was one of the most popular heart dramas on the boards.

The screen version is heralded as one of the smoothest, and appealing screen stories of the year. King Baggot, who directed it, is said to have retained the very aroma of the country-side and to have caught the droning hum of small town life in his screen adaptation of the old melodrama.

Sails for England

William T. Crespinel, chief color photographer for Prizma, has sailed for England, taking with him one of the new Prizma color cameras and outfits. Mr. Crespinel plans to make several short lengths in Prizma color for foreign pictures now in production, and will secure several short subjects in color in Scotland, Holland, England and Belgium.

Owen Moore's Film Carefully Groomed

An important factor in the success of the Selznick comedy special, "Reported Missing," were the many and varied try-outs the production received before different types of audiences during the final cutting. This same plan is being pursued with Owen Moore's latest picture, "Love Is an Awful Thing." A particularly successful pre-view was that given at the Mission Theatre in Pasadena.

Advices received from Vice President Myron Selznick, in charge of production on the West Coast, indicate those present at this showing expressed their opinion by giving vent to almost continuous laughter. At the same time they indicated by their attitude several spots where the picture might be speeded up a bit and changes were made accordingly.

Some of the boys on the West Coast are of the opinion that this comedy, directed by Victor Heerman, is even funnier than "Reported Missing."

Our Organization of Live Wires

In the exchanges that have affiliated with us you will find the fastest exhibitor service obtainable in the industry.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

In the Independent Field

By ROGER FERRI

The Passing Week in Review

THE new season is only a few weeks off. Then the real test starts. From where we stand, it looks like a good send-off. The thoroughbred showman has nothing to fear. Independent producers are turning out pictures that can be exploited, pictures that the public seems to want. But it remains for the exhibitor to definitely determine the extent of independent endeavor this coming year. Without independent productions exhibitors are as free as the former subjects of the late Russian czar. You need independent producers, Mr. Exhibitor, and when you reach the point where you begin believing you can do without them, then and not until then is the time when you should start planning to convert your theatre into a skating rink.

STARS—and stars who are entertaining actors, not merely actors—are sought by independent exhibitors. Questionnaires sent out by various distributors disclose this information. That there is no doubt about the presence of a public demand for good story pictures with established stars is evidenced from the readiness of newspaper editors to publish stories on and photographs of individual players. Independents are not overlooking this demand, for on the following pages you will find numerous interesting announcements concerning the many well-known stars who will be starred in independent productions within the next theatrical season.

SPEAKING of good story pictures with excellent and popular players, this writer can not recall a more entertaining and better independent picture than "What's Wrong with the Women?"—a Daniel Carson Goodman production being state righted by Equity Pictures Corporation. Elsewhere in this issue appears a complete review of this production, which, in the opinion of the writer, is the biggest state rights possibility of this year. That it will be released for next season is something over which exhibitors should rejoice. Look this picture over. If you made money on Equity pictures, you'll mop up with this one, for it is the greatest production Equity ever handled. Grab this one—the sooner you do it the better you will feel.

EDDIE LYONS was in town this past week. Here is one comedian who puts his public before his pictures. And Eddie made no bones about making this fact known. He isn't kidding himself by believing that what his "gag men" devise for him, the public will like. That isn't Eddie, apparently. We interviewed this clever comic the other day. And we enjoyed every second of the interview, for Eddie is keen enough to realize that he can only attain the success he has in mind by giving the public what it wants. And judging from the last two Lyons' comedies this writer has seen, he is doing that very thing admirably. Keep it up, Eddie.

CONGRATULATIONS are in order. C. C. Burr and Whitman Bennett have joined hands and will produce jointly for the independent market. This is the most important and outstanding feature of the month—and this month promises to unfold no few surprises. Mr. Burr, in the brief time that he has been producing independent pictures, has developed into one of the most active and successful producers to be found in his industry. He has not given the trade a single flivver. His "Torchy" comedy series were a clean-up. His first feature, "Burn 'Em Up Barnes," made barrels of money for the exchangemen who released that production locally.

WHAT the coming season will bring C. C. Burr remains to be seen, but we will venture to say that it will be the greatest in the career of that sincere gentleman, who knows that one must spend money to make it. And we know that in the second Johnny Hines production, "Sure-Fire Flint," he already has spent more money—and spent it carefully and intelligently—than the average producer would invest in an entire production. And this does not mean that he is extravagant. He is turning out a picture that exchangemen will feel proud in offering exhibitors. And to prove the confidence of exchangemen in Mr. Burr, permit us to mention the fact that "Sure-Fire Flint," although now in its third week of production, has been sold 90 per cent.

AND now along comes the welcome news that Charley Burr and Whitman Bennett have joined hands and will produce "The Mysteries of Paris." What could be sweeter? What better evidence does the independent exhibitor want? Yes, independents are overlooking no bets. There are new faces coming into this branch of the business. And the invasion has just started. Just keep your eye on this market. Just watch the "boys" step. **1923 will be an independent year—and don't you forget that.**

WHITMAN BENNETT is a man of deeds. His past performances testify to this fact. He is not a theorist. He finishes whatever he sets out to do—and he has never failed to accomplish his task satisfactorily. His affiliation with Burr enterprises is an ideal arrangement that the entire industry must admit should work wonders. Bennett knows production from A to Z.

And he doesn't do things by halves; that's the reason Kenneth Webb has been signed to make "The Mysteries of Paris"; that's the reason why Billy Bitzer, the greatest photographer in this business, who photographed all the big D. W. Griffith productions, has been engaged to supervise the photographic work, and that's also the reason why he has signed the all-star cast that is announced elsewhere in this section.

WE are not bubbling over with enthusiasm when we say that this is merely the beginning; on the contrary, our only regret is that we can not at this time record all the things that we know are under way. August will be a month of careful preparation. And September will witness the start of the greatest race in which the independents have ever participated. The thoroughbreds will lead the field. Of that there is no doubt.

But let the independent exhibitor root as he never has rooted before. Let him demonstrate his appreciation of the efforts independents are making to turn out pictures that will make money for him—by saying it with bookings.

Burr and Whitman Bennett Will Produce Famous Play

C. C. Burr announced this week that he has entered into an arrangement with Whitman Bennett for the production and distribution of an all-star elaborate version of Eugene Sue's world-famous melodrama, "The Mysteries of Paris." As a matter of fact, the active work of production has already been under way for a week at the Whitman Bennett studio in Yonkers. For more than a year Mr. Bennett, in collaboration with his scenario writer, Miss Dorothy Farnum, has been preparing a version of this famous novel, which should condense the essence of this enormous and thrilling tale into the space of six reels, eliminating the costume element and yet keeping the atmosphere of picturesque and unusual ultra-romantic melodrama, which has given this masterpiece it's undying appeal to generations of readers. Because of the pressure of other producing plans, Mr. Bennett, though he has promised to supervise the production activities in order to make sure that his plans are fully materialized, has turned the management of the entire project over to Mr. Burr, who will divide certain of the producing responsibilities with Mr. Bennett and who will himself present and release the finished picture.

Kenneth Webb, who is familiar with the entire history of the development of this screen adaptation, will direct the picture. The quaint and unusual sets will be constructed from designs by Elsa Lopez, who, like Mr. Bennett, is familiar with every inch of the locale covered by the story. Through the cooperation, of Messrs. Bennett and Burr, a strong cast has been assembled, it is said. Leading roles will be played by Lew Cody, as the romantic prince; Gladys Hulette, as Mayflower, the pathetic heroine of the story; Montague Love, as "The Schoolmaster," possibly the greatest underworld role in all dramatic or literary history; William Collier, Jr., as Francois, a young outcast from society, big enough to sacrifice everything for love; Lucille La Verne as "The Owl," a fit companion for "The Schoolmaster"; and Effie Shannon, as Mme. Ferrand, a mother character as famous for beauty and sympathy as "the Schoolmaster" is for vice and infamy.

Export News

According to cable reports from Berlin, the Victor Company of that city has abandoned all plans for the production of a picture dealing with the life and exploits of Christopher Columbus.

From the same source comes the information that the German production of "Lucrezia Borgia," starring Liane Haid, will be ready for international distribution early in September.

"Twenty Years After" is the title of a serial that is being made by Henri-Berger in Paris. This firm's "Three Musketeers" is now being distributed in this country.

Film distributing agencies in Paris and Berlin report an increase in business. The revenue derived from the importation of foreign films in France, however, shows a marked decrease with prospects of an improvement in the very near future.

Jean Manoussi has completed production on the Charles Dickens' story, "The Cricket on the Hearth," made for the Societe Eclipse. The French title is "Le Grillon du Foyer."

Reports to the D. W. Griffith offices in New York from the Film Booking Offices, Ltd., of London, which controls the British distribution rights to "Broken Blossoms," indicates that that picture is showing big returns abroad.

Peggy Hyland pictures seem to be in great demand in British territories, for with announcement that the first of her two-reel comedies, "Fixing Father," has been completed comes the information that she has signed with the Pioneer Film Agency to make five more films there.

Speaking of Peggy Hyland reminds this writer that the Second National pictures starring that player are doing a good business in this country, judging from the returns filed by exchanges affiliated with that concern.

Coast Producers Are Seeking Better Terms

LOS ANGELES — (Special) — That independent producers are rebelling at the tactics practised by certain eastern producers is apparent here. Several of the producers have temporarily halted production pending the consummation of deals concerning new affiliations. One particular producer here complained of an eastern organization that had utilized his product in selling stock. This company, which never was considered as a sincere enterprise by exhibitors and exchangemen in general, is now being investigated by the Federal authorities.

W. E. Shallenberger, president of Arrow Film Corporation, left here on Monday for the East, scheduled to arrive in New York on Friday of this week. While in the West Dr. Shallenberger accompanied Will Hays in his tour of the studios and incidentally had important conferences with Ben Wilson and other producers.

Edward Belasco, president of the Belasco Productions, Inc., will produce a series of independent pictures here in conjunction with Victor B. Fisher. Both are expected to arrive in this city next week.

Gus Schumacher, general manager of the O'Conor Productions, producers and distributors of the two-reel Billy Franey comedies, in a letter to F. E. Samuels, sales manager now in New York, instructed the latter to pay particular attention to the amount of stock exchanges have on hand before selling. Mr. Schumacher attributes "over buying" as one cause for the depression.

Morris Schlank, of Anchor Film Distributors, Inc., left late last week for a tour of the country with a print of his latest picture, "Greasepaint," starring Peggy O'Day.

The second Wesley Barry picture to be distributed by Warner Brothers, "Little Heroes of the Street," is nearing completion here. Harry Rapf is supervising production. The cast includes Jack Mulhall, Wilfred Lucas, Will R. Walling, Aggie Herring, Joe Butterworth and Charlotte Jackson. William Beaudine is directing with James Hogan assisting.

Billy Franey, who is being starred in comedies being made and released by O'Conor Productions, Inc., had a chance to travel with a carnival at a big salary. When the proposition was submitted to President O'Conor he put his foot down and the deal fell through.

Production on the Billy Franey series according to announcement made this week, will be resumed on August 15.

John Finn has been appointed assistant to Mason L. Litson, who is making two-reel comedies starring Johnny Jones.

Monte Banks will make a series of two-reel comedies for Ben Wilson. This is the series that it is expected Federated Exchanges will release. There is nothing official about this report, however. Bruce Mitchell, who directed Jack Richards, will direct Banks in this series.

Eddie Lyons, who is now in the East conferring with Arrow officials on distribution arrangements for next season's product, will make two series of comedies. Production will be resumed late in August.

Norman Taurog is directing the Joe Rock series of two-reel comedies that will be released through Federated Exchanges of America, Inc.

Milton Morante will start production on "The Knife" as soon as he completes "The Timber Wolf," on which he is now working.

Sol Lesser's new company, Principal Pictures Corporation, has attracted much interest among the film folks here. The company has lined up a wonderful list of players and stories, which it will incorporate in forthcoming productions.

Nigh Augments "Notoriety" Cast

Moving with the clock-like precision that has made him one of the leaders in the field of independent direction, Will Nigh left this week for location with his corps of trained assistants and stars, to shoot important scenes for his current picture "Notoriety." The production is now on its fifth week, and when completed will be distributed on a state-right basis by Weber & North.

The first stop of the "Notoriety" cast was at Delaware Water Gap, one of the most impressive spots of scenic beauty on the map.

The augmented cast includes J. Barney Sherry, Maurine Powers, George Hackawathorn, Rod la Rocque, Mona Lisa, Richard Travers, Mary Alden and Miss de Wolf Hopper, the last being the latest to join the gathering of stars.

VERY GOOD, EDDIE

Lyons, whose comedies Arrow exchangemen are cleaning up. Comedian is visiting New York.

Backer and Von Tilzer on Trip

Jack Von Tilzer, general sales manager of East Coast Productions, left this week on an extended trip early this week. He will visit most of the key cities, screening the newest films of J. B. Warner westerns. On his return Franklyn B. Backer, president of that company, will leave to confer with Clifford S. Elfelt, president of Metropolitan Productions, Inc., on the Coast, relative to a new series of stories that Warner will use in future productions. The second Warner western is "Flaming Hearts." His third is "Crimson Gold," which is being edited and titled.

Coast Fed. Office Gets Hallrooms

C. B. C. Film Sales Corporation this week announced that it had sold the California, Arizona and Nevada rights to the 1922-23 Hallroom Boy comedies to the Federated Film Exchange of San Francisco. Sales on this new series are progressing rapidly. The Frisco deal was closed following the screening of the latest Hallroom Comedy, "No Money to Guide Them."

J. J. Hayes Has a Novelty Series

John J. Hayes, president of Pacific Film Company of Culver City, Cal., announced that beginning with this month that firm will release a series of 12 one-reel novelty pictures. These will be released at the rate of one a month. Elmer Dyer and Frank Givvens are the producers.

Will Star Diana Allen in Feature

Diana Allen will shortly start production on a picture in which she will be starred, according to announcement made by A. D. V. Storey this week. Miss Storey is now busy working on a five-reeler.

Unparalleled

At the time of the writing of this advertisement, which was before we even attempted to sell any territory on

"WHAT'S WRONG WITH THE WOMEN"

forty-two per cent. of the entire United States was sold to four of the industry's most enterprising Independents

SAM ZIERLER — SAM GRAND
JOSEPH FRIEDMAN — BEN AMSTERDAM

THESE men saw "WHAT'S WRONG WITH THE WOMEN" in a private exhibition in the Equity Offices in New York before the finished print was entirely ready. In its unfinished state they pronounced this picture the outstanding production of the Independent field in years. Mr. Zierler has purchased New York State and N. N. Jersey. Mr. Grand has purchased the New England States. Mr. Amsterdam, E. Penn. and S. N. Jersey and Mr. Friedman, N. Illinois, Indiana and Wisconsin. Ask these men what they think of "WHAT'S WRONG WITH THE WOMEN." If you ask us, we will say nothing except SHOW YOU the picture, which must speak for itself. Inquiries for territory will be answered in rotation as received.

Equity Pictures Corporation

723 7th Avenue, New York City

(Daniel Carson Goodman Productions)

EQUITY

New Distribution Plan Would Save $300,000, Say Advocates

A new plan, which its advocates say will mean an annual saving to the ten exchanges involved of approximately $300,000, is being considered by the following independent exchanges in New York: Aywon Film Corporation, Second National, Arrow Film Exchange, Metropolitan National, Myriad Films, Inc.; Model Film Corporation, Pioneer, Champion Exchange and Climax Pictures Corporation. Daily conferences in which these exchanges were represented were held this week in the offices of Alexander Film Corporation, 130 West 46th street, New York. Julius Singer, eastern manager of Pacific Film Company and Criterion Film Company, is said to be father of the plan, which was submitted to the exchangemen by William Alexander.

The plan has been conceived for the purpose of eliminating waste in local distribution and at the same time furnish the exhibitors a maximum service. It is proposed to centralize this independent distribution in one big sales organization. The exchanges, under this plan, would buy direct from independent producers on a co-operative basis. The booking of films, according to a statement made this week, under this plan, would be simplified in that it would be looked after by one department which would route all films. The same method would be utilized in collection, billing, shipping, examination, etc. All exploitation would be carried on by a department made up of experts.

In the statement, the following data is furnished: There are in New York 25 independent exchanges, each exchange paying tremendous rent due to the scarcity and restrictions on film space, these rentals amounting to over $100,000 per year. These exchanges employ more than 60 salesmen and various exchanges are continually soliciting the same account. Under the new plan, the sales department would be systematized with an expert salesmen at its head.

The exchanges now involved in the conferences expect to have the plan perfected within a week. If it is successful in New York, the plan will be put in operation in every exchange centre in the country, it is said.

Distributors and producers are manifesting much interest in this scheme, which is making much headway.

"Some Wild Oats," which is being state righted by H. T. Moore in thirteen states, Canada and Alaska, will be handled in Seattle territory through De Luxe Feature Film Co. The recently opened office at 2014 Third Ave. has been closed. C. O. Winrick, who was in charge here will handle the picture in Canada. Mr. Moore is in San Francisco at the present time.

Harry Sigmond, Oregon representative for Greater Features, Inc., of Seattle, spent some time last week at the home office in Seattle, conferring with J. T. Sheffield, secretary-manager of the company.

The Reliance Distributing Corporation has been remodeling the home office at 2016 Third Ave., Seattle.

Frank McDermott, formerly booker of Educational Film Exchange in Seattle, is now secretary of the Poindexter campaign. Miss Marie Parmenter is now booker at 308 Virginia Street.

L. K. Brin, president of Kwality Film Corporation of Seattle, announced this week "A Dangerous Adventure," one of the biggest novelty pictures of the season, an animal picture, for August release in the Northwest territory. Grace Darmond is starred.

Mr. Brin has arranged a preview of this Vera Gordon feature at the Liberty Theatre, to which all rabbis and ministers of the city have been invited.

First C. B. C. Big Six Is Popular

Announcement of the sale of the Western Pennsylvania, Ohio and Kentucky rights to the first feature of the "Big Six" series that C. B. C. Film Sales Corporation will make this season for the State rights market, was made this week. The first picture, "More To Be Pitied Than Scorned," based on the famous Charles Blaney production, is very popular with excahngemen who have swamped the offices of C. B. C. for detailed information on their proposition.

The other pictures of the "Big Six" series include film adaptations of "Only a Shopgirl," "The Lure of Broadway," "Pal O' Mine," "Forgive," "Forger" and "Temptation."

Animal Picture Warner's First

"A Dangerous Adventure," a wild animal picture featuring Grace Darmond, is announced as the first of seven releases for the coming season by Warner Brothers. The other six pictures include "Rags to Riches," and "Heroes of the Street," both with Wesley Barry, "Main Street," the Sinclair Lewis novel, "Brass," the novel of marriage and divorce by Charles G. Norris, "The Beautiful and Damned," F. Scott Fitzgerald's tirade against the modern flapper, and "Little Church Around the Corner," an adaptation of the stage play of the same name by Marion Russell.

Goldstone Picture Nears Completion

Pierce Kingsley, one of the pioneers of the film business, arrived in Los Angeles last week to confer with Phil Goldstone relative to "Deserted at the Altar," based on the former's famous stage play.

Billy Bitzer with C. C. Burr Forces

When C. C. Burr, president of Affiliated Distributors, Inc., issued his broadside two weeks ago that Johnny Hines in his second feature production, "Sure-Fire Flint" was to be assisted by an all-star cast, it was little realized that Burr would be fortunate enough to secure as formidable a galaxy of film stars as he did. On top of that big scoop for the independent market, comes the announcement that Burr has engaged what may really be termed an all-star production force as is evidenced by the fact that Billy Bitzer, D. W. Griffith's cameraman who photographed "Way Down East," has been engaged as chief cameraman for "Sure-Fire Flint." Bitzer's work in this particular field stands out pre-eminently, with the result that "Sure-Fire Flint" photographically, should be greatly enriched with his experience.

Another highly important addition to the quality of "Sure-Fire Flint" is Burr's contract with Ralph Spence to do the titling for this production. Spence expects to leave for England shortly and with the scenario of "Sure-Fire Flint" in his possession, he will devote a great deal of time while abroad to the titling of "Sure-Fire Flint."

After weeks of negotiation, Burr arranged with Charles Osborne Seessel to take over the production end of "Sure-Fire Flint."

Goodman's Cast Strengthens Story

In the making of his first big production for Equity Pictures, Daniel Carson Goodman, the author and producer of "What's Wrong With the Women," kept one thought continually in his mind: that many a promising story is spoiled by using actors who are not exactly suited to the portrayals. The results produced by his careful foresight readily show that any such contingency is obliterated.

To make mention of any star or stars as featuring in this production, it would necessarily detract from the work of the others, for the entire cast may be correctly termed as a brilliant and capable stock company. From the smallest juvenile part to the leads, there is absolute integral importance and each is done in exceptionally artistic fashion with this end in view.

Barbara Castleton, Constance Bennett, Hedda Hopper, Julia Swayne Gordon, Mrs. Oscar Hammerstein and "Baby" Helen Rowland comprise his selection for the female and juvenile parts, while Rod LaRocque, Wilton Lackaye, Montagu Love, Paul McAllister and Huntley Gordon portray the male roles.

Daniel Carson Goodman has shown judgment and remarkable character insight in his choice of artists.

Klein Gets One

"The Devil's Land" is the title of a foreign production made in and around Mt. Vesuvius, Italy, acquired for American distribution by Edward L. Klein Company of 152 West 42nd street, New York. No distribution method has as yet been decided upon.

Warner Productions 100 Per Cent Sold

The entire series of Warner Brothers' pictures for the coming season have been sold throughout the country, according to Harry M. Warner. Fully three-fourths of the independent buyers have already signed for the pictures, and the remaining portion of the country will be disposed of as soon as proper arrangements are consummated.

The latest deals involving the series of seven productions which include "Main Street," "Brass," "The Beautiful and Damned," "A Dangerous Adventure," "Rags to Riches," "Little Heroes of the Street," and "The Little Church Around the Corner," have been made for Boston and the New Jersey territory.

A. M. Fabian has contracted for Northern New Jersey, and the Franklin Film Company, Boston, has taken over the New England States. The Independent Film Company, Philadelphia, has purchased the rights for Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland, Virginia and District of Columbia.

The first feature to be released by the Warner Brothers is announced as "A Dangerous Adventure," a wild animal picture starring Grace Darmond, with a supporting cast including Philo McCullough, Jack Richardson, Robert Agnew and Derelys Perdue. The picture was produced by Jack and S. L. Warner, and the story was written by Frances Guihan.

Iroquois Buys New Building

Iroquois Productions, Inc., this week announced the purchase of the property on Church street, in the village known as Caxton premises. Dr. W. R. Starks consummated the deal. It is announced, also, that the company has found that section admirably adapted to the kind of pictures which it will specialize. The building and property are ideal for studio purposes.

Read Page 509

They know!

C. B. C.'s Picture Looks Like Winner

"More to Be Pitied Than Scorned" Is Story of Power— Is Directed with Genuine Skill and Splendidly Played

see.
"More to Be Pitied Than Scorned" is a showman's picture, because like all the big melodramas it warrants and invites exploitationIt will satisfy the "customers" once they are brought into the theatre because it is a well-told story, enacted by a clever cast of established and popular stars, with no less than a dozen big movements, any one of which can be capitalized for exploitation purposes.

You needn't be afraid of this picture, if you are a showman. You have everything with which to play. For instance, there is the pretty and talented Alice ... tically assuming the ... ROGER FERRI
MOTION PICTURE WORLD

More to Be Pitied Than ... ... to be a real box office bet. It has all the earmarks that give it a right so to be considered. ... subject, which was produced by ... Cohn, of Waldorf Pro... by ... stage and in the boxes until *Grant* ... whipped.

Don't miss *More to Be Pitied Than Scorned* It is a regular picture, of the satisfying kind that will do word of mouth advertising if you give it a chance.
G. B.

G. BLAISDELL
EXHIBITOR'S TRADE REVIEW

and these men know a winner

Bobby North
APOLLO FILM EXCHANGE
GREATER NEW YORK AND
NORTHERN NEWJERSEY

Sam Grand
FEDERATED FILM EXCHANGE of N.E.
MASS. CONN. RHODE ISLAND,
VERMONT, MAINE AND NEW HAMPSHIRE

Harry Lande
QUALITY FILM EXCHANGE
WESTERN PENNSYLVANIA
AND WEST VIRGINIA

Tony Luchesse
DE LUXE FILM EXCHANGE
EASTERN PENNSYLVANIA AND
SOUTHERN NEW JERSEY

Sidney Samson
GRAND NORTH EXCHANGE
UPPER NEW YORK STATE

Wm. Finkle
QUALITY FILM EXCHANGE
KENTUCKY AND OHIO

This Eastern territory was sold at the first showing in N.Y Grab yours now!

The 1ST of "MORE TO BE PITIED THAN SCORNED"

6 BOX OFFICE WINNERS

WRITE OR WIRE C.B.C. FILM SALES CORP. 1600 BROADWAY N.Y.CITY.

Percentage Deals Invite Undesirables, Observes Lee

Arthur A. Lee, President of the Lee-Bradford Corporation, has just returned from a four week's motor trip throughout Canada and the Middle West, and finds that conditions are slowly, but gradually improving.

He said there are plenty of buyers in the market for product, but there are very few who are willing to pay a price which will give the independent producer any returns on his investment. The majority of state-right buyers are endeavering to secure pictures on a percentage arrangement, and with the exception of a very few instances, same has never proven satisfactory to the exchange, distributor or producer.

The Lee-Bradford Corporation said this week it has made it a rule not to place any of its product on a percentage basis. The reason for this is that they feel it only goes to encourage unprincipled people to enter the motion picture industry with no intentions of giving the producer anything at all and only adds unfair competition to the man who has his money invested and has an established independent exchange.

While away, Mr. Lee was successful in consummating the following sales:

"Unconquered Woman" to the Canadian Exhibitors Exchange, Toronto, Canada; State Film Service, Indianapolis, Ind.; Mr. F. Schram, Cleveland, Ohio; Quality Film Service, Pittsburgh, Pa.; Minter United Amusements, Detroit, Mich.; Equitable Pictures Co., Baltimore, Md.; Fine Art Pictures Corporation, St. Louis, Mo.

"Flesh and Spirit" to the Canadian Exhibitors Exchange, Toronto, Canada; Fine Arts sictures Corp., St. Louis, Mo. National Cinema Corporation, Indianapolis, Ind.; Minter United Amusements, Detroit, Mich.

"Determination" to the Canadian Exhibitors Exchange, Toronto, Canada, and the National Cinema Corporation, Indianapolis, Ind.

"Sally" to the Fine Arts Picture Corp., St. Louis, Mo.; National Cinema Corp., Indianapolis, Indiana.

"Series of Canadian Travelogues" to the Nu-Art Pictures Corp., Buffalo, New York; National Cinema Corp., Indianapolis, Ind.; Royal Pictures, Inc., Philadelphia; Standard Film Service Co., Cleveland, Ohio; R. D. Lewis Film Co., Dallas, Tex.; Federated Film Exchange, Baltimore, Md.; Crown Film Co., Boston, Mass.; Sunnywest Film Co., New York City.

"Superstition" to the National Cinema Corp., Indianapolis, Ind.

"Way of a Man" to the National Cinema Corp., Indianapolis, Ind.; R. D. Lewis Film Co., Dallas, Texas; Co-operative Film Exchange, Baltimore, Md.; Minter Amusement Co., Detroit, Michigan.

"Serving Two Masters" to the National Cinema Corp., Indianapolis, Ind.; R. D. Lewis Film Co., Dallas, Texas; Co-operative Film Exchange, Baltimore, Md.; Minter Amusements Co., Detroit, Michigan.

"Branded" to the R. D. Lewis Film Co., Dallas, Texas; Co-operative Film Exchange, Baltimore, Md.

"Six Squirrel Comedies" to the National Cinema Corp., Indianapolis, Ind.; Canadian Exhibitors, Toronto, Ont., Canada; Masterpiece Film Attractions, Philadelphia, Pa.

CHARLES B. GOETZ
Manager of W. B. Exchange of New York.

Gossip Of The Trade

Harry Charnas, of Cleveland, was in town this week seeking product for distribution in his territory for next season.

M. Fisher, sales manager for Famous Players Film Service, Ltd., of Toronto, was in New York this week also. He announced that he will soon open an exchange in this country. He went to Boston this week with that project in view.

W. E. Shallenberger, president of Arrow Film Corporation, completed his flying trip to the Coast on Monday of this week, when he left that city for New York, arriving here on Friday.

Sam Moscow of Moscow Pictures Exchange of Boston has started his extensive exploitation campaign on the "Big Six" series of Affiliated Distrihutors, Inc. He is still cashing in on "Burn 'Em Up Barnes," starring Johnny Hines.

The annual picnic of employes of the Standard Film Exchange of Pittsburgh will be held this Saturday (August 5).

E. O. Van Pelt's original son number, "The Country Flapper," is a surefire composition. It will he featured in many attractions now in rehearsal on Broadway. Incidently, it is one of the big features at the Capitol Theatre, New York, this week, where Producer Security Corporation's, "The Country Flapper," topped the hoards.

Frank G. Hard, publicity manager for Federated Exchanges, is making a tour of the exchanges. He is particularly enthusiastic over prospects for the coming year.

Oscar Oldknow, president; Hank D. Hearn, sales manager, and Milton Jones, office manager, of the South States Film Company of Atlanta, Ga., made the trip to New York from that city this week hy machine. They will he here for a week, during which time they will contract for next year's output.

Progress Pictures Exchange of Syracuse, N. Y., is planning on opening new exchanges in Albany and Buffalo, according to a report from the latter city.

Bert Ennis, the energetically live publicity man with Welss Brothers, returned on Monday from a much-earned vacation.

Alexander Film Corporation, of New York, will in the future distrihute the output of the Pacific Film Corporation, of which John J. Hayes is president, and Julius Singer the eastern manager.

W. C. Gowan, formerly salesman for Vitagraph in Seattle, has joined the Seattle Arrow sales organization. He will travel out of the Seattle office, covering Washington, Oregon, Idaho and Montana.

Madge Kennedy's Film Completed

Madge Kennedy, stage and screen star, has completed her work in the super-production, "The Purple Highway," and will soon open an engagement in a new stage play by Frank Craven, entitled "Spite Corner." This will be produced by John Golden, who also put on the stage play, "Dear Me," from which "The Purple Highway" was developed by Rufus Steele.

It is announced that within a short time Miss Kennedy will start film production on "Dorothy Vernon of Haddon Hall." The casting of this production will commence within a couple of weeks.

In the meantime, the cutting and titling of the first Kenna production, "The Purple Highway," is in progress, and Rufus Steele is responsible for the statement that in cutting down the film to its final length, the beauty of the various sequences become more and more apparent. Henry Kolker, who staged "Disraeli," directed this production. The cast of star players includes Monte Blue, Vincent Coleman, Dore Davidson, Pedro De Cordoba and many other well known players who have been prominent on stage and screen.

Production on the second Johnny Hines feature, "Sure-Fire Flint," at the Glendale studio, is progressing rapidly, according to Producer C. C. Burr. Next Sunday the hig thrill in the picture will be filmed at Long Island, with a twelve car train taking the leading part.

Daniel Carson Goodman, producer of "What's Wrong with the Women?" the Equity special, expects to start work on his next picture some time late next month.

With the completion of the first indcpendent production, starring Betty Blythe, "How Women Love," announcement was made this week by Whitman Bennett that work will shortly be started on the next feature. Kenneth Webb will again direct.

Eddie Polo, according to rumors around the Eastern studios, will return to this country shortly to start work on the next independent serial. There was a rumor current that he had signed up with a national program company, hut this report proved untrue.

Ray McGee will be starred in the "Torchy" series that C. C. Burr will make for Educational.

The deal involving Wesley Barry, whom an eastern independent producer wanted to star in a series of two-reel pictures, has fallen through, according to information unearthed by the writer this week.

Harry Hoyt, who is directing "That Woman," starring Catherine Calvert, produced by Capt. Mims, is anxiously looking forward to the New York premier of "The Curse of Drink," which he directed and adapted from the famous play.

Wallace Beery is in town, and several independent producers are dickering for his services in pictures now being planned for winter distribution.

John L. McCutcheon, who finished "Determination," has completed "When the Cows Come Home," with Gladys Leslie, Norma Shearer, Robert Elliott, Ernest Jolliard and Maurice Costello.

The Assistant Directors Association will hold its annual frolic at the Willat studio in Fort Lee on August 10.

According to reports Irene Tams will be starred in a series of two-reel dramas that the Rialto Productions, Inc., will make in a New York studio this fall.

Eddie Lyons, the comedian who produces a series of comedies for Arrow distribution, is in New York.

State Rights Court News

The Federal Trade Commission on Wednesday, in Washington, D. C., heard final argument on the "Black Beauty" case, involving the Eskay Harris Feature Film Company. The charge is that the firm re-issued "Your Obedient Servant" under the title of "Black Beauty" without informing the public of the change in titles. Vitagraph is said to have brought about the case at the time it released "Black Beauty."

Adam and Charles Kessel, in their case filed in New York against Triangle, seeking to recover $89,225 on a judgment obtained in Virginia, have filed an application seeking to dismiss the counter claim for $90,000 and strike out the answer, claiming that the case has been decided by a court out of "competent jurisdiction."

Supreme Court Justice Finch of New York will appoint a referee to examine Ivan Abramson in connection with the proceeds derived from the sale of the Vivian Martin feature, "Mother Eternal." The action followed the filing of a suit by Eugene Spitz, who seeks an accounting. The order also restrains Abramson from disposing of the picture permanently or making contracts without the approval of Spitz.

The Supreme Court of New York has granted an attachment for $2,360 against the property of Leonce Perrett, who is said to be in France, in the suit of Georgette Duchesne, who claimed being his secretary and interpreter. She claimed $1,088 as a sixth interest in the profits of the Emerald Film Company; $1,160 for salary and $100 on a loan.

H. Charnas
Standard Film Service Company
Ohio
Michigan
Kentucky
West Penn
West Virginia

SEE ME ABOUT
The New Series of
HALLROOM BOYS COMEDIES

"Night Life in Hollywood" Is Acquired By Arrow

Negotiations were completed this week between Arrow Film Corporation and A. B. Maescher Productions whereby Arrow acquires the world distribution rights for "Night Life In Hollywood." Wallace Reid, Theodore Roberts, J. Warren Kerrigan, J. Frank Glendon, Sessue Hayakawa and William Desmond appear prominently in the picture.

Arrow officials are particularly enthusiastic concerning the acquisition of this truly great picture, for they feel that in offering it to the independent exchange man and, through him, to the exhibitor, they are giving every one concerned in the handling of it an opportunity to reap a golden harvest. The title is rich in exploitation possibilities; the cast the greatest ever brought together in one picture; the production, it is said, itself will back up all that may be written about it, and by word-of-mouth advertising is expected to draw crowds to theatres.

W. Ray Johnston, vice-president of Arrow, has placed himself prominently on record and prophesizes an even greater triumph for "Night Life in Hollywood" than was marked up by "Ten Nights In A Barroom," another Arrow release which made history in the independent field.

C. H. Christie, business and financial manager of the Christie Comedics, spent one day in Seattle this week. He is on his way to New York via the Canadian Pacific and will stop at Vancouver, Toronto and Winnipeg. Mr. Christie renewed many old acquaintances along Film Row and visited at the local Educationa lexchange which distributes the Christie product throughout the Pacific Northwest. The 1923 product will consist of 20 two-reel comedies as against 24 last year. J. A. Gage is manager of the Seattle Educational Exchange.

Jensen & Von Herberg have booked the entire series of Felix cartoons for their houses in Seattle, Tacoma and Portland through Greater Features, Inc. distributors for the series in the Pacific Northwest. The first of the series opens July 29 at the Seattle Coliseum, and a great treat is promised admirers of the inimitable Felix.

In spite of the fact that there was no special drive on, Greater Features, Inc., Seattle, will be represented in every first-run house in Portland the week of July 29, and in several Seattle and Tacoma theatres. At the Portland Liberty the G. F. releases will furnish complete service for two full changes of program. The Radio reel is proving as popular at the Tacoma Blue Mouse as it did in Seattle last week, while the Federated Hall Room Boys comedies, Federated Screen Snapshots and Monte Banks are all proving popular with fans wherever shown in the North Pacific states. The product is all good and both Mr. Lannon and Mr. Sheffield of Greater Features, Inc., are old timers in the game and well liked by exhibitors throughout their territory. They will motor to Portland the last of this week on business.

In Tacoma, John Hamrick's Blue Mouse has arranged big exploitation with one of the largest newspapers for the presentation of the reel "How to Make a Radio for Sixty Cents." The price is alluring and the process simple, and the West is still Radio-crazy, three elements that make for sure-fire success at the Blue Mouse Radio headquarters.

"The Man From Hell's River" will have simultaneous showings in Seattle and Portland Blue Mouse Theatres the week of August 12. This feature is distributed through DeLuxe Feature Film Co., of Seattle, for the Pacific Northwest.

Mr. Archer, salesman-booker for Educational in Denver, stopped at the Seattle exchange long enough to say Hello while on vacation.

Distribution in the Northwest territory of "A Child for Sale," the Ivan Abramson picture, and J. P. McCarthy's "Out of the Dust," heretofore handled by Globe Film Company, will be taken care of by Greater Features Exchange of Minneapolis.

Friedman Film Corporation of Minneapolis announced this week in that city that he would release Arrow's Ben Wilson special, "The Innocent Cheat," on August 26 and will be available to exhibitors during the Northwest "Go to Movies" week.

Arthur C. Bromberg, of the Bromberg Attractions, Inc., of Atlanta, has put a new representative on the road, Mrs. Esther Parham, who is familiar with the territory.

J. J. Durfield, formerly with Realart and later with Paramount, has joined the Enterprise Distributing Corporation of Atlanta and is concentrating his selling efforts on C. C. Burr's "I Am the Law," and the Richard Talmadge series.

Harry K. Lucas, of Atlanta, returned to that city last week following an extensive tour of the Middlewest on business.

Morris Schlank is due in New York late this month with prints of his latest releases, in two of which Peggy O'Day is starred.

"Gag" Comedies Are Popular—Ed Lyons

Eddie Lyons, one of the foremost screen comedians of today, is in town, brimful of optimism and enthusiastic about his future offerings. Here is one comedian who spends as much time studying his public as he does producing comedies, and, mind you, they don't come any busier than Eddie.

Giving the public what it wants in the comedy line is anything but child's play. And no one knows this better than Eddie Lyons, for he has experimented with comedy in its every phase. He has given theatregoers hoakum, slapstick, "situation" and blue comedy. But while he has succeeded as few comedians have in furnishing the fickle public with laugh provokers, he has found that it is a wise producer who will change his style so that it is consistent with the change in public demand.

But we will let Eddie register his thoughts just as that princely funster told them to the writer:

"Harold Lloyd has educated the public to expect good, clean and wholesome entertainment with gags that are true to life, original and diversifying. While some are still resorting the blue sort of tactics, it is the gag comedy replete with surprises that scores the biggest with audiences.

"The day of the bathing girl comedies is gone. The public has sickened of that sort of camouflaged comedy. When it wants comedy it does not want to be treated to a passing show of beautiful girls. It wants laughs—the more you hand them the better for all concerned. It wants these laughs to come as surprises. They must be original and inspired by something that is true to life. Of course, there always will be a demand for a dignified slapstick bit. The chase will also stay in comedies. It is put on in different shape, but always the audience seems to like it.

"I don't think that exhibitors generally are giving comedies the necessary amount of exploitation backing. The comedy has been the means of saving many a show. This is a fact with which theatre owners are well acquainted. The value of a good comedy has been minimized by exhibitors, who look upon the short stuff as fillers. The wiser showmen, but this class is in the minority, are presenting special short subject programs and mopping up.

"The short subject deserves as much attention as the feature attraction, for without it no program is complete. A good laugh is always an asset, and when a comedy comes along with laughs that are hearty the exhibitor should not neglect to bring this fact to the attention of the public.

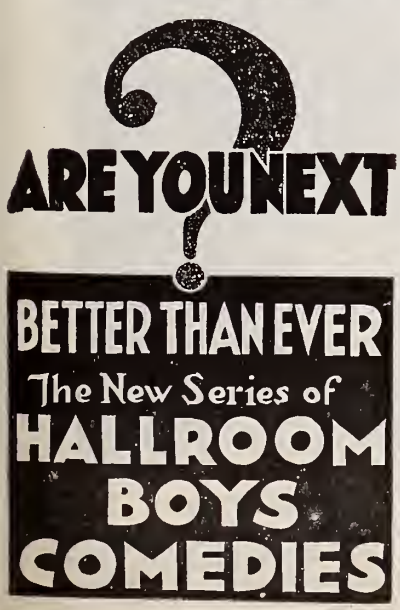
"Exchangemen should also pay more attention to short subjects and particularly the comedies. The practice of throwing in comedies as part of a bargain in a deal involving features should stop. The sooner this practice is stopped the better for all concerned. Exchanges should be as considerate and careful of their comedies as they are of their features and it is not fair to allow salesmen to emphasize feature attractions and disregard totally the comedy offerings when selling exhibitors. The short subjects should be placed in the hands of salesmen who understand their value. And through by such a method will producers, distributors and exchanges ever be able to get the rentals to which the good comedies are entitled."

Eddie will return to the Coast next week, following a conference with W. E. Shallenberger of Arrow Film Corporation, which will release the Lyons comedies. He will also produce a series of 14 Mirthquake comedies starring Bobby Dunn. Arrow will also State right this series.

Wiley Cast for Second Film Is Completed

George H. Wiley, Inc., announced this week that his company has been assembled on the West Coast and production started on the second picture to be released by the organization for the State right market. The feature, a drama of the Canadian Northwest, has been given the working title of "The Knife."

"The Knife" is the second in a series of eight Milburn Morante productions with Clara Horton featured.



Showmen Grabbing C. B. C.'s Feature

Independent exhibitors all over the country are expressing themselves enthusiastic over the prospects of obtaining the "Big Six" series being offered by C. B. C. Film Sales Corporation.

When the announcement of the release of the first of this new series "More To Be Pitied," was announced, interest was at once manifested by showmen, who were eager to book independent features with a sure box office pull. As soon as the State right policy was decided, many at once began to hold open date for this series, being of the opinion that if the picture was as big as critics throughout the country declared it to be, they were sure of making more money on it.

Exhibitors have told exchangemen that they especially like the idea of being able to buy this series of six, and still be able to "shop around" for other features. The fact that these melodramas of Charles Blaney's have played the ten-twenty-thirty houses for years, and always to crowded houses, is believed will draw business to enterprising showmen who know the value of giving his public what they want.

Among the biggest Exchange men in the country who have bought the series are Sam Grand, Federated Film Ex. of England; Quality Film Ex. of Western Penn., Va., Ohio, and Kentucky; De Luxe Film Co., Philadelphia and Eastern Penn.; Bobby North, Apollo Film Ex., Greater N. Y. and N. J., and Grand-North Ex., Northern N. Y.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

D. M. Bain Launches a Big Campaign on Theatre Going in Deadest Season

IF the proof of the pudding be in the eating, the fact that an "independent" store met a ticket selling campaign with full price tickets should be ample demonstration that D. M. Bain, publicity manager of the Howard-Wells Amusement Co., Wilmington, N. C., knew what he was doing when he developed a go-to-theatre-week in the deadest season of the year. He simply took a familiar idea and ran it up into a record breaker.

Go-to-theatre weeks are not new. In some form or another they are being constantly used. Because his company controls all of the theatres in the Carolina metropolis, Mr. Bain could work rapidly and surely, but any town can work it if the managers will combine. It will pay them to drop private feuds and get together on this new form.

A Bulk Sale

When Bain conceived his idea, he did not retail it. He went to the Merchants' Association, which with two exceptions includes in its membership every important retail enterprise in town. On his promise that only the association members could come in, the officers got solidly back of the idea.

Wilmington has three beach resorts, including the famous Wrightsville Beach. Crowds were going to the shore for the summer evenings. There were empty seats a-plenty in all of the Howard-Wells houses. Bain made a sweeping discount on coupons worth fifteen cents at the box office of any theatre in town—which of course would be a H-W house.

Farmer's Matinee, too

He also supplied at a small cost tickets good for a full admission, which merchants could send to their out of town mailing lists. These were sent free. The local coupons were given one with each full dollar purchase.

These coupons were sold on consignment. A liberal supply was given each management and the stores paid only for those cashed in, the tickets being good only for the week of the drive. As a result a merchant who might have purchased a thousand tickets, but who was given five thousand, was more liberal in his distribution than if he had only the thousand.

Dollar Day, too

The merchant end was not unlike dollar day. The stores were to offer bargains calculated to bring in the people from out of town. They were to advertise these bargains. The merchants also cooperated in the printing and display of 600 one sheet posters, 500 window and tack cards and several thousand hand bills.

They pooled their influence with the papers to get a big news showing, and they came in on cooperative pages, which were engineered by the advertising solicitors of the papers. Bain did not have to exert himself in this direction.

Opposition Came in

A chain department store, which was not a member of the association, found that the stunt was hurting them, so they purchased at full box office value the regular strip tickets, and came out with a display announcing that while they belonged to "no entangling alliances" they were ready to meet any concession other stores might make. They issued these tickets on the same basis the other stores observed, and fattened the box office takings by several hundred dollars. They were at a disadvantage in that they had to pay full price for their supply but they found it worth while to give what amounted to a fifteen per cent. discount not to be left out of the business drive.

This was the result:

Seventeen thousand coupons were cashed in, representing a minimum of $17,000 worth of business for the merchants.

More than 3,000 out of town purchasers were brought into the city to shop and see the shows.

Three thousand column inches of paid advertising urged the readers to go to the theatre.

News stories were carried in all the newspapers for two weeks, most of these running in excess of three quarters of a column each.

And thousands of patrons were weaned back to the theatre idea at a time when the theatres most need patronage.

Bain is everlastingly at it, but he has bettered his own record by so much that he will be a long time excelling this.

Go to it Strong

Now the idea is yours. Go to it and, play it to the limit. You can get business and at the same time be hailed as a benefactor by both merchants and publishers. It will cost you nothing. It will bring you much.

And if you put it over and clean up, drop Bain a note care of the Bijou theatre, Wilmington, N. C. He will like to know.

If ever my strongest effort at exploitation should result in provnig helpful to a Brother Exhibitor, even one in least need of assistance in that way, through the channels of your indispensable "Moving Picture World," I should feel that such efforts were amply repaid. but it is as you say, a sure business 'horseshoe' — to exploit. More than that, it is a pleasure and relaxation—it seems to bring together in one united effort the enthusiasm of the personnel of a motion picture theatre. It has done this for me, and all take a share in watching for the results.

It is chronic with us to treat every picture screened in this theaatre as a feature picture, and we plan to do something for each one. It keeps us nerved up—and we have lots of pleasure dreaming of stunts and fronts.—J. M. Edgar Hart, Palace Theatre, El Paso.

Has a Cinch

Ed. Schneibel, of the Paramount house in Streator, Ill., has a cinch. The town is a division point on the Santa Fe, and the trains stop there to change engines.

Scheibel has a deal whereby he is advised when any Paramount stars are traveling to or from the Coast, and he hustles the reporter down to the train to interview the celebrity. The reporter is tickled to death to meet real stars and gives a strong playup.

Others along the route can work the stunt if they kick hard enough to the district Paramounteer. In time perhaps a regular interview route can be worked up. So far Bill Hart, Gloria Swanson, Meighan and Valentino have been included in the interviews, and there are more to follow.

A First National Release.

THIS IS NO FUNNIER THAN BUSTER'S OWN CREATION

Frank J. Miller, manager of theatres in Augusta, Ga., did not have room in the Rialto lobby for the entire craft in "The Boat, but he got a very good display. The life preserver is an auto tire. Try an inflated seat cushion if you use the idea.

Set Cutout Into a Tenement Room

Because he knew that he could use the basic structure many times, Harry Gould, of the Hippodrome Theatre, Ft. Worth, plunged a little on a display for "A Poor Relation."

He built a room in the lobby, fitting up the inside as a room in a tenement. The furnishings included a shelf with a cheap alarm clock and a bottle candlestick, a bucket, soap and towel and a stool in addition to the pictured one on which Will Rogers was pictured as sitting while he mended the trousers of the cutout orphan. The front was enclosed with a picket fence, on which hung a string of wash, with another across the top.

The room is about five by six feet, with ten foot walls, and a little painting or even wall paper will change it so that it will scarcely be recognized, while black will convert it into a shadow box for lighting effects. It's as handy as a harpin to a woman, and before it is worn out Mr. Gould will be able to pro rate the cost at about a dollar a picture.

Don't figure that a stunt will cost too much if you can work over the material. Figure the use you can get out of the idea.

A Vitagraph Release.

HIRED A BEDROOM FOR "A POOR RELATION" IN TEXAS

Harry Gould, of the Hippodrome, Fort Worth, built a room for the use of Will Rogers' cut-out, and shot up the receipts 20 per cent. It cost him $35, but the structure can be used repeatedly, so the cost will be written off.

He Earned $25 with Every Dollar Spent

Paying four dollars for a hundred is pretty good business, but Frank J. Miller did it on "The Sheik's Wife" at the Modjeska Theatre, Augusta, Ga.

He figured that "The Sheik's Wife" probably lived with her husband, since he had heard no scandals, so he got out the striped material they had used on "The Sheik," striping the letters to match the coloring on the awning cloth.

Inside a box of sand, about six feet square, was made into a desert scene with a well, some palm trees, and the Sheik in the tent waiting for his wife to get back from a meeting of the Ladies' Aid Society or something. This was placed so that it showed through the opening, the box standing about thirty inches from the floor.

It made a good display and shot the receipts up slightly more than $100.

A Summer Idea

The Niblier Theatre, Springfield, Mo., has made a deal with a florist, whereby, in return for a screen slide and lobby credit, he supplies the house with a profusion of potted plants and cut flowers.

As a result the lobby looks cool and inviting, at no cost to the management, and the florist appreciates the free advertising.

If your town is too small for a florist, try a flower show now and then, with small prizes and large credits. The result will be the same.

Tied to Photos

Getting a slightly different angle, the Gem Theatre, Grand Junction, Col., and the local paper, are working a Paramount Week stunt that makes business for both.

Each day the paper prints a coupon, which the reader is supposed to clip, fill in and turn in when he buys a ticket to the theatre. The tenth coupon entitles the purchaser to an autographed photograph of any Paramount star desired.

The house booked ten Paramounts in a row for a daily change and all ten had to be seen to get the photograph.

Won With His Gang

The New Grand Theatre, Pittsburgh, Kan., offered a prize for the best impersonator of Wesley Barry when "Penrod" was the attraction.

Most of the freckled kids turned out for the judging, but Chuck Barrows was made of the stuff from which corporation presidents and book agents are formed. He got his gang together, framed an impersonation of the entire "Penrod" outfit and not only got the prize but a ballyhoo job and the gang enjoyed the performance from the best box in the house.

If you have no inventive kid in your town, perhaps you can help one of them to think on your next contest. Keep it quiet and spring it as a surprise.

Rose to the Occasion

A good exploiteer must be as many sided as a politician. Edward McNamee, of the First National aggregation, went over to Brooklyn to attend the dedication of the Parkway Theatre.

The orator having failed to put in an appearance, McNamee went in as a pinch hitter and dedicated the house with finish and aplomb, incidentally getting a chance to tell the large crowd all about "Sonny," "One Clear Call" and other immediate First National bookings. He not only saved the day, but laid the foundation for many successful nights.

For Free Air

It cost Phil Gersdorf, of the Capitol Theatre, Macon, Ga., only two passes to post a big banner for "Free Air" in front of the judges' stand at an auto race held the day before the showing of that attraction.

It cost four dollars to banner every service station in town with "Free Air" signs, with a punch line for the theatre, and one of these signs was placed in front of the house with "'Free Air' inside." It paid a return of about $25.

A Goldwyn Release.

ANY STRIPED FRONT IS HOME, SWEET HOME TO HIM

How Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., dressed the front for "The Sheik's Wife" at a cost of four dollars and brought in a hundred above the average. Within the entrance the special desert miniature can barely be discerned.

A First National Release.

NO WONDER MANAGER O'HARE WENT SMILIN' THROUGH

He got this classy-looking sign with a minimum of painting and a maximum of effect. All that floral decoration is cut from a roll of wall paper, and took much less time than would a painting, which would have been less effective. Try it!

Found a Way

When E. R. Coffin, the First National exploiteer in Omaha, tried to put over the telephone stunt on "Smilin' Through" for the Electric Theatre, Falls City, Neb., he found the telephone company willing, but helpless. They claimed they could not spare a girl to make the connections.

Coffin hired one of the telephone girls from the hotel, put her on the panel and in three five-hour days she had covered the town to results that demonstrated the value of the idea.

As Walter Eberhardt says: "He has demonstrated that necessity must be credited with maturity," whatever that may mean.

Safety First

Here is a stunt to be worked on any action picture. It was planned by the Lyda Theatre, Grand Island, Neb., for "Molly O," but it will work just as well for a hundred others.

Several stores were making a run on hair nets. The manager painted some cards reading: "You will need one of these nets when you see the hair-raising scenes in 'Molly O' at the Lyda."

It not only helped the house, but it got more attention for the nets and the sale was increased to a point to justify the belief that window work pays, and next time the Lyda wants to come into a window there will be a welcome mat spread out.

Even in Pittsburgh

The crossboard signs for "The Crossroads of New York" were not planned for big-city exploitation, but the Liberty Theatre, Pittsburgh, used them, not only for the front of the house, but up and down the street.

The boards were in imitation of the familiar railroad signals, one arm reading the name of the producer and the other the title, while the house name was lettered on the uprights.

Being made from waste lumber, they were inexpensive.

Sells Hook-up Page Through Lower Rate

S. S. Wallace, Jr., of the Capitol Theatre, kla., offers an interesting sidelight on the ook-up page. For "Find the Woman" he sold off a double truck to merchants of the better class, using for this purpose a paper which is extensively read for its theatrical news, though it is distributed free.

The space ranges from 85 cents an inch to 70c for large spaces. Buying the two pages on one contract, Mr. Wallace was able to undersell the paper's own advertising man. It also gave him his own space at a similar reduction. We think that on a double truck the reduction should be even greater—at least 25 per cent., and this will permit a liberal cut to the advertiser.

Mounted Cutouts Upon Pedestals

When J. M. Edgar Hart, of the Palace Theatre, El Paso, goes after business, he gets it. He pulled a 50 per cent. increase on "Fascination" lately, and did it mostly with an attractive front, in which he was assisted by his house artist.

A large fan; suggestive of the peacock feathers in a former release, was used for the front of the marquise. This carried a picture of Mae Murray and a medallion in which were lettered star and title.

Cutouts in Lobby

On either side of the lobby were cutouts from the threes, each mounted on a three-step pedestal, painted white, which gave distinction to the cutouts without largely adding to the cost. The detail picture shows how these figures were draped with fabrics to carry out the idea. The figure on the opposite side merely had a rich background, presumably a cloak held in the outstretched hands.

On the floor was painted a portrait of the star and the name and title. This barely shows in the photograph.

For a novelty he distributed cheap mirrors, in envelopes lettered: "To hand over to Her" and inside a card attached read: "My idea of 'Fascination' is you."

Getting a fifty per cent. increase in the sort of weather they are having down along what is the Rio Grande when it rains is something of an accomplishment, but Hart can turn the trick with almost any promising picture.

A Metro Release.

HOW J. M. EDGAR HART PUT OVER MAE MURRAY IN "FASCINATION" AT EL PASO

The live-wire dressed his cut-outs in fabrics and then mounted them upon pedestals to increase the effect. A fan display on the marquise gives a suggestion of "Peacock Alley" without a repeat. A portrait of the star was painted upon the lobby floor by F. C. Guiterrez, Mr. Hart's very able house artist, who materially aids in creating the remarkable lobby displays Hart achieves.

Boxing Still Frames Gives Cutout Stand

When he got around to playing Mabel Normand in "Molly O," Charles E. Sasseen, of the Queen Theatre, Galveston, Texas, found that the paper supplied with the attraction offered some capital chances for cutouts, so he made a complete set.

By boxing his still frames, as shown in the cut, he got a platform on which he could place these cutouts without fear of their being overturned. Baby spots were used to throw them into relief.

Another interesting feature of Sasseen's lobby is the use of a lattice as a background for the title and star, which gives a better and more solid effect than stringing these to wires.

The lobby cost only $15 and makes a much more important showing.

A First National Release

BOXING THE STILL FRAMES TO GET A CUT-OUT PLATFORM

Charles E. Sasseen, of the Queen Theatre, Galveston, offers a good idea for the handling of cut-outs, which can be solidly nailed and braced to a platform thrown across the tops of the frames used to display the lobby posters.

"Boy-Crazy" Girls Got Free Tickets

Phil Gersdorf, of the Rialto Theatre, Macon, Ga., has invented a very serviceable stunt for "Boy Crazy," which can be adapted to similar titles.

He started with teaser ads, asking if the girls of Macon had gone "Boy-Crazy," then added three days later that the boy-crazy girls could come in free if they brought two of their best boys with them.

A surprising number of young women showed up at the house with a man on each arm. The men bought tickets and the girls went in free. The stunt attracted crowds of curious folks who wanted to see who could raise two escorts, and the stunt, which cost only $7, paid about seven for one.

This Sounds New

For "Reported Missing," Earl Settle, of the Palace Theatre, McAlester, Okla., used a bulletin board, captioned with the title, and designed to be used for the advertisement of lost and found articles. Starting early, he got a lot of use out of the idea.

Loaning His Lobby Gets Him a Credit

Oscar White, of the Rex Theatre, Sumter, S. C., has the right idea on exploitation. Lately a special car used to advertise an auto concern breezed into town. The local dealer asked Mr. White to let the car stand in the lobby.

There is nothing to "The Green Temptation" to hook to an auto, but the manager looked on two great thoughts. He knew that it was a novelty, and so would attract attention. He knew that some day he would want a favor from the auto dealer.

He let the dealer park the car in the lobby for two days, and found that it really brought business, even though it was a white and not a green temptation. It was something people wanted to see, so they came, and coming, went on in to see the picture, to make a night of it.

Lem Stewart Sells Paramountown Idea

There is no keener judge of values in the business than Lem Stewart, director of exploitation for the quarter section of the United States covered by Southern Enterprises. Lem knows advertising as few of us do, and because he does we are reproducing his sheet to his managers on Paramountown. This is offered not as an advertisement for the Paramount novelty, but as a tip to Paramount users.

Your booker has promptly scheduled for your theatre a short reel subject to which I wish you to give your special attention. It is

A TRIP TO PARAMOUNTOWN

and believe me this is one of the most entertaining subjects it has ever been your privilege to screen.

As a novelty this film is unique. Filled with a variety of pleasing trick shots it is also authentic and it was produced at the Famous Players-Lasky studios in Hollywood. Each famous Paramount director has contributed a bit here and there. The array of stars portrayed in action at home and in "make-believe-land," with interesting shots of the features shortly to come, make keen and whet the appetite for Paramount's great 41.

Take my word for it, here's 2,000 feet with more sales value and appeal than the "Affairs of Anatol." For you have Gloria Swanson and Valentino, Wallace Reid, Bebe Daniels, May McAvoy, Elsie Ferguson, Jack Holt, Thomas Meighan, Betty Compson, Dorothy Dalton, Agnes Ayres, Mary Miles Minter, Lila Lee, Cecil B. DeMille and good old Theodore Roberts, and in fact every Paramount star, including comedy hits by T. Roy Barnes and others. Comparing this subject with offerings of the "legitimate," an all-star cast Winter Garden Review simply isn't in it.

Advertise "A Trip to Paramountown." Feature it in your newspaper ads. Exploit it, too, and remember that the producers provide a special one-sheet and other accessories for that purposes. Go to it; entertain your patrons and capitalize on this at one and the same time. "A Trip to Paramountown" ties right up with Paramount's National Advertising. I give it my personal endorsement from the standpoint of entertaining value.

A Paramount Release

HOOKING INTO A CAMPAIGN WITH OUR LEADING CITIZEN

Local elections gave John B. Carroll, of the Imperial Theatre, Asheville, N. C., opportunity to tag the news with Thomas Meighan. Note the cut-out of the star back of the box office sign in a politician pose. This hooked in with the newspaper and throw-away advertising and gave results.

Get After Your Fall Business!

A Paramount Release

A NEW IDEA FOR USE IN LOBBY WORK FOR SUPERS

This was planned by George W. Keys, of the Majestic Theatre, Johnson City, Tenn. It is a bit reminiscent of the days when you went through a swing door to get it, but it is simple and good.

Classified Ad. Scheme Saves Big Space Bills

Hooking up to the classified ad section with ticket prizes has been a standby for a number of years, but Fred Hathaway has evolved a new angle that worked so well in Utica that the newspaper management has adapted the scheme for a stock theatre in Rochester, for its publication there.

Hathaway, who will be recalled as the ad. hustler for the Alhambra, prepares his own copy and is given a two to four column splash on an inside page and a box on the front page, each issue.

Writes His Own Copy

Six announcements are prepared for each issue, of which this is a sample:

WILL H. R. STREETER, 39 Highland Ave., please claim 2 tickets for Dustin Farnum in "Strange Idols" at the Alhambra box office?

These are distributed among the various classification heads and the text is changed for each one, sometimes conforming to the class head.

Mr. Hathaway sends tear sheets to prove that he is getting plenty of space, and space of the most valuable sort, since most persons in Rochester look for their names. If they fail to find themselves in the list they are halfway sold on the idea, and many will buy tickets because they are all set to go.

Wins the Readers

Meanwhile the Observer can assure its ad patrons that they are getting a hundred per cent. return on their space investment, since the ads are assuredly read.

It is a good scheme both ways and it helps Hathaway keep his own space bills down while getting even more valuable advertising free.

We think that if you try this scheme, it will work even better if you bury the names.

Start in now to get after your Fall business. Picture Theatre Equipment will help you.

Boarding Mistress Complains to Cops

In his report to Bill Johnson, Lem Stewart's assistant in the Texas territory, Clayton Tunstall, of the Rialto Theatre, Chickasha, Okla., remarks that he is reported to the police each time he sets up a special lobby display as this work is done after the house closes and the woman who keeps a boarding house next door complains that it keeps her boarders awake. He plaintively adds: "Glad to know that someone knows I work all night sometimes."

He was reported last on a latticed race track front on "My Old Kentucky Home." It differs from the usual board front and looks just as convincing. There are the usual "Grand Stand" and "Paddock" signs over the entrances, and a cutout from the big sheets is set in front.

An unusual angle was a ballyhoo at the fair grounds, where they were running the ponies. Circulars stressed the horses in the production, and the announcer mentioned the attraction between races.

The exploitation totaled $13.50 and added $185 to the bank roll, over the average.

Two for Wallie

Amike Vogel, St. Louis Paramounteer, got two good ideas for Wallace Reid in "Across the Continent." Instead of tying up the Fords, he enlisted no fewer than nine auto agencies to stage a parade. The agents paid half the cost of the banners.

The other stunt was used in forming a map of the United States without painting. A slab of soapstone was laid down and over this uncut cloth was so arranged as to give the rough outline. On this map was placed a toy auto and a signboard for the picture and the tire company making the display. This is a good stunt to remember. You can use it some time, not necessarily for a map.

Seventy Cent Idea Boosted Business

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., pulled a real one for Constance Binney in "The Sleep Walker." The highest building in Muskogee is only six stories tall. On the cornice of this skyscraper a woman walked at night, while a spotlight from a building across the way played upon her, and the town stood and gaped. It was a local sensation and it rolled the business in.

Of course the woman was in reality a man, and the stunt was not dangerous, because beneath the night clothes was a strong belt attached to a piano wire, held by a man well out of sight of the crowds below. As the nightdress and wig were borrowed, and house employees worked the gag, the cost was only seventy cents.

For the lobby, a bed, borrowed from the furniture store for a credit card and dressed by the dry goods store, with a dummy asleep, was the big attraction.

A First National Release

HOW MEMPHIS PUT OVER WES BARRY IN "PENROD"

Designed by R. R. Russell, of Loew's Palace Theatre. The donkey is urged along with ears of corn just ahead of his nose, which can be drawn up out of his reach by the driver. The patched wheels are boards tied to perfectly good rollers.

New Flapper Contest Worth Million Bucks

Lay the amateur night in camphor and give the fashion show a vacation. Howard Price Kingsmore has a better one for you.

Kingsmore is a Paramount exploiteer who lurks in the Middle West and he has developed an idea that should bring a million dollars to the theatres if it is worked right.

He invented it for the Palace Theatre, Wichita, Kan., but he did not patent the idea and it is yours to work with any number of titles. He got it out for "Beauty's Worth."

It's very simple. At each performance any flapper over fifteen and the safe side of fifty could walk, prance, mince or otherwise navigate herself across the stage of the Palace. Competent judges, guided by the applause, decided the winner at each performance. The last night they ran off the finals and the queen got a diamond ring said to be worth a hundred dollars.

The simplicity of the idea is its chief charm. They don't have to do anything but walk across the stage, and any girl feels she can do that. Bobbed hair, short skirts and rolled stockings were the only tests of flapperhood, and what the local paper referred to as "the poultry show" is a clean-up.

Just to make it interesting, Stanley Newton Chambers proclaimed that any flapper who would lead one adult male up to the box office and stand around while he bought one paid admission could go in with him free, and the lobby show almost beat out the stage attraction.

You don't have to use it, of course, but if you don't you are overlooking a good bet. Use the flapper language in the press talk, and get the local papers interested.

—*P. T. A.*—

Jones Wants Decision On an Argument

Raymond B. Jones, advertising manager of the Orpheum and Isis Theatres Topeka, sends in a bunch of stuff and writes, "Your criticisms may be the means of settling an argument, so don't spare the rod." He does not say what the argument is about and the samples give little light on that angle, for they are pretty much along the same lines. The only opening for argument that we can see is on the value of open display, for practically all of the spaces are similar to the ones reproduced, which use plenty of white space. If Jones wants to know what we think of that style of layout, he has only to turn to the back files, for we have said time and again that a proper proportion of white space is the most valuable thing you can buy in a paper. Of course if you buy more than you need, it is waste, just as it is waste to buy a lot of space and stuff it so full of type that no one wants to bother reading it. There is no hard and fast rule to be laid down. It all depends upon how the type lies, and sometimes more will help than at others. It is not possible to reproduce all of Jones' samples, and we have selected what we think are the two most deserving of comment. They are all for "Beyond the Rocks" and "Ten Nights in a Barroom." Of the two shown, that on the right is the better because cleaner and more open. It is also the larger, but that does not count, for this would still be the better display if reduced to the dimensions of the smaller advertisement. It is not the size, but the handling of the panels which marks the value. The single cut is more effective than the two column cut on the left and the paneling is more cleanly done. But the sharper contrast is found in the selling talk. The left hand uses "Married to one man, but in love with another." That is the outline of scores of plays. It offers nothing new, so there is no appeal. The other is, "The two greatest lovers of the screen in a beautiful love drama." That's an argument to win your money. Swanson and Valentino in a love clutch are bound to be interesting. This has ten times the sales value of the other. Of the unpublished ads the chief fault is that most of them split the talk into two sections, with a cut running across the space. Some good trick paneling is done but either smaller cuts should be used or three column spaces employed, though the number of column inches used need not be greater than at present. A single column display is very poor. The others run a fair average. They would be utterly spoiled with more copy, but they are all held open so that the type used can talk. The best example is a three fulls for "Jackie Coogan in Trouble." This uses the line cut of Jackie seated on the curb. In the upper left hand corner is the signature, and across from that the full program. In the open space is "Jackie says—If you liked my stuff in 'The Kid,' just you see this one," and lower down, "P. S.—See you tomorrow." That is all there is in a space four by eight inches. More would have hurt. Below there is the characteristic lettering of star name and title and lower down two panels for the additional titles. This is capital work, because there is not much said, and what is said, counts. In the "Ten Nights" displays some of the selling lines are good, but there is a break in one which starts off: "In the words of some of Topeka's prominent ministers." This should be in the singular and not the plural. Several ministers would not collaborate in a seven-line comment. It sounds like a fake and probably was faked. It would have been better to have used a name of some well-known minister, and this should not have been difficult to obtain. If the argument is on the use of white space, white space is what we are for. If there is some other argument and Mr. Jones will state the case, we are too far from Topeka to be afraid of pop bottles and will gladly act as umpire.

MARRIED TO ONE MAN
BUT
IN LOVE WITH ANOTHER
RODOLPH VALENTINO
and GLORIA SWANSON
in—
"BEYOND THE ROCKS"
ISIS
The Irresistible
Hear the new Isis Orchestra under direction of Director Emerson
Shows 2-7-9
Prices
Mat., 25c; Nite, 25c and 40c; Children, 10c
THE LOVE DRAMA BEAUTIFUL
ISIS
The Irresistible
THIS WEEK ONLY
SHOWS
2:00, 7:00, 9:00
PRICES
Mat., 25c; Nite, 25c and 40c
Children, 10c
THE TWO GREATEST LOVERS OF THE SCREEN
IN
THE LOVE DRAMA BEAUTIFUL
RODOLPH VALENTINO
GLORIA SWANSON
IN
"BEYOND THE ROCKS"
THRU GAY REVELRY IN PARIS—TO THRILLS AND ADVENTURE IN THE ALPS—AND LOVE AND ROMANCE IN THE SAND SWEPT SAHARA DESERT
You will wait long before you see another picture with these two wonderful STARS—make your dates for tonite.

A Paramount Release

TWO SAMPLES FROM RAYMOND B. JONES

"Nanook of the North" Gets Full Page Spreads

That some managers appreciate the value of the different picture is shown by the use of a full page in the Los Angeles papers when the

GRAND AVE. at SEVENTH ST.
KINEMA
THEATER
Now Showing
The Wonder Program of the Kinema's History
"NANOOK OF THE NORTH"
They Are Here!
THE SHERWOODS'
Singing, Tantalizin' Band
The Kinema Presents
These Singing, Dancing, Jazzing Demons can do more with musical instruments than a monkey can with a cocoanut!
PROGRAM
WOW! WHAT A PROGRAM!

A Pathe Release

A NANOOK FULL PAGE

picture was shown at the Kinema. It is not an elegant display, being too suggestive of the sort of composition ad layout in a small town

paper, but it puts the story over and the arrangement permits the presentation of a lot of talk in such a fashion that it can be read without disorder. The light line panels contain New York press clippings, while the heavy borders carry picture facts, except those in the lower section, which care for the remainder of the program. It is not a pretty page, but it is effective and the space is not thrown away through poor laying out.

—*P. T. A.*—

Hot but Profitable

J. B. Robinson, of the Palace Theatre, Ft. Smith, Ark., noted that all the accessories on "Reported Missing" were in black and white, so he made a black and white front for the lobby, similar to the tents for "The Sheik." It looked a bit hot for the summer, but it helped boost business a third.

This is a good stunt to remember when the weather gets cooler. Use broad bands of black and white and not a narrow stripe.

—*P. T. A.*—

Ruffner's Jazz Line Will Appeal to Many

Ralph Ruffner cannot pull much of his "Ruff stuff" in Vancouver. The jazzy lines do not appeal to the Canadians as they do to those further south and he has to hold to a more dignified line of appeal, but you can't make him use sedate language. He has to bubble over now and then, and for a jazz orchestra he has originated a capital line in "Music you take home in your feet." That's something that

Capitol
WESTERN CANADA'S FINEST THEATRE
When an Audience CHEERS
a motion picture, it's SOME picture, eh? Well,
they're doing it at every performance this week. "Across the Continent" with Theo. Roberts and Wally Reid, a mile-a-minute story of gasoline, perfume, pretty faces and dust. Here is real thrilling entertainment—don't wait until Saturday night to see it—GO TODAY. A tip. 2:30 and 8:30 p.m.
THIS WEEK

A Paramount Release

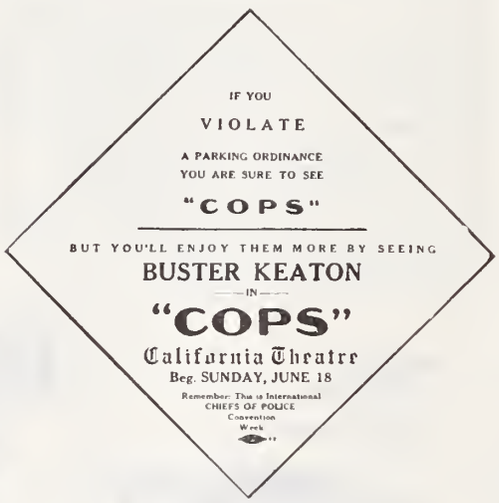
A TRADEMARK DESIGN

puts the jazz idea over as few lines can, and it will live as long as jazz is played—perhaps longer. In this space for "Our Leading Citizen" he plays up Roberts as well as Meighan because the former is an almost equal favorite with Vancouver patrons and Ruff does not care where they are listed in the program. What interests him is how they stand in the minds of his patrons. For the jazz band he leans on a recent engagement of Creatore at the Capitol, which marked the highwater record in Vancouver presentations. He is making considerable use of the oval shown here. This is a stock design, mortised for a block of type, and serves as a sort of trade mark. In this space he comments on "Across the Continent" as "Wally Reid's mile-a-minute story of gasoline, perfume, pretty faces and dust," adding, "Don't wait until Saturday night to see it. Go today." He uses the same design with type set in outside of the oval as for the Fox Vesuvius picture, in which the reader is urged to "Go this week if you *never* go again" with the prices set in the lower left hand corner and the times of showing on the right. These showing times are "Trick Time" or "Voters' Time," to designate daylight saving which was adopted by ballot, but which is not popular with Ruff, who has to start his night show at half past eight. Ruffner is quieter than he used to be, but you can't make him commonplace. He is geared too high.

—*P. T. A.*—

Fake Warning Cards for Buster Keaton

Roth and Partington had Buster Keaton in "Cops" the week the Police Chiefs held their convention in San Francisco, and Milt Samis got out a card for the California Theatre which was tied to steering wheels and to door handles.



A First National Release

MILT SAMIS' CARD

The text reads: "If you violate a parking ordinance you are sure to see Cops, but you'll enjoy them more by seeing Buster Keaton in 'Cops.'" The card was a plain manila 3¼ inches square and printed diamond shape. Milt also had a thousand cloth caps with the title and house name which were worn by the newsboys during the week and he tagged the conventioneers all over town with the title.

—*P. T. A.*—

Remington Pictures Sell An Old Title

Among the accessories on "Out of the Dust" are reproductions of eleven paintings by Frederick Remington. These are unusually well done.

Frank J. Miller, manager of theatres for Augusta, Ga., figured that he could sell these to advantage by tying them to a proposition to give them value.

He arranged with the Herald to print a coupon which was good for a choice of the pictures when an adult ticket had been purchased for the theatre. It was made to appear that this was an enterprise of the Herald and not a part of an advertising scheme of the theatre.

As a result the Herald blew off the lid in telling of its enterprise and $25 worth of the pictures sold $150 in extra admissions, and this on a two-day run in spite of a storm so severe as to tie up the street car service at a vital period.

A prairie schooner was used for a ballyhoo.

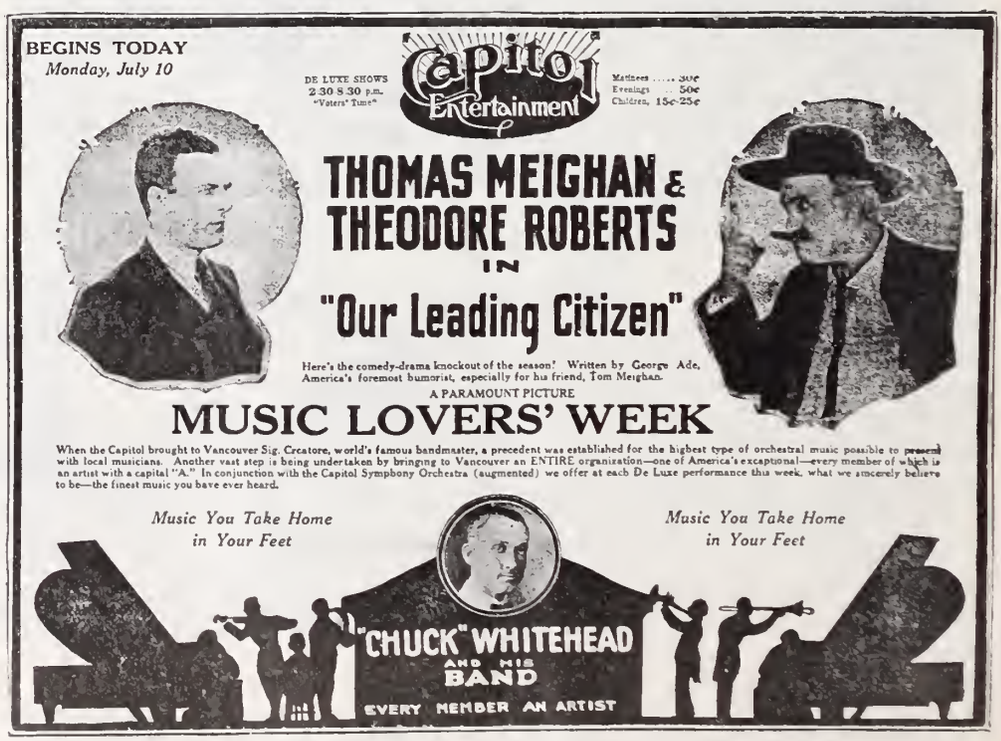
—*P. T. A.*—

Asked for An Encore on a Lobby Display

Because his lobby showing on "I Am the Law" was so effective a number of patrons requested A. H. Cobb Jr. of the Alamo Theatre Griffin Ga. to leave it up for a couple of weeks. The request pleased Mr. Cobb but he was not going to lose business that way even to flatter his vanity.

The box office was built in as a log cabin with R. N. W. M. P. in rustic letters over the top. Pines were on either side and against the side walls. Red lighting in the box office gave a genial glow in contrast to the cold blue of the lobby lights while the street four arc lamp of the White Way type was shaded green to light the letters of the title strung across the arch on invisible wires.

It made a pretty scheme and not the least touch was the lighting contrast.


BEGINS TODAY
Monday, July 10
DE LUXE SHOWS 2:30 8:30 p.m. "Voters' Time"
Capitol Entertainment
Matinees ..... 30¢
Evenings ..... 50¢
Children, 15¢-25¢
THOMAS MEIGHAN & THEODORE ROBERTS
IN
"Our Leading Citizen"
Here's the comedy-drama knockout of the season! Written by George Ade, America's foremost humorist, especially for his friend, Tom Meighan.
A PARAMOUNT PICTURE
MUSIC LOVERS' WEEK
When the Capitol brought to Vancouver Sig. Creatore, world's famous bandmaster, a precedent was established for the highest type of orchestral music possible to present with local musicians. Another vast step is being undertaken by bringing to Vancouver an ENTIRE organization—one of America's exceptional—every member of which is an artist with a capital "A." In conjunction with the Capitol Symphony Orchestra (augmented) we offer at each De Luxe performance this week, what we sincerely believe to be—the finest music you have ever heard.
Music You Take Home in Your Feet
Music You Take Home in Your Feet
"CHUCK" WHITEHEAD AND HIS BAND
EVERY MEMBER AN ARTIST

A Paramount Release

RUFFNER'S JAZZ DISPLAY

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

BELLE OF ALASKA. Picture with Jane Novak well received. Patronage; neighborhood. W. C. Gillespie, Strand Theatre, Burnsville, North Carolina.

CARDIGAN. A picture in a class by itself; has a universal appeal and with proper exploitation should go big anywhere. Story is slightly weak, but its unsual characters and settings make up for this. It has some historical, educational value, but don't over stress this, as I consider the press book does. We exhibited on the Fourth of July and day following to large, well pleased audiences. Advertising; threes, ones, handbills, extra newspaper. Patronage; rural. Attendance; fine. L. P. Frisbee, Community Theatre, Meredith, New York.

MY OLD KENTUCKY HOME. Exceptionally good and did a fine business. Patronage; transient and neighborhood. R. Alfred Jones, State Theatre, Jersey City, New Jersey.

MY OLD KENTUCKY HOME. Photography, direction, acting, story and heart appeal A1. One of the best pictures of the season and one of the few pictures which builds up through mouth-to-mouth advertising. Alexander Frank, Rialto Theatre, Waterloo, Iowa.

SISTERS. Pleasing story with Seena Owen, very well acted. Photography dark in spots. H. J. Gosliner, Edison Theatre, San Francisco, California.

Associated Exhibitors

DON'T DOUBT YOUR WIFE. Booked for one day, held over for second day. A well produced picture. Why not make all features in five reels so an exhibitor can turn them in and out when he has opportunity once in a while? Advertising; posters, weekly and daily newspapers, eleven window cards and 1,500 door hangers. Patronage; high class. Attendance; wonderful. M. F. Schnibben, Opera House, Florence, South Carolina.

Equity

WHERE IS MY WANDERING BOY? Advance admission. Equalled the record of "The Sheik." Good advertising possibilities in this feature. Patrons neither knocked nor boosted this feature. Advertising; more than twice average. Patronage; small town. Attendance; excellent. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

WORLDLY MADONNA. Here is an A No. 1 picture, fit for any theatre to show, and they will like it; if not, tell them they don't know what a picture is. Pleased. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

First National

BARNSTORMER. Six reels of the worst mess of nothing ever shown on this screen, and had I another picture wouldn't have shown this at night, after looking the matinee over. I knew the adverse reviews this "film" received, but thought that it at least would have a few redeeming qualities, but none appeared, and my audience at the finish looked blankly at one another in some instances and in others said, "Oh! Oh! I have cancelled all the Ray pictures, and will go to court rather than play them. The others are reviewed worse than "The Barnstormer," so what must they be? I played a fairly good matinee and at night did nothing, and played a Buster Keaton comedy along with it to bolster up the exhibit; but nothing could have saved a show after "The Barnstormer." Exhibitors who play this will sadly regret it. Take this tip! Advertising; mailing list, ones, threes, house programs and photos. Attendance; putrid. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DANGEROUS BUSINESS. Plenty of action and a good program picture. Advertising; lobby and daily paper. H. R. Workman, Coliseum Theatre, Marseilles, Illinois.

MOTHER O' MINE. Has been a remarkably fine picture, but the print we had was so bad that it destroyed strength of the story. A shame to ship such a print. Advertising; heavy. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

SCRAP IRON. Although this is an old picture, if the film had only been in good condition I believe this one would have gone over good. Patronage; mixed. Attendance; only fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SILENT CALL. An excellent picture of its type, using a well-educated dog. Strong plot, beautiful scenery. Advertising; billboard and newspaper. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SMILIN' THROUGH. Another splendid production of Norma Talmadge's. Patrons reported it her best. Worth more than regular admission prices. Advertising; ones, threes, photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SONNY. Very good picture of its kind, and well liked. Advertising; newspaper. Patronage; general. Attendance; good. S. N. Chambers, Miller Theatre, Wichita, Kansas.

SOWING THE WIND. A heavy drama that pleased about 90 per cent. It carries interest throughout, and is good for intelligent audiences that appreciate a real, well-done drama once in awhile. Advertising; posters and press. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

TOL'ABLE DAVID. An out of the ordinary, good picture. One of the best of this mountain type of story we have ever had. Worthy of extended run in any kind of a theatre. As good a drama as "Way Down East." Patronage; general. Attendance; good. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TROUBLE. Much better than other Coogan pictures. Acting, photography and titling excellent. Unusual attendance, 100 per cent pleasing. More like it will put the picture business on its feet. Advertising; usual. Patronage; good. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

WONDERFUL THING. The picture is true to the title. Patrons agreeably surprised at Norma's comedy work. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

F. B. O.

BOY CRAZY. Pleased 100 per cent. Doris May getting more popular every day. Advertising sixes, threes, ones, slide. Patronage; usual. Attendance; fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

QUEEN OF THE TURF. Good program picture. Did not go as a special. Very little increase in business. Advertising; full lobby display, slide, heralds, window cards and newspapers. Patronage; college town. Attendance; barely fair. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

TWO KINDS OF WOMEN. A good program picture for any house. Pauline Frederick did some very clever acting as a ranch owner. Let's have some more as good. Advertising; regular. Patronage; all classes. Attendance; fair. J. I. Wright, Rex Theatre, Becier, Missouri.

WIFE'S AWAKENING. A very good program picture and pleased. Advertising; lobby and newspapers. Patronage; better class. Attendance; poor. King Solomon, Bijou Theatre, Clarksburg, West Virginia.

Fox

ARABIAN LOVE. Good Arabian picture of fair program value. Nothing to rave over but will pass if you do not charge

Service and Exploitation

Are part of every Preferred Picture to be released by us. Every unit of exhibitor help ready now for "Rich Men's Wives."

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

much and give good fillers. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

EXTRA! EXTRA! This isn't a large story but it has the popular appeal of the young man who makes a success of what he undertakes regardless of obstacles. Found it to be exciting enough to hold interest. As for the comedy, much of it seems distorted, but is of the popular type. Johnny Walker and Edna Murphy are favorites here. Not a feature to boost high, but a good program picture. I think the entertainment value is just fair. Patronage; general. Attendance; great. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

CONNECTICUT YANKEE. A pleasing picture from all angles. It will keep 'em laughing even after they get home. Advertising; four ones, one three, one six, set photos, slide, window cards, programs. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

OVER THE HILL. The greatest picture ever made. A picture that elevates the standard of the screen to the utmost as a moral entertainment carrying the public nearer to betterment than any other institution. Mary Carr has created a monument to her memory that the world will ever pay tribute to. I, as a man and free thinker, congratulate Mr. Fox, the director, and the full cast of the picture; and as an exhibitor I congratulate myself in being able to offer the public such splendid entertainment. Juan Carbonell, Monroe Theatre, Key West, Florida.

QUEENIE. Good picture. Mason always pulls a crowd for me. This is the best Mason since "Lamplighter." Advertising; regular lobby. Patronage; small town, mixed. Attendance; good, considering the hot weather. T. W. Cannon, Majestic Theater, Greenfield, Tennessee.

QUEENIE. Good program picture. People like it. Advertising; lobby; photos, handbills and newspapers. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

SHAME. Ordinary picture, but no special by any means. Too much foreign air about it to please average patron. Advertising; billboards. Patronage; usual. Attendance; very poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SKY HIGH. Not Mix's best, but pleased; very good subject. Advertising; usual. Patronage; small town. Attendance; poor. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

STAGE ROMANCE. My patrons do not appreciate this type of story. However, the acting was splendid, and for an audience that is not addicted too much to Westerns this should go well. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

TO A FINISH. A satisfactory fighting Western with Buck Jones. Along the usual lines. Attendance; fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

TRAILIN'. With Tom Mix. A good picture, and up to Mix standard. On account of hot weather, business slow. G. K. Kenes, Liberty Theatre, Miami, Arizona.

Goldwyn

ACE OF HEARTS. Patrons liked this one. Personally did not care for it. Attendance; better than usual. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

FROM THE GROUND UP. A story that is truthful and human, like "cheap as dirt"

Between Ourselves

A get-together place where we can talk things over

A lot of you have complained of pictures, old in point of playing date, that are not complete.

It's like having a vaudeville act forget to put in a lot of their stuff in a small theatre because they don't get big city salary. BUT, the actor can smooth over the left out parts and make it SEEM all there. The picture CAN'T. "It ain't right, Mabel!"

If it would cost too much to keep the older prints complete in point of story continuity, couldn't titles, at least, be put in to sew up the holes and give the show an effect of completeness?

VAN.

—but dirt is an expensive thing nowadays. If you are human you will like it. Advertising; sixes, threes, ones, heralds, photos. Patronage; small town. Attendance; fair. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

GO WEST, YOUNG MAN. Not as good as his later pictures but it drew a good house. Patronage; transient. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

PRISONERS OF LOVE. Betty Compson is wonderful in this, but cannot say much for the rest. Story is draggy and hard to follow. You have to give it undivided attention. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

MR. BARNES OF NEW YORK. Time of this story is in the '80's. Our patrons do not like these old timers. Give us modern stories. If your patrons like these costume plays it will suit them. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

OLD NEST. Pleased 100 per cent. Book it, boys, if you haven't already; you can't go wrong. Advertising; regular, lobby, heralds, self-advertised. Patronage; every one. Attendance; house record. J. W. Ogilvie, Dixie Theatre, Wyona, Oklahoma.

TALE OF TWO WORLDS. This feature was fairly well liked by our audience. Pleased 75 per cent of patrons. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

YELLOW MEN AND GOLD. A program picture of the higher order. Will please any audience. Film in fine condition. Advertising; six, three, two one sheets. Patronage; small town. Attendance; good. Wm. F. Eddy, Star Theatre, Bristol, Rhode Island.

Hodkinson

CAMERON OF ROYAL MOUNTED. People liked this Northwestern Mounted Police story; well made and played. Advertising; usual advertising. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

OTHER WOMAN. Picture and story very good. Will go over big in any community theatre if properly exploited. Advertising; regular. Patronage; family. Attendance; very good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

Paramount

CHARM SCHOOL. Not as good as a few other Wallie Reid pictures, but no kicks on it. Advertising; photos, ones and lobby. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

EXPERIENCE. High-class production that pleased all who saw it. Not one that pulls. Patronage; family. Attendance; poor; R. J. Relf, Star Theatre, Decorah, Iowa.

FOREVER. Picture great disappointment; too gruesome, morbid. Too much English stuff. Second night business fell below standard. Settings very elaborate but did not match picture. The trouble is the patrons do not like English stuff. Advertising; extra. Attendance; small town and tourists. Patronage; fair. Mrs. J. A. Travelle, Elite Theatre, Placerville, California.

GOOD PROVIDER. We are playing "The Good Provider" to very poor business, but this is not fault of picture. Any exhibitor who intends to play this can not say enough in his advertising in support of this film. It will justify any announcement that is made. When "Humoresque" was released it was an expected success; not much has been said about the "G. P.," but to date this is the best of its kind that we have ever seen. Vera Gordon and Dore Davidson's acting surpass any characterization of a Jewish father and mother than the screen has ever seen. They are true to the life. The mannerism of both will carry away an average audience. The bickerings that arise in a family are all there. Vera Gordon, as a wheedling mother standing between an old-fashioned father and the more up-to-date children will remain for all time in the memory of an audience. Many shed tears and all of the audience laughed, so it is a good picture. Business is away off. When they do not support pictures of this class there's nothing that can be done to bring them in. Columbia Theatre, Columbia City, Indiana.

GREEN TEMPTATION. Good, strong feature. Pleased all. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

HER HUSBAND'S TRADEMARK. Seemed to please all. Improbable story, but Swanson can put anything over. Advertising; ones, threes, sixes, photos, heralds. Patronage; only theatre. Attendance; good. E. B. Robb, R. & R. Queen, Sweetwater, Texas.

TOLL GATE. Good Hart production, but rental too high. Should pay what program should cost. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Playgoers

RECKLESS CHANCES. Very ordinary program picture. Not bad, but not good enough to arouse enthusiasm. Attendance; poor. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Selznick

CHANNING OF THE NORTHWEST. Eugene O'Brien as the Northwestern policeman would make a firstclass fur coat salesman. Situations tame, climaxes none, photography great. Advertising; newspapers, cards, heralds, lobby display. Patronage; small town. Attendance; disappointed. Frank J. McGill, Palace Theatre, Coatesville, Pennsylvania.

CONCEIT. Just an ordinary program picture, not a special as advertised. No

comments from patrons favorable or otherwise. Advertising; newspaper and lobby. Patronage; general. Attendance; poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

CHIVALROUS CHARLIE. Although a light story the picture pleased especially the women. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

WHY ANNOUNCE YOUR MARRIAGE? Very pleasing comedy-drama. Miss Hammerstein in a well-acted role. Advertising; newspapers, photos, posters, slide. Patronage; all classes. Attendance; good. John W. Creamer, Strand Theatre, Chillicothe, Missouri.

United Artists

WAY DOWN EAST. Truly a wonderful picture; pleased 100 per cent. One of the best ever played in our theatre. Advertising; sixes, threes, ones, heralds, window cards. Attendance; fair. H. Odom, Dixie Theatre, Durant, Mississippi.

Universal

AFRAID TO FIGHT. Best Mayo produced. Compliments 100 per cent. The kind that pleases everyone. Advertising; ordinary. Patronage; general. Attendance; big. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

MAN WHO MARRIED HIS OWN WIFE. A good picture for Universal. Makes an interesting one-day subject. Story is new, and Frank Mayo is at his best. It seemed to please the people. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

NO WOMAN KNOWS. Film in No. 1 shape. Exceptionally good picture; best I have run for some time, and price of rental was right. Had a poor crowd, but fault due to condition of roads. Also run it for W. R. C.; pleased 100 per cent. Patronage, small town. Attendance; poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

OUTSIDE THE LAW. One of the very best pictures we have ever played. A sure fire knockout from start to finish. Played it on the Fourth of July to the biggest crowd in history of our house. Advertising; extra heavy, but it sure did pay. Patronage; small town. Attendance; big. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Lucky Thirteen

Pictures I have found very good:

The Penalty, Madam X, North Winds' Malice, Old Nest, Dangerous Curve Ahead, His Back Against the Wall, Watch Your Step, Jes' Call Me Jim, Hold Your Horses, Guile of Women, It's a Great Life, Just Out of College, Branding Iron (all Goldwyns). E. M. Vennum, Okaw Theatre, Findlay, Illinois.

REPUTATION. Very good acting by Miss Dean, but the picture is too highly rated; will not stand any special advertising. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

Vitagraph

PEGGY PUTS IT OVER. Splendid program picture. Nothing big, but a very pleasing hour's entertainment. Alice Calhoun is well liked here. Advertising; ones, three and lobby. Patronage; best. Attendance; fair. M. J. Bradley, Airdrome Theatre, Thornton, Arkansas.

PRODIGAL JUDGE. An excellent picture that did very little business for me. Notwithstanding that I went after this strong, I couldnt get them in. Advertising; heralds, ones and threes. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SON OF WALLINGFORD. Truly a good picture. Pleased the majority. Many told how well they liked it. Cast as perfect as I ever saw. Advertising; three ones, lobby, slide, program. Patronage; small town. Attendance; fair. E. S. French & Son, Memorial Hall Theatre, Pine River, Minnesota.

Comedies

ANVIL CHORUS (Pathe). A good laugh producer. The best "Snub" Pollard in a long time; a reissue though. Advertising; one sheets. Patronage; small town. Attendance; fair. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

LLOYD REISSUES (Pathe). In my opinion the reissues are far ahead of the

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

YOU'VE always made money on "westerns"—here's the West at its best! "The Gray Dawn" is Benj. B. Hampton's production of Stewart Edward White's masterful story of 'Frisco in the days of the Vigilantes.

When shown on the Coast, so powerful a newspaper as the San Francisco *Bulletin* gave it *front page* space as an epoch-marking photoplay. Critics declare that it is the best picture Hampton ever produced or that Robert McKim ever appeared in.

It is one of those rare pictures that doesn't have to depend on *one* big scene for its climax—it is a *succession* of big scenes, from the instant the alarm is sounded for the assembling of the Vigilantes to the break-neck race along the ocean-front in pursuit of a fallen political czar.

Millions of readers know Stewart Edward White's Stories of the West; many other millions will want to see his masterpiece on the screen.

The Showmans

HODKINSON PICTURES

first series in entertainment value. Advertising; ones, slide, program. Patronage; small town. Attendance; fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

THE PALEFACE (First National). Not nearly as good as Keaton's former pictures. It is amusing, but not a laugh maker. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre. Greenville, Ohio.

PAY DAY (First National). A good comedy and a little better than "The Idle Class," but far from Chaplin's best. He does not draw for me anymore. Rental is too high. Lloyd gets me more at less cost. Patronage; small town. Attendance; fairly only. Otto J. Petrich, Rex Theatre, Vale, Oregon.

THE SPORTSMAN (Vitagraph). Better than the average, but far from Semon's best. Advertising; regular. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut.

Serials

HURRICANE HUTCH (Pathe). Serial help up good till fifth episode, and fell down to nothing after that. Has practically ruined my Saturday business. Patronage; small town. Attendance; very poor. Otto J. Petrich, Rex Theatre, Vale, Oregon.

WITH STANLEY IN AFRICA (Universal). Started out good, but fell down after episode No. 12. School teachers condemned it. Advertising; as per press book. Patronage; small town; Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

More Reports Mean Better Bookings

Short Subjects

PATHE REVIEW NO. 149. One of the best reviews to date. Interesting, clever and beautiful. Advertising; newspaper. Patronage; first class. Attendance; good. J. Kenrick, Strand Theatre, Ithaca, New ork.

LEATHER PUSHERS (Universal). First six rounds are very good; pleased all, even women. They are a good drawing card, full of action. Advertising; stock posters, slide, newspapers, photos, window display, using miniature boxing ring. Patronage; all classes. Attendance; good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

SANTCHI TWO REEL WESTERNS (Pathe). These two reelers are all O K. No kick on any. The Holman Day series also are fair. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

State Rights

THE FIGHTING STRANGER (Merit). Nothing attractive about it; some suspense, but taken altogether a poor program picture. Advertising; posters and press. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

HATE TRAIL (Seaboard). A very good story of the Northwest. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TEN NIGHTS IN A BARROOM (Arrow). The title will pull them in, but would advise small town to keep away from it if they value their reputation over gain. It is too sad a scene, and why do they prolong these death scenes? The little girl could have recovered and the play lose none of its effects. We had a good house; some walked out after the second reel, and if those who remained liked it they did not say so. We only had one favorable comment. It may go over big in a city, but not for the small town. We did not raise our prices and glad we didn't; we were afraid of it, and our judgment was correct. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

A WOMAN (Apollo). This Charlie Chaplin reissue is better than some of the other reissues. The part where he dresses up for a woman is really very funny. Advertising; slides. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

WHEN EAST COMES WEST (Goldstone). Fair Western, if your patrons are not too particular about the atmosphere. Advertising; billboard, newspapers. Patronage; neighborhood. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

A Virgin's Sacrifice

(Corinne Griffith—Vitagraph—4,867 feet)

M. P. W.—The lack of suspense in "A Virgin's Sacrifice" is so evident that the picture as a whole is hardly more than mediocre.

N.—It will be a good attraction for the coming warm weather. The plot is not a new one, but it is filled with action and inasmuch as Corinne Griffith is the star, the idea will bear repeating.

E. H.—It is the expectation of something out of the ordinary that sustains one's interest.

T. R.—Cannot be classed as a picture that possesses any great amount of originality. Nevertheless, there are new twists, new faces and new scenes.

The Dictator

(Wallace Reid—Paramount—5,221 feet)

M. P. W.—All the delightful comedy and entertainment power of the play has been transferred to the screen in the latest starring vehicle for Wallace Reid.

N.—It keeps moving and discharges a generous amount of action and suspense notwithstanding the fact that the general outline is easily anticipated.

T. R.—A merry burlesque melodrama, alive with action and unlimited fun, "The Dictator" affords bully entertainment.

F. D.—Reid has good comedy offering in Richard Harding Davis' story.

E. H.—A good cast and a good picture.

Belle of Alaska

(Jane Novak—American Releasing Corp.—4,891 feet)

M. P. W.—Much human appeal.

N.—To fans who have been waiting for a story of the Alaskan gold fields, which is not "scrambled" by the much too frequent injection of minor plots and unessential courtships, "Belle of Alaska" will fill the bill.

E. H.—An excellent drama, full of action, dramatic situations and "punch."

T. R.—Patrons who delight in rip-roaring melodrama will find "Belle of Alaska" a highly spiced picture of many thrills and exciting situations.

Nine Seconds from Heaven

(Featured Cast—Rialto—5,800 Feet)

M. P. W.—Weird, mysterious and fantastic.

N.—An amusing novelty, if not altogether convincing. It compels a certain interest.

F. D.—Foreign mystery novelty combines horrors with comedy.

T. R.—The picture is competently played and well staged, but the story will not attract—unless it be for those who find charm in contemplating large sums of money in the hands of a negative personality.

Head Over Heels

(Mabel Normand—Goldwyn—4,500 Feet)

M. P. W.—The picture is only fairly entertaining, with a mere thread of plot which only Mabel Normand's forceful personality holds together.

E. H.—Rather trivial.

T. R.—This picture depends almost entirely on the personality of the star to keep its interest alive.

N.—One thing is certain. This picture is not going to add to Mabel Normand's laurels.

The Son of the Wolf

(Featured Cast—R-C—4,970 Feet)

M. P. W.—Suitable hot-weather entertainment.

F. D.—Very attractive backgrounds the outstanding feature of this.

T. R.—This story of Jack London's has been interestingly told in the screen version.

N.—Call it an interesting program feature with the outstanding note the atmosphere.

E. H.—The picture's pictorial beauty is its greatest asset.

Always the Woman

(Betty Compson—Goldwyn—5,450 feet)

M. P. W.—Starting off with what gives promise of being a fine story, it sags toward the latter half and leaves the bewildered onlooker wondering why the theme couldn't have been carried on logically throughout.

N.—It pretends to tell something of sheik love with all the customary trimmings, but it soon becomes hopelessly absurd—so much so that one cannot take it seriously.

E. H.—Here is a well-made, romantic picture. A story which has sufficient mystery to make it holding all times.

F. D.—The director has given too much attention to artistic detail and not enough to story development.

T. R.—Skilfully directed and handsomely photographed registers as an unusually brilliant example of fine screen technique.

Performance Excels Promise

We have said we would produce great Preferred Pictures and the trade will soon know that we have kept our pledge.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

Newest Reviews and Comments

FRITZ TIDDEN, Editor of Reviews

"Grandma's Boy"

Harold Lloyd's First Five Reel Picture a Knockout—Presented by Hal Roach Through Associated Exhibitors

Reviewed by W. E. Keefe

"Grandma's Boy" is the best picture Harold Lloyd ever made. The comedian's first fling in the five-reel comedy field is a tremendous success.

"Grandma's Boy" is built up in a logical, concrete manner with a genuine beginning, a middle and an end and crammed with laughs galore.

Lloyd does the best acting of his career in this picture. While the potent force of the story is such that it could be told in highly dramatic fashion had it been played that way, Lloyd has injected his inimitable comedy into the picture with now and then just a touch of David Warfield's pathos, that stamps "Grandma's Boy" as one of the best offerings of the year.

"Grandma's Boy" is sure-fire for the kiddies as well as the grownups. The gags and touches are introduced simply and logically with no attempt of forcibly dragging them in for the sake of a laugh. A great comedy touch is injected when Lloyd and the town bully, both calling on the girl at the same time, accidentally get hold of some moth balls instead of candy. They rush for the water cooler and find gasoline instead. Another fine touch is where fond Grandma, wanting her boy to appear to the best possible advantage, greases Lloyd's shoes with goose grease. The house cat devours the grease and then goes out through the neighborhood, bringing with her all the stray cats in sight to enjoy the feast.

"Grandma's Boy" marks the entrance into a new field for Lloyd. His characterization is such that at times the story has a distinct smacking of the great O. Henry. The picture travels far in raising the standard of comedy from mere comedy in itself to a distinctive new level in the art of motion pictures, and to top the argument "Grandma's Boy" will prove to be the biggest box-office attraction, by far, the spectacled comedian has ever made.

Lloyd took a great risk in jumping into the five-reel field and adding the almost intangible touches of whimsical pathos just before its big comedy scenes, but the ultimate result hits the bulls-eye with a smash.

Mildred Davis does not have much to do, but she plays with rare charm the few opportunities she has. Her cameo like winsomeness contrasts well with Lloyd's work. Anna Townsend appears well as the Grandmother. Dick Sutherland, as the Rolling Stone, is immense, and makes the part stand out distinctively. Charles Stevenson, as the bully, registers well. His fight with Lloyd, taking in about six acres, is a knockout. The picture is well titled—some of the instances being gems of humor.

Director Newmeyer has handled his people and situations well. He has injected the new note of drama with all the comedy laughs intact, with the result that "Grandma's Boy" gets over just the message it intended to. Each situation is well developed and there are no drags. The final fade out with Lloyd carrying Miss Davis across the creek only to fall with her into the water, disturbing the slumbers of a well contented pig, is a great laugh getting finis. The photography is good.

The Cast

The Boy.....Harold Lloyd
The Girl.....Mildred Davis
The Grandmother.....Anna Townsend
The Bully.....Charles Stevenson
The Sheriff.....Noah Young
The Rolling Stone.....Dick Sutherland

Scenario by Sam Taylor, Jean Havez and Hal E. Roach.
Directed by Fred Newmeyer.
Length, 4,800 Feet.

The Story

"Grandma's Boy" is the story of a boy raised by an indulgent Grandmother, who grieves greatly that her grandson is such a coward. She presents him an umbrella handle which she says is the gift of his grandfather and makes a lion hearted hero out of whoever possesses it. Lloyd believes in the token with the result that he captures a notorious bandit alone and unaided and goes into town and gives the bully the greatest thrashing he ever had. Ever faint hearted before, he proposes to the girl and with great forcefullness compels her to marry him.

Exploitation Angles: Merely give the widest publicity to the fact that you have this picture. Use every means at your command and start in early, to get them expectant.

IN THIS ISSUE

"Oathbound" (Fox).
"The Three Buckaroos" (American Releasing).
"The Young Diana" (Paramount).
"The Woman Who Came Back" (Playgoers).
"Her Gilded Cage" (Paramount).
"What's Wrong with the Women" (Equity).
"Heart's Haven" (Hodkinson).
"Grandma's Boy" (Associated Exhibitors).
"The Country Flapper" (Producers Security).
"Man's Law and God's" (American Releasing).

"Seen in Smyrna"

Rug-making, for which the country is famous, is shown in this number of the Urban Popular Classics. There are also interesting views of farming, mat-making, and many other scenes dealing with the quaint customs and daily life of these people. An especially interesting section, to which much footage has been wisely allotted, shows the speed and marvelous skill shown by itinerant workers who go from house to house making quilts.—C. S. S.

Complete Guide to all Current Film Releases will appear in First Issue of Each Month

"The Bonded Woman"

Distinctive Melodrama Stars Betty Compson—Paramount Release

Reviewed by Fritz Tidden

"The Bonded Woman" is a marine melodrama that has all the elements of a popular success. It is no doubtful prophesy to say that it should meet with approval before any type of audience. It is giving 'em what they want in this sort of story without the recourse to hackneyed situations or trite development. It is a humdinger, and proves that a simple, melodramatic story may be marked with distinction if handled intelligently.

"The Bonded Woman" aims to tell a deeply appealing story, shoots straight for the mark and hits the bull's eye. The plot has been developed with dramatic construction, embracing the primal law of story telling—exposition, conflict, result. This has been accomplished through the agency of both good scenario and expert direction. And the story of the love of a woman for a man, a drunkard, which prompted her to follow him throughout the world with the hope of regenerating him has served as a strong foundation.

The acting of the star and her small but select supporting company is one of the strong advantages towards entertainment value the film has. Betty Compson's magnetic appeal wins immediate and firm sympathy for the character she acts so well in the relation of the story. John Bowers is convincing as the tippling sea captain and Richard Dix is excellent as his polished rival for the girl's hand. There are numerous minor faults in consistency and production, but they do not in any way hamper the general effect of real entertainment.

The Cast

Angela Gaskell.....Betty Compson
John Somers.....John Bowers
Lee Marvin.....Richard Dix
Captain Gaskell.....J. Farrell MacDonald
Lucita.....Ethel Wales

Adapted from John Fleming Wilson's Story, "The Salving of John Somers."
Scenario by Albert Shelby LeVino.
Directed by Philip E. Rosen.
Length, 7,178 Feet.

The Story

Angela Gaskell, daughter of a sea captain, is loved by Lee Marvin, a member of a ship owning firm, and his suit seems to be successful until her father's life is saved by John Somers, his chief mate. Angela is deeply grateful to Somers and learning that he is addicted to drink, she takes a great interest in him. She discovers that she does not love Marvin, and that her heart is set upon saving Somers from his vice and regenerating him.

Angela goes Somers' bond for his first voyage as a full fledged captain. On the vessel's return a large sum of money is stolen from a safe and suspicion rests on Somers who makes no denial. He is discharged and wanders to the South Seas whither Angela follows him. She finds him intoxicated and he refuses to have anything to do with her. She goes aboard his vessel and while he is drinking below, heads it for the rocks, where it is wrecked. The two take refuge on an island where Somers soon reforms. Then Angela declares her love. A sailor confesses to the theft of which Somers was accused and Marvin rescues the couple. Somers becomes the master of a ship without bondage and his wedding with Angela follows.

Exploitation Angles: Sell this as Betty Compson in a real story, and then sell to the people who do not follow the star as a real story with Betty Compson. Work both angles to get the best possible clean-up.

"Heart's Heaven"

Hodkinson Production an Impressive Story of the Power of Faith vs. Medical Science

Reviewed by C. S. Sewell

One situation dominates "Heart's Haven," a B. B. Hampton production, distributed by Hodkinson. It is where the leading lady pronounced by medical science as hopelessly injured by a fall so that she cannot move, is enabled through the power of faith alone to get up and walk out of the room. This is an impressive scene, though not entirely convincing.

While the idea of faith being superior to medical science is forcefully brought out by having the hero's mother, who brings about this cure, go counter to the advice of the attending physician, the situation has been subtly handled with remarkably few sub-titles and none that could be construed as boosting any sect or religion.

The entire picture has been subordinated to this element and though it takes some time in developing the theme and acquainting the spectator with the purpose of the story, the force of the big scene coupled with work of an excellent cast puts the picture over. Even the cure of little Frankie Lee's lameness, which provided the big scene in "The Miracle Man," is not played up, but used only to develop the idea and not anti-climax the big scene, and the comedy relief of Frank Hayes and his ailments is developed with the same idea in view.

Though the hero is married, his wife is unsuited to him and her infatuation for a former lover ending in her death in an auto smash-up provides the opportunity for the inevitable happy ending, which in this case results in two other marriages as well.

The production is enacted by a competent cast, headed by Carl Gantvoort, Claire MacDowell, Claire Adams, Robert McKim, Betty Brice and little Frankie Lee. Particularly effective is the quiet and restrained performance of Claire MacDowell, as the woman, whose simple but overwhelming faith brings about such marvelous results.

The Cast

Joe Laird.....Carl Gantvoort
May Caroline.....Claire MacDowell
Vivian Breed.....Claire Adams
Adam Breed.....Robert McKim
Gladys Laird.....Betty Brice
Bobbie Laird.....Frankie Lee
Ella Laird.....Mary Jane Irving
Doctor Burchard.....Harry Lorraine
Henry Bird.....Jean Hersholt
Pynch.....Frank Hayes
Mrs. Harohan.....Aggie Herring

Adapted from Novel by Clara Louise Burnham.
Scenario by Benjamin B. Hampton.
Assistant Directors, Eliot Howe and Jean Hersholt.

The Story

Joe Laird, a fine type of young man, is married to a woman who is without any of the finer sensibilities. His mother, meeting with reverses, comes to live with him when he becomes secretary to a railroad president. His boy is so lame he has to wear a brace. Laird's employer's daughter is badly injured in saving his little daughter. Soon after, it develops that through the application of faith by Laird's mother, the little boy is enabled to discard his brace and walk again. She then brings about an even more remarkable cure in the case of the injured girl. Laird's wife is killed in an auto accident with a former lover, this paving the way for a romance between him and the girl, and his mother and employer renew their youthful romance broken off many years before. There is also another romance between the housekeeper and the butler.

Program and Exploitation Catchlines:

Powerful and Impressive, and Very Entertaining Story of the Power of Faith.

Exploitation Angles: Play on the faith healing angle, but call it that and not Christian Science, though you should make certain that all Scientists are fully advised of the coming of the picture. It would be well to send tickets for the opening performance to the leaders.

Marshall Neilan's production of "Fools First," which was reviewed by Moving Picture World in the issue for July 8, is playing at the Strand Theatre, New York, during the current week. The local dailies were unstinted in praise of the picture, the New York Herald, for instance, stating "'Fools First' is as excellent a crook tale as one could imagine," and the Daily News places it high among the best pictures of the year.

In reviewing "Fools First" for Moving Picture World, Clarence L. Linz said that there was a thrill in every foot of the film and that it would hold the audience spellbound.

"The Country Flapper"

Producers Security Corporation Has a Clean, Wholesome Comedy with Dorothy Gish

Reviewed by Roger Ferri

Register another distinct hit for Dorothy Gish in "The Country Flapper," which, while not an elaborate affair, does offer good, clean and wholesome entertainment of the comedy brand that is characteristic of this charming comedienne. There is no atempt at injecting a plot into this offering and this fact is explained at the very outset of the picture.

"The Country Flapper" will prove particularly pleasing to the millions of admirers of Miss Gish, who runs away with the feature, which amounts to a combination of "bits" in which the star shows to advantage. It is something new in cinematographic offerings and because the effort to entertain is genuine, the comedy stands out pleasingly.

Just what you will do with "The Country Flapper" depends on yourself, Mr. Exhibitor, for here is a picture that you must get behind with good exploitation. The "flapper" angle is a big selling point with Dorothy Gish an inspiration. But Dorothy Gish isn't the only "name," for you have also Glenn Hunter, and this pair please to a superlative degree. The rest of the cast does consistently well.

It is a simple picture, but the brand that cannot help entertain your patrons, for Joe Farnham has done his best work in this picture. His titles are a revelation and the best written by this genial person. He cut and edited the film and to him must necessarily go the bulk of credit for the entertainment value of the offering. His hand is ever present and his humorous titles, while in spots drawn out, offer laughs at the rate of one every three seconds. The locale is rural.

The Cast

The Flapper.....Dorothy Gish
The Boy.....Glen Hunter
The Other Flapper.....Mildred Marsh
The Boy's Father.....Harlan Knight
The Bashful Boy.....Tommy Douglas
One Brother.....Raymond Hackett
Other Brother.....Albert Hackett
The Sister.....Catherine Collins

Adapted from Story, "Cynic Effect" by Nalbro Bartley.
Scenario by Harry Carr.
Directed by F. Richard Jones.
Length, 5 Reels.

The Story

While it was apologetically stated in the introductory title that the picture was without plot, the action concerns the romance of the country flapper and the son of a village "moonshiner." How the flapper forces the latter to consent to their marriage furnishes the vehicle about which the comedy revolves.

"Man's Law and God's"

Picture of the Northwest Mounted Features Jack Livingstone and Ethel Shannon—American Releasing Corporation

Reviewed by Mary Kelly

Relying chiefly on the appeal of the title and frequent touches of comedy, this picture based on the romantic adventures of a Northwest Mounted police officer is entertaining without being distinguished. The title, "Man's Law and God's" carries a certain weight, although its meaning is not revealed until the fifth reel and it seems to refer to that one scene rather than the whole picture.

The plot which has several angles of interest reaches its most interesting point when the girl who has playfully answered a matrimonial ad, is involved in a murder charge. Here and in the following capture of the real murderess, the action gets away from the familiar. Earlier in the story when the officer's mother is killed by the man who has stolen her cameo, the picture is too melodramatic to be affecting.

Jack Livingstone is an attractive type of the hero and seems worthy of a role with more individually. Ethel Shannon gets into the mischievous spirit of her part charmingly.

The Cast

Bruce MacDonald.....Jack Livingstone
Mrs. MacDonald, his Mother Kate Anderson
"Uncle Jimmy".....Bobby Mack
Kitty Roshay.....Ethel Shannon
Aunt Jenny.....Joy Winthrop
"Cameo" Brooks.....George Cummings
Helen DeBrose.....Jose Melville

Story, Scenario and Direction by Finis Fox.
Length, 4,791 Feet.

The Story

The story relates of a gallant young officer of the Canadian Northwest Mounted whose pal, an elderly miner whom he has often befriended, is amused by the advertisements in a matrimonial journal. "Uncle Jimmy," as this old miner is called, has had a love affair in a younger day which he has never forgotten. And he had never wed. He conceives the idea of inserting an advertisement in the matrimonial journal as a pastime, but of assuming the dashing personality of his young friend to give it a kick. The incidents connected with the development of this romance and the tragic situation in which it places the romantic girl who falls head over heels in love with the officer, and what this tragic situation brings to "Uncle Jimmy" are revealed in what follows.

Program and Exploitation Catchlines:

"Beware of the Girl, She's Clever" They Told the Handsome Young Officer of the Royal Mounted Who Was on the Trail of a Murderess—Then He Met a Sweet Young Thing Who Addressed Him Politely as Mr. XYZ and Was so Confused He Arrested Her!

"Touch All Bases"

Naturally, as the title suggests, this single-reel Pathe comedy deals with baseball, and the burlesque scene where Paul Parrott is put in as a pinch hitter and makes a homer despite the fact that he does everything wrong, will bring many laughs. The ingenious schemes he employs earlier in the film to get a view of the game after a goat has devoured his only dollar, are also humorously handled. This ranks as one of the best of the Paul Parrott series of Rolin comedies.—C. S. S.

Don't Overlook Our Announcement

Next week we will outline in detail our entire business of production and distribution. Then, if you wish to know more, write us.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

"The Three Buckaroos"

An Entertaining Western Comedy-Drama Distributed by American Releasing

Reviewed by Fritz Tidden

Fred J. Balshofer, the author and producer of "The Three Buckaroos," has taken a typical Western melodrama and raised it above the average by exceptionally original treatment. He has used as a basis Dumas' famous novel concerning the well known trio of musketeers and has placed the action on a Western ranch, with the transposition of the three French soldiers into cowboys. Balshofer's plot follows the original as closely as possible in its entirely different locale and the spirit and names of the characters are as similar as practicable. It is not always safe to say the idea is absolutely new, but the writer has never encountered it before. It is unique and entertaining, to say the least.

It is so entertaining, in fact, that the spectator never realizes a great part of the story is the well known tale of the bad cattle rustlers swiping herds from the much maligned girl owner of a large ranch, and in the end the former being shooed away or bumped off by the vigorous cow punching hero, who comes at first as a stranger from over the Sierras. Its old stuff, popular stuff, dressed up in entirely new clothes, making a feature that will appeal.

The film is well directed and includes some gorgeous Western scenery. The outstanding fault with the production seems to be that the producer attempts to mix fact and fancy in having the three buckaroos frequently appear as spectres out of nowhere.

D'Artigan.....Buck Humes
Constance Kingsley.....Peggy O'Dare
Athor.....'Monty" Montague
Forthor.....'Tex" Keith
Aramor.....'Silent Bill" Conant
"Card" Ritchie.....Allan Garcia
Flores.....Cleo Childers

Story, Scenario and Direction by Fred J. Balshofer.
Length, 4,599 Feet.

The Story

Dartigan, an adventurous Nebraskan, attracted by tales of daring of three famous rangers known as "The Three Buckaroos," determines to join them. Traveling on a broken down horse, he excites ridicule and is insulted by a man in Onyx, a village near the ranch toward which he is venturing. He resents the insult and pursues the man afoot, running into the three buckaroos successively in his mad pursuit, and being challenged to pistol duels by each in turn, he dates them for the same time and place. Later, en route to these appointments, he meets a girl with whom he falls instantly in love. Collecting himself he hastens on. At the rendezvous, the buckaroos are attacked by cattle rustlers just as Dartigan is about to engage the first, and he valiantly assists them to repulse the rustlers, saving the life of one of their number in the fray. The buckaroos accept him and he subscribes to their oath. He wins the admiration of the girl, then her love, though his oath compels silence in matters of the heart. Leading the buckaroos in many valorous exploits, he is marked for doom by the rustlers, and in leading him into a trap they unwittingly trap themselves and are annihilated. There being no further work for the buckaroos, Dartigan is released from his oath and is free to tell the girl what she is eager to hear.

"Falls Ahead"

One of these comic tragedies where a dangerous situation provokes mirth instead of suspense is found in this Mutt and Jeff cartoon, handled by Fox. Mutt and Jeff sail down the rapids on a bail of straw with the prospect of shooting down the falls unless their prayers are heard. The dam is closed in time to stop the rush of the waters, but when an old mammy dumps her young hopeful's bath water down stream, the current is too much for Mutt and Jeff and over they go. On the whole, it offers fair amusement.—M. K.

"What's Wrong with the Women?" is so true to life, so cleverly produced and so ably directed and lighted that it stands out as the foremost independent production of the season, and exhibitors should have no trouble in playing it to "S. R. O." houses.. It offers exploitation possibilities galore with a moral no man, woman or child can miss. And that's its big bet. It has suspense and thrills when you least expect them, and humor that is refreshing. Equity never has offered exhibitors such a fine attraction. Grab it before your opposition beats you to it.—R. F.

"Her Gilded Cage"

Gloria Swanson Fascinating in Her Latest Paramount Release

Reviewed by Fritz Tidden

"Her Gilded Cage" contains many ingredients of a successful picture, but the most prominent are, perhaps, the rich investiture, the lavish display of striking gowns and a remarkably fine performance by the attractive and talented star. Another is the story, which has a theme that has been successful so many times before, there is no reason to believe it will not be again. The keynote is self-sacrificing sister love and its relation is not accomplished with an unusual amount of new situations. But the treatment it receives in the hands of the producer and art director make it a picture of high entertainment value.

Gloria Swanson gives one of the best acting performances of her career in a role that calls upon her for a wide variety of emotional expression. And she does this gowned, during the largest portion of the film, in an extensive wardrobe of beautiful clothes—evening gowns, stage costumes and negligees. The result will undoubtedly be an even further increase in Miss Swanson's popularity. Exhibitors who have made money by the presentation of the star's pictures in the past should be able to cash in on this one.

The acting of the supporting players also does much in raising the story out of its thickly populated class. Each member of the cast has been selected with especial care as to strong individuality for hackneyed characters, with the result that their familiarity is almost lost. Showmen may advertise it as a cast of unusual brilliance and substantiate the statement at the showing of the picture.

They may also announce one of the most lavishly mounted and gorgeously costumed pictures of the season without any fear of a comeback.

The Cast

Suzanne Ornoff.....Gloria Swanson
Arnold Pell.....David Powell
Lawrence Pell.....Harrison Ford
Jacqueline Ornoff.....Anne Cornwall
Bud Walton.....Walter Hiers
Gaston Petitfils.....Charles A. Stevenson

Adapted from Anne Nichols Play, "The Love Dream."
Scenario by Elmer Harris and Percy Heath.
Directed by Sam Wood.
Length, 6,249 Feet.

The Story

"Her Gilded Cage" deals with a little French girl who has an invalid sister, to whose happiness she devotes her life and her energies. With one motive uppermost—the cure of her sister or the means to make her happy, she obtains a position as dancer and singer in a Parisian cabaret. She refuses the love of a man to whom she is devoted, making that sacrifice of her own happiness that she might devote her life to her sister. She dances and sings her way to fame and fortune and becomes the stage sensation of America. Her fame and success are rapid and secure, but her career is as a gilded cage, from which she cannot escape, being in duty bound to continue therein—a cage which keeps her from happiness with the man she loves, but from which she is released by the restoration to health of her sister.

"Oathbound"

Fox Stars Dustin Farnum in Unusually Exhilarating Subject for Summer Season

Reviewed by Mary Kelly

An unusually exhilarating subject, superior to the average program feature, is offered by Fox in "Oathbound." With a particular appeal now that it is the season of summer sports, the action is mostly in boats, with racing and the capture of silk thieves for thrills. It is just the type of entertainment that has proven a boon in hot weather, as the chief interest lies in rapid action with the water as a stage, while the story matter is of less importance.

The plot of "Oathbound" involves a mystery and misunderstanding of a sort that has been used in other detective stories. It misdirects suspicion, and surrounds the real detective in a haze of guilt. He cannot, of course, explain his mission, and in that is provided a certain amount of suspense and heart interest. But the story is not one that need be taken seriously. The treatment is refreshing and makes use of the material in a way that is pictorially pleasing.

Dustin Farnum is the star, but the performance of Maurice Flynn is most prominent. He has a swift, forceful manner that directs interested attention in whatever he does. Ethel Grey Terry has the leading feminine role, which demands, principally, attractive clothes and a vivacious manner.

For speed and pictorial splendor, the pursuit of the thieves' boats in which two launches, a hydroplane and a motor car contribute to the action, is an exploitable feature.

The Cast

Lawrence Bradbury.....Dustin Farnum
Constance Hastings.....Ethel Grey Terry
Jim Bradbury.....Fred Thomson
Ned Hastings.....Maurice Flynn
Hicks.....Norman Selby
Alice.....Eileen Pringle
Gang Leader.....Bob Perry
Capt. Steele.....Hershell Mayall

Story by Edward J. Le Saint.
Scenario by Jack Strumwasser.
Directed by Bernard Durning.
Length, 4,468 Feet.

The Story

Lawrence Bradbury, owner of an international line of steamships, is married to Constance Hastings, on his yacht at the end of a summer cruise. On board with him are Ned, brother to Constance; Jim, brother to Lawrance and his sweetheart, Alice. Lawrence is worried over the mysterious disappearance of some bolts of silk which have been shipped over his lines. He puts a detective on the case and suspicion points to Ned. Constance's behavior is so strange, that this adds to the suspicion. A race to the docks where the silk is stored involves them all, and Lawrence discovers that his own brother is in the gang of thieves. This is explained by his infatuation for Alice who is one of the thieves, and whom he decides to give up. Ned proves to be a detective.

Exploitation Angles: Probably there is no danger of confusion with Earthbound, but it will be just as well to give a strong emphasis to the fact that this is a rattling good detective story.

"Danse Macabre"

This one-reel subject is a film synchronization of Camille, Saint-Saens famous composition, "Danse Macabre," made by Adolph Bolm. It tells in pantomime a story of the dance of death and is enacted and danced by Bolm, Ruth Page and Olin Howland. The photography is exquisite and some trick camera work is cleverly executed in introducing the spectre of death. The film will be found to be wholly successful in houses that have orchestras competent to play the Saint-Saens composition or single musicians with the same ability. "Danse Macabre" is presented by Claude H. Macgowan.

"What's Wrong with the Women?"

An Equity State Right Offering That Will Make Box Offices Jingle with Record-Breaking Grosses

Reviewed by Roger Ferri

"What's Wrong With the Women?" is the kind of picture every exhibitor in this country has been waiting for. If you miss with this one you will have every reason for turning over your house to some real estate broker to sell for you. If you flop with this picture you will have no one but yourself to blame, for here's a feature that cannot help but make the box offices of moving picture pavilions jingle with a prosperity that will be refreshing.

Equity never released a better box-office possibility and before you arrange your bookings for the coming season, you had better look at this one, for in passing it up you will have cheated yourself out of a bankroll. And the independent exchangemen will find in "What's Wrong With the Women?" a bet that will get back some of the dough they dropped on "Flivvers." To say that "What's Wrong With the Women?" is one of the three greatest independent pictures turned out since "Hearts of the World" is merely recording a fact without mention of which an injustice is done the production.

This picture is so realistically clever that it seems to breathe the very air of present day life, not only in high life, but in the life of every woman, for, after all, it's a picture that adheres closely to a problem with which the world is today contending. It is replete with suspense, surprises and a sense of humor that is refreshingly wholesome. Despite the fact that it touches on a theme that offers many temptations to the director, at no time does it step outside the bounds. Briefly, it's entertainment choked with action, realism, thrills and humor. It is elaborately produced and superbly acted throughout. The story is red-blooded. Daniel Carson Goodman, who produced the picture, based on a story by him, has every reason to feel proud of this production.

The cast is all-star, with each player giving a creditable account of himself. Rod La Rocque, as Jack Lee, carries off the honors, however, with an excellent interpretation of a role that could have been easily overdone. Barbara Castleton, as his wife, is charmingly human, while Hedda Hopper makes a clever "heavy," with Montague Love making a complete success of James Belden. Others who are deserving of mention are Wilton Lackaye, Julia Swayne Gordon, Constance Bennett and clever little Helen Roland. The direction, by R. William Neil, is flawless, and the lighting good throughout.

The Cast

James Bascom.....Wilton Lackaye
Mrs. Bascom.....Julia Swayne Gordon
Elise Bascom.....Constance Bennett
James Belden.....Montague Love
Jack Lee.....Rod La Rocque
Mrs. Lee.....Barbara Castleton
Their child.....Helen Roland
Mrs. Neer.....Hedda Hopper
Lloyd Watson.....Huntley Gordon
John Matthews.....Paul McAllister
A Friend.....Mrs. Oscar Hammerstein

Story and Scenario by Daniel Carson Goodman.
Directed by R. William Neil.
Length, 6 Reels.

The Story

Jack Lee, following years of happiness with his wife, Janet, and child, finds himself face to face with a problem that had broken up the home of his employer, James Bascom, whose daughter, Elise, loved a millionaire, James Belden. The latter casts off Elise and diverts his attentions to Janet, who proves an easy prey for the high-living Mrs. Neer. Janet, her eyes opened to the luxury surrounding women of the more careless world, and intoxicated by its foul air, all but ruins her husband. Not until death threatens their little child, does Janet come to a realization of the error of her way and then through mutual good friends, the pair are reconciled.

Exploitation Angles: Play on the title and the cast, but the title is going to bring you the real money. Spend some extra dollars to tell them all about it. The more you talk about it, the more money you can herd in.

Hy Mayer's series of one-reel Travelaughs maintain an unusually high average of entertainment value. But "Such Is Life on the Riviera" seems to be more amusing and ingenious than even the recent preceding ones. It has the great advantage of being suitable for any program. No matter what the feature it will not throw the show out of key.—F. T.

"The Young Diana"

Marion Davies-Cosmopolitan Feature Based on Marie Corelli Story

Reviewed by Fritz Tidden

With customary lavishness in mounting and costuming, Cosmopolitan Productions furnishes the Paramount release schedule with a Marion Davies starring vehicle that is based on a story which has already received wide publicity in having been published in Hearst's magazine and is now being run serially in many papers throughout the country. As it appears on the screen, this story, written by Marie Corelli, may be classified as a spectacular romance. The producers have been successful in transferring from the original some of the author's well-known mystery, vision and imagination, particularly when the picture concerns the doctor's discovery of the elixir of eternal youth, which is a compound of matter, soul and light.

Joseph Urban designed the settings for "The Young Diana," which assures the fact that the feature will appeal to the eye attuned to the artistically bizarre. The mounting has a tendency to increase the romanticism. The costumes are in keeping with the scenery, and Miss Davies wears an unusually large number of variegated gowns that also are bizarre and will appeal to the feminine portion of the audience.

"The Young Diana" was directed by two well-known megaphone weilders, whose concerted work has resulted in a well-staged picture in respect to scene action and smoothness of progression. The cast in support of the notedly attractive star do excellent work, particularly Pedro de Cordoba, in his characterization of the weird doctor, and Maclyn Arbuckle, as the social climbing father. The photography and lighting are an asset to the pictorial appeal of the picture.

The Cast

Diana May.....Marion Davies
James P. May.....Maclyn Arbuckle
Richard Cleeve.....Forest Stanley
Lady Anne.....Gypsy O'Brien
Dr. Dimitrius.....Pedro de Cordoba

Adapted from Novel of the same name by Marie Corelli.
Seenario by Luther Reed.
Directed by Albert Capellani and Robert G. Vignola
Length, 6,744 Feet.

The Story

The story centers around a beautiful young English girl, Diana May, who allowed herself to become a drab, embittered spinster because of an early disappointment in love. Then she meets a scientist who is making some amazing experiments. Life holds nothing for her, so rather than follow the same dull grey path, she consents to submit to one of his tests—and emerges a radiant glorious young woman. How she finds love again precedes the climax that the whole thing was but a dream, anyway.

Exploitation Angles: Make what you will of the beauty and costuming of the star, but remember that in this title and story you have something to sell much bigger than the star. Sell the author to those who know and follow her and sell the Elixir of Life to the general public, hooking the drug stores to cosmetics.

"The Woman Who Came Back"

Adaptation of Novel, "Sonia," Features Evelyn Brent—Made by Playgoers

Reviewed by Mary Kelly

When Stephen McKenna's novel "Sonia" was published not long ago it reached, if memory serves, the best seller class, with the natural result that it is well known in many communities. The story adapted to the screen depicts, not always convincingly, the story of a woman who went lotus-eating but eventually reformed when the war came and the man who had always loved her returned home totally blind.

Evelyn Brent, who handles this role, is not consistantly able to hold the interest. Full allowance shoud be made for the fact that she has an unattractive part, but even characters of this type when skillfully handled, have proved entertaining in many cases. Miss Brent possesses personal magnetism, and if greater care had been taken in featuring this, it is easy to imagine that she could give a colorful performance. Clive Brook is a good type for the determined, no-nonsense type of hero which he plays, and he, too, stimulates interest in what he might achieve under different circumstances.

The Cast

Sonia Dainton.....Evelyn Brent
David Standish.....Walter McEwen
Clive Brook
Sir Roger Dainton.....M. Gray Murray
Lady Dainton.....Hetta Bartlett
Tom Dainton.....Cyril Raymond
Lord Loring.....George Travers
"Porky".....Olaf Hytten

Adapted from the Novel "Sonia" by Stephen McKenna.
Seenario by Denison Clift.
Direction by Denison Clift.
Length, 5,106 Feet.

The Story

David Standish, a masterful youth, after roaming the world, decides he wants to graduate from Oxford. He realizes this great ambition through hard work and self-sacrifice. He falls in love with Sonia, a heartless flirt, who at first accepts him, and then turns him down. He tells her that some day she will come back to him, and then he leaves her to seek his fortune abroad.

Five years later he returns. Sonia is wilful and frivolous. She is in Bavaria when the war breaks out, having been induced to take a motor trip with a rounder who purposely becomes lost from the motor party so that they will have to spend the night in a small village. She then realizes into what low companionship her frivolity has led her. She is held as an enemy alien. David rescues her with a daring bluff, and then enlists in the war. He returns blinded. By this time the butterfly Sonia has been sobered, and at last she convinces David of her regeneration.

Program and Exploitation Catchline:

A Woman Who Wanted to Play and A Man Who Loved Her But Couldn't Manage Her—How He Tried Neglect—Then the Cave-Man Method—But It Remained for the War to Teach her the Greatest Lesson.

Exploitation Angles: Keep away from the minor war angle, and sell on the book to those who know it and on the main theme of the story to those who do not.

"Such Is Life on the Riviera"

This Hy Mayer Travelaugh, distributed by F. B. O., is one of the most interesting and amusing units in this especially pleasing series of one-reel subject. In his transposition from cartoons to scenics photographs Mayer takes the spectator to unusually picturesque but little known spots along the shore of the Mediterranean. The cartoonist is to be commended for not introducing over photographed Monte Carlo and including what to many people will be strange places. The melting of the drawings into the scenic stuff is especially ingenious in this picture, and Mayer has increased the interest with his customary attention to human interest.—F. T.

PROJECTION

By F. H. RICHARDSON

Biggest Question

(Continued from last week)

A San Francisco Projectionist propounded the following question. This is the second installment of my reply, which will cover many issues:

IF YOU WERE CALLED UPON TO DESIGN AND EQUIP A 2-PROJECTOR PROJECTING ROOM IN A HIGH CLASS STRAIGHT MOTION PICTURE THEATRE, AND TO ADVISE AS TO THE LOCATION AND CONSTRUCTION OF SAME, AND TO ADVISE AS TO THE SELECTION OF A SCREEN, WHAT WOULD YOU DO WITH EVERY ONE OF THE ITEMS CONCERNED, AND WHY WOULD YOU DO IT?

This produces what is called the "keynote effect," the picture being in the form of an inverted keynote. This is comparatively unimportant insofar as has to do with the distorted picture sides because it is possible to distort the projector by means well known to the projectionist, and thus make the picture sides parallel, BUT it must be remembered that two other things besides sloping picture sides are involved in keynote effect, viz: the height of the picture is increased and the objects in the picture are all so distorted that their lower portion is made to appear wider than the upper portion. For instance, the head of an actor is caused to be smaller in proportion than his feet, and he is made to appear taller than normal, though this latter does not so much matter, since the height of all other things is distorted in the same proportion, except to such portion of the audience as may view the screen from a rather heavy side angle. The effort of height distortion and viewing angle will be explained later on.

As in the case of the straightening of the side lines, it is possible to use a special projector aperture which will make the screen image normal in its proportions, but this aperture distortion cannot be accomplished, either as to side lines or height, without eliminating a portion of the picture itself; also it cannot possibly be made to either eliminate or lessen the distortion of objects in the picture itself. That may only be accomplished by placing the lens central with the center of the screen.

Effect on Audience

Many theatre managers, projectionists and exhibitors hold that distortion makes no difference, because the audience does not know that it is present.

This is a mistaken view, and a costly one. It is true the audience, having nothing with which to compare, does not know the picture is distorted, BUT the desire or willingness of people to pay for theatrical amusement is exactly in proportion to the pleasing effect of what they see on the stage or screen, and no man of good sense will argue that a distorted picture is or can possibly be as pleasing, or have as pleasing an effect as one which is not distorted. It therefore follows that a distorted picture lowers the drawing power of a theatre.

"But," argues Mr. Exhibitor, "it does not amount to anything!" Let us see if it does! Assuming a theatre to have one thousand seats, and to give four shows a day. It therefore has 4,000 seats to sell. How many theatres actually sell all of them at all four shows, except possibly with some particularly strong attraction, or on Saturday nights? There are practically always empty seats some time during the day, and lots of them most of the days.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

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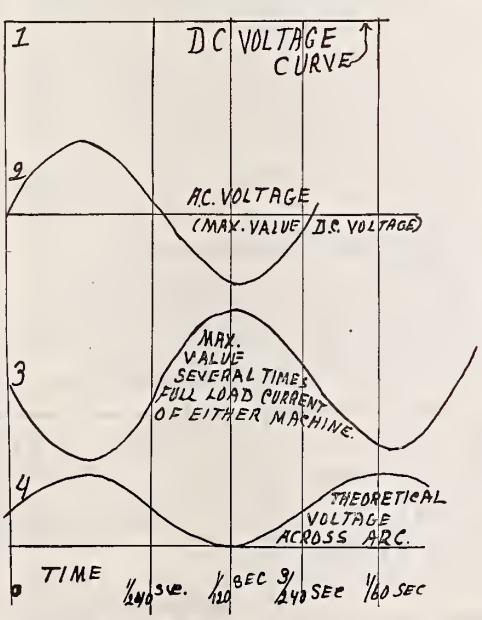
Will any sane manager, exhibitor or projectionist argue that a more pleasing presentation of the various shows would not tend to fill some of those empty seats? Will any one argue that a more pleasing presentation probably would cause say twenty more of those 4,000 seats to be filled? I think not. To think otherwise would be a sad commentary on the intelligence of theatre men.

Suppose the seats sell for only twenty-five cents each. That would be five dollars a day, or $1,825 a year, which is pretty good interest on a considerable investment. It is indeed, six per cent. on $30,416. But I have been conservative in presuming that a more pleasing (undistorted) picture would only fill twenty additional seats.



MR. SNELL'S DIAGRAM

Illustrating the effect of Connection suggested by Mr. Cousins

Location of Projection Room

We may thus see that the location of the projection room should be such as will present but little if any distortion of the picture, remembering that the effects of distortion due to locating the lens off center sidewise shows much more quickly—at less angle—than distortion due to raising the lens above the screen center, because of the fact that the picture is wider than it is high.

What is perhaps the most reliable rule to follow is that no projection room location is admissible which increases the normal height of the picture, through distortion, by more than five per cent. Let us examine into the exact effect. If an actor be normally exactly six feet tall and, through distortion he is made to appear five per cent. taller, he will then be six feet three and six-tenths inches tall and his head will be proportionately smaller than his feet.

If the distortion increase picture height by ten per cent. then our six-foot-tall actor or actress will be made to appear seven feet two inches tall, with relatively small head and large feet.

Do you contend that this is as pleasing to any sane person as an undistorted picture. If you do, then allow me to suggest that your ideas are in urgent need of revision, nor does the fact that some very large exhibitors insist on placing their projection room in a location which produces heavy distortion the slightest proof that what I have said is in any degree incorrect. But it is true that some 99 exhibitors who are guilty of this crime against common sense have made money, yes, but it is also true that they would have made very much more per theatre had they avoided this and other sins against projection.

(*Continued Next Week*)

The Right Dope

Several times during the past year the question has arisen as to whether a D. C. generator and an A. C. generator could send current through an arc at the same time. I have taken the position that, while the results would be bad, it could be done. Recently the matter was brought up in the department again and I promised that I would get the real dope on it from the engineering department of the General Electric Company. This I have done. I based my query on the letter from M. V. Cousins, Pineland, Texas, which appeared in issue of July 22. I submitted that letter, together with my own views, to A. D. Cameron, of the General Electric at Schenectady, asking him to have the engineering department give us the correct information as to the effect of connecting a D. C. and A. C. generator to supply both currents to one arc at the same time. D. S. Snell, Consulting Engineering Department, replies as follows:

What General Electric Says

Answering the question in Mr. Richardson's letter of June 10, we would advise that it is impractical to connect an A. C. and a D. C. generator to supply the same arc, as he has indicated in his sketch.

The practical effect of such a connection would be a pulsating short circuit, causing a motor effect in the A. C. generator during

one-half cycle, as Mr. Richardson has suggested, but a complete short circuit during the next half. Because of this short circuit effect fuses would probably be blown, and there would be possibility of damage to the machine.

Accompanying sketches illustrate effect of such a connection. The maximum value of short circuit current (the shape only of which is shown, the constants of the machines being unknown to us) is many times greater than the rated current of either generator. The curve of the voltage across the arc shows that if the machines and line were able to carry the short circuit current of curve 3 (which they, of course, are not) the arc voltage would be a pulsating voltage. The arc current is approximately the same.

What Comparison Shows

Comparison of curves 3 and 4 shows that when the short circuit current between the two generators is zero, the arc voltage, and therefore the arc current, is a maximum, and when the short circuit current is a maximum the arc voltage, and therefore the arc current, is zero. The latter is not exactly true, as the arc current is not exactly "in phase" with the arc voltage, i. e., current does not reach its maximum and minimum value at the same instant that voltage reaches its maximum value, but it is sufficiently close to illustrate our point.

For which same many thanks to the General Electric Engineering Department. I can see where what Mr. Snell says is eminently correct, though I had previously believed the thing could be done. The question had no value in practical work, but was useful in bringing about a better understanding of generator action; also it was an interesting thing to study.

Note: I re-drew Mr. Snell's diagrams without available tools for such work, so don't blame him for the bum job.—F. H. R.

Drive Trouble

The manager of a Florida theatre orders a copy of the new handbook. He says:

Enclosed find four dollars and a half, for which kindly send me copy of handbook and lens chart. Am tired of guessing.

Have two Power projectors with friction drives. One of them does work right. Motor races and friction disc turns slowly. There is slippage. Keep oil and dirt wiped off face of disc, but it slips just the same.

The point where disc spindle and adjustment screw meet is constantly heating. It is necessary to oil the points about twice every show. Points are flat. Seems to be they should be cupped. At times the spindle does not seem to line up with screw point.

Some of these questions may seem very simple to you. I am running an extremely small small-town show, way out in the Florida everglades, and have no chance to get into the United States and see what others do, therefore overlook my ignorance and remember that any help you will give will be help indeed. Thanks for previous instructions as to lining up optical train. It works fine now.

Not So Simple

Not so simple. Anyhow I thought enough of the matter to send your letter to the Power folk, because the publication of strictly correct dope will, I am sure, be of assistance to many of those using the Power projector and old style friction drive. The Power engineering department says:

It would seem that this particular equipment has been in use for quite some time, and by reason of that fact the adjustment points have worn down until the bearing is between the adjustment screw and the friction disc spindle.

The adjustment screw (catalogue No. R-32) has a hardened steel point, which makes contact with a similar point in or on friction disc spindle. THESE POINTS (CATALOGUE NO. R-32-A) CAN BE REPLACED, as they are simply pressed into the ends of the spindle and adjustment screw. Point in spindle has flat surface and other a convex surface.

Also very likely in this case the oilless bushings (catalogue No. R-27) in which the friction disc spindle runs also need replacement. A considerable wear in these would throw the adjustment points out of alignment.

CAUTION. In adjusting this mechanism especial attention should be paid to friction pulley driving disc (Catalogue No. R-15), which same must be perfectly round and make even, uniform bearing against surface of friction disc. In event this pulley friction needs replacement, remove same from driving spindle, take out four screws which clamp friction material between discs and put in a new friction disc, which may be obtained from the N. Power Company, or any Power distributor.

To Adjust Drive

TO ADJUST FRICTION DRIVE. First place friction pulley driving disc in such position on its spindle that it will just clear the bevel of the friction disc when the friction disc carriage is bearing against the stop nearest the motor—when it is in the "off" position. Adjustment screw (Cat. No. R-32) should be loosened, the motor started and the adjustment handle placed in such a position that the projector will run at normal speed.

Then, with the film threaded into the mechanism, and all conditions normal for projection, the adjustment screw (R-32) should be tightened until motor operates at normal speed.

Caution: Do not set adjustment screw up too tight, but just sufficient to bring projector up to normal speed. Anything more merely causes unnecessary wear on friction parts, and excessive load on motor.

Official and Correct

This should be preserved by all projectionists using the old style Power friction drive. It is official and correct. You will find full instruction on the friction drive in Third Edition of Handbook.

The price of the new book is SIX DOLLARS. (The old one can no longer be obtained.) Don't know exact number of pages, but about 950. Thought it would run over a thousand, but it will be a little under instead. You were foolish, friend of Florida, to "guess" so long. You are wise to stop such foolish procedure. Better order new points and bushings at once.

Is Dissatisfied

Herbert E. Cheeseman, presumably a projectionist, of Watertown, Mass., has a kick, which he makes somewhat vigorously. It, in brief, consists of the fact that I print what I do instead of the lecture on the Sunlight Arc and papers of the Society of Motion Picture Engineers.

I think that some explanation is due Mr. Cheeseman, and perhaps others who may think as he does. In the first place, while the high intensity arc is with us, and with us to stay, still it is only as yet in a comparatively very few of the projection rooms of this country and Canada, and scarcely in any of the projection rooms of other countries in which THE MOVING PICTURE WORLD circulates; moreover, it will be quite some time before it is in any very large percentage of theatres; also the Sunlight Arc is not the only form of high intensity arc, and we would be obliged to, in fairness, give equal space to each form now in use, for they are all good.

Formative Stage

And besides that the high intensity is still at least to some extent in the formative stages of its existence, though it has right now reached a form which should commend itself to the favorable consideration of projectionists and theatre managers.

I believe the high intensity and the Mazda will eventually supplant practically all other forms of projection light source. Everything considered, however, the time is not here yet when we should give up any considerable amount of space in this department, in its present restricted form, to the high intensity, and certainly not to any one of the high intensity lamps to the exclusion of others.

As to the publication of the papers of the Society of Motion Picture Engineers, why that would be a waste of space, pure and simple, because these papers are available to you all in pamphlet form, and cheaply too.

We try to publish a department which will be interesting, and which will meet the approval of the greatest number of our thousands of readers in this and other lands. How well we have succeeded is proven by its popularity in the eleven years of its existence. We are glad, however, to receive criticisms and suggestions, and they always receive very serious consideration.

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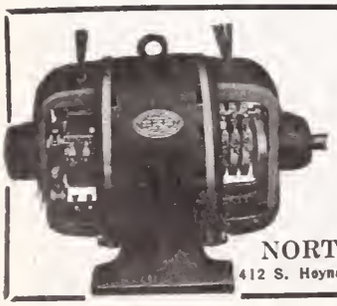
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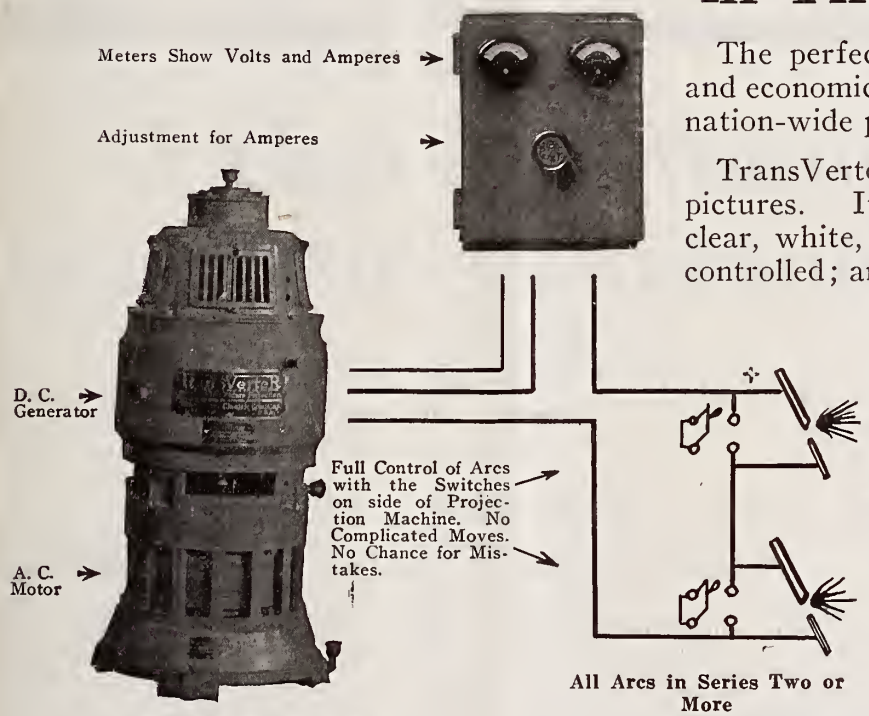
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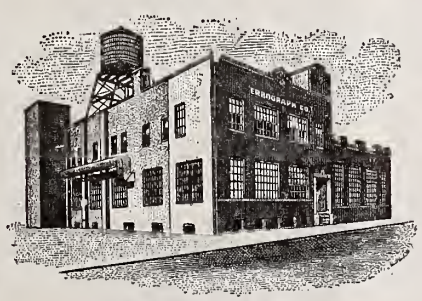

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Loew's Fan Shaped Warfield Is A Three Thousand Seat House

LOEW'S Warfield Theatre, of San Francisco, which opened May 13, is located on Market street at Taylor, in the heart of the new business district, the main entrance to the house being on Market street.

The theatre proper, which measures one hundred and twenty-five feet in depth by one hundred and seventy-five feet in width, was designed by its architect, G. Albert Lansburgh, in the form of a fan, its seating capacity of 3,000 patrons being due to the extreme width of the building.

The construction is of terra cotta, granite and steel, and is absolutely fireproof.

The inner lobby is extremely attractive and fitted with bronze display frames and three Automaticket registers constitute the equipment of the bronze ticket booth which cost $10,000 to construct.

The seating is on two floors and the chairs are extremely comfortable. In the orchestra and the upper portion of the balcony, soft leather cushion chairs are provided, while chairs of a new and special type are provided for the boxes and loges.

Double Stairway of Marble

The mezzanine floor is reached by means of a heavily carpeted double stairway of marble, which divides to right and left at the first landing. At the head of this landing is a niche, in which a bust of David Warfield is to be installed. The mezzanine floor is both spacious and beautiful and is furnished with comfortable chairs and tables, and decorated with artistic mirrors and floor lamps, harmonizing with the architecture of the house. From the mezzanine floor, three entrances lead to the balcony.

A feature of the house decoration is a great mural painting by Albert Herter, representing comedy, song, dance and music. The stage valance and other draperies are all hand-embroidered.

A $50,000 Moller organ is installed and the organ grilles, which are extremely ornamental in form, are set above the boxes.

Two Simplexes

The projection room, which is located at the top of the balcony and in the centre of the house, measures ten by thirty feet and in it are installed two Simplex projectors, equipped with Sun Light high intensity arcs, in addition to which are three spot lights and a stereopticon.

The heating and ventilating plant, built by the Sturtevant Company, and by which the incoming fresh air is washed and distributed, and the foul air exhausted, has a capacity of 50,000 cubic feet per minute.

A vacuum cleaner system, consisting of a Spencer Turbine four machine plant, is installed.

The lighting system is a three color combination, with dimmer control.

Specially Built Screen

The screen is a specially built one, for which William F. Scott, stage manager of Loew's State Theatre, of Los Angeles, is responsible.

Fred G. Weis, late of Loew's Garden Theatre, Kansas City, is manager of the Warfield, assisted by Art Frahm, late of Loew's Casino, and Kenneth P. Behr.

Pietro Marino, late of the Chicago Opera Company and former accompanist for Tetrazini, is the orchestra leader, and Grattan Jules Guerin presides at the organ.

¶ "Get the habit" working again. Sell that FIRST ticket. Jar 'em loose from that vacation feeling. Join the September drive.

Hyman Makes Pointed Remarks on Theatre Showmanship

WITH relevancy to the article which appeared in the Moving Picture World in the issue of July 22, under the head of, "Why Bill Gave His Patronage to the Sunburst Leaving the Old House Cold," Edward L. Hyman, Managing Director of the Brooklyn Mark Strand Theatre, finding inspiration, therein, submits the following commentary:

In using the rather formidable term psychology, I specifically infer the re-actions of theatre clientele to everything within the theatre. An exhibitor who has a comprehensive understanding of mob psychology handles one of the most effective instruments for the circumvention of managerial problems.

If the exhibitor around whom the aforementioned article was written, had the slightest glimmering of psychology, he would have realized the fact that people do not attend picture houses on the strength of their affection for the manager. I have any number of friends in Brooklyn who attend the Brooklyn Mark Strand presentations. I know it for a certainty, that if the high standard entertainment which I have maintained, were to be lowered, they would look about, and in the case of the story, go to the Sunburst. I know that in the event of a drop in the quality of entertainment that I offer, they would feel that I was imposing upon their friendship. Moreover the circle of friends of any exhibitor, I am sure, is not copious enough to keep the springs of his seats groaning.

Straining the Bonds of Friendship

Therefore, to expect anybody to pay admission to your house because it's YOUR house, is to strain the bonds of casual friendship beyond their strength. To depend upon friends to view with uncritical eyes your programme, because it is YOURS, breeds a laxity of management, which is sensed not only by the friends themselves, but also in a greater degree, by those thousands of strangers who enter your house. An exhibitor caters to his friends to the detriment of his programme. Friends of managers are only useful insofar as they are intelligently critical.

Since projected pictures are what attract people into a motion picture theatre, poorly projected pictures are what attract people into another motion picture theatre.

The re-action of an audience upon jerky, and badly lighted projection redounds, and is soon felt in the box office.

Regular Overhauling.

In the Brooklyn Mark Strand I made a point of having the machines over-hauled at regular intervals. At these times I am watchful of any successfully tried innovation that may have been offered in the interim, for the enhancement of the Mark Strand, Brooklyn's projection. And in the case of lights—nothing is more irritating to an audience than lights, which, when a film is being run, conflictingly strike eyes which are directed to the screen. All lights, in times of projection, should be subdued, and constrained from exuding rays across an audience.

The subject of colors, that is, wall colors, in mind, is purely psychological. There is little suggestion in "lurid red" wall colors of gaiety and amusement. Only when red is used as a relief of a less harsh color is it acceptable in a theatre. In decorating a theatre it is not advisable to hire a sign painter, who knows nothing of theatre decoration. Theatres ornate go far in inducing a frame of mind in an audience that makes the success of a picture easier.

Cleaning Up in Private

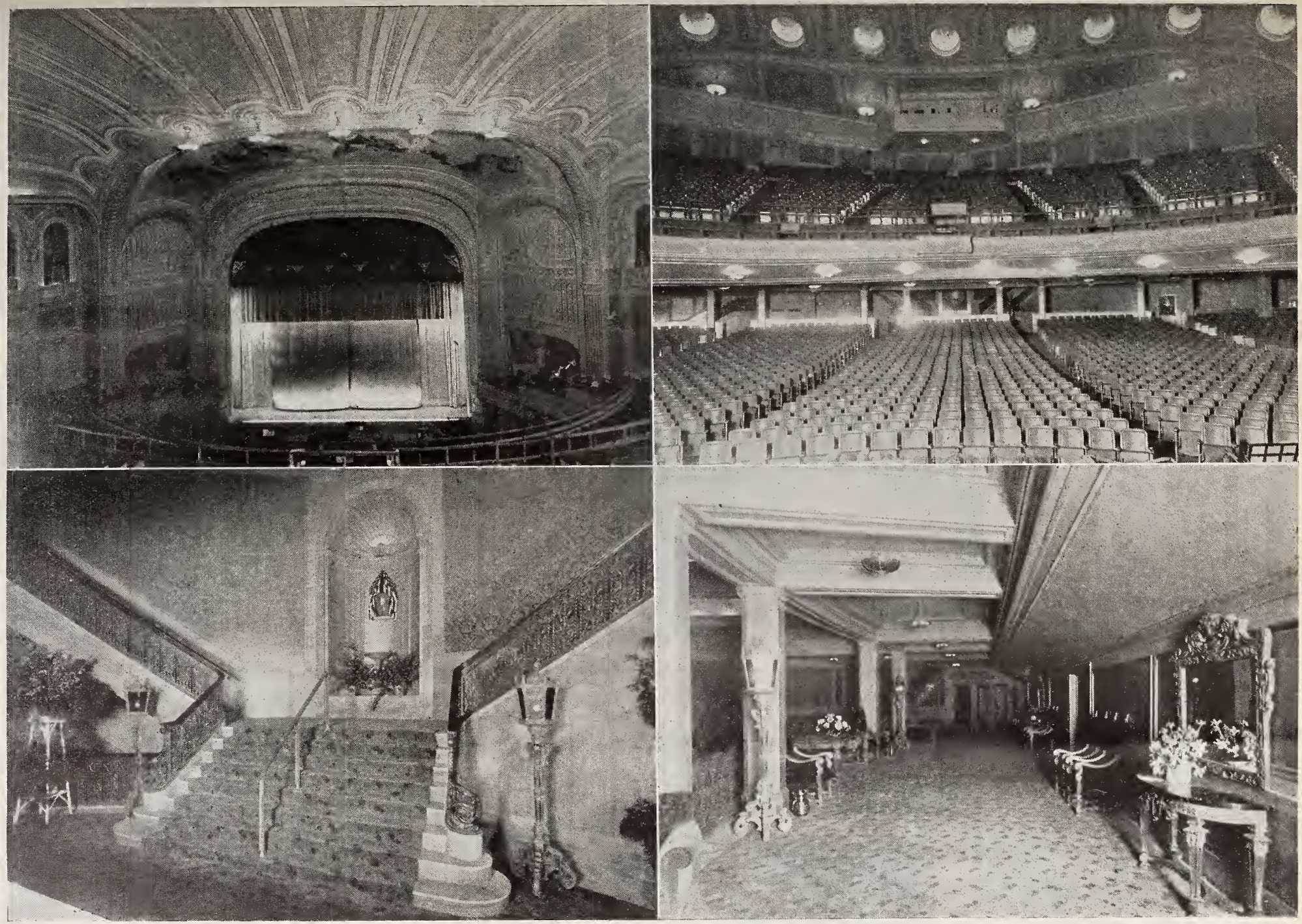
Though few exhibitors neglect the cleanliness of their house, it is customary for some to have men going around their theatre, during performances, broom and tray in hand, cleaning and picking up refuse. This procedure, I have observed, has an adverse effect on the seated audience. No right-minded patron relishes the sight of a porter cleaning up their mess in their presence. This work is better accomplished in an empty theatre.

As for the perusing of the Moving Picture World, it behooves me to say, without any particular desire to confer upon that publication flatulent remarks, that from the Brooklyn Mark Strand's cleaners to its projectionists, from its electricians to its telephone operator, all concerned in making this enterprise a success can find something in that paper each week, which will serve to screw their efficiency to an even higher notch.

Big Improvements for Baltimore Houses

An addition to cost $10,000 is to be built to the Pimlico Theatre, Park Heights avenue near Belvedere, Baltimore, Md. This theatre is owned by the Suburban Amusement Company and is under the management of L. Garman. Plans for the new structure have been filed with the office of the Building Inspector and the dimensions of the enlarged building will be 35 by 113 feet.

The Rivoli Theatre, City Hall Plaza, Baltimore, Md., under the management of Guy L. Wonders, re-opened to the public on Monday, July 24, after having been closed for three weeks so that a new organ could be installed and redecorating accomplished.



INTERIOR VIEWS OF LOEW'S WARFIELD THEATRE, SAN FRANCISCO

Above, at left, stage and boxes as seen from balcony. At right, the orchestra and balcony as viewed from the stage. Below, at left, the main stairway leading from orchestra floor to mezzanine and balcony. At right, the mezzanine and its furnishings

Three New Empire State Theatres Will Cost Over a Million Dollars

WITHIN a radius of a little more than a dozen miles over a million dollars is represented in three theatres in course of erection, and a fourth will open in the early fall. In Schenectady, N. Y., the new Mark Strand theatre is rapidly approaching completion, although it will probably not be open much before October or November. This house represents an investment of approximately $365,000 and has a seating capacity of about 3,000. In Troy, N. Y., eight miles from Albany, another Strand is in course of erection, a house that will cost in the neighborhood of $350,000 and will have a seating capacity of approximately 2,500. In the same city, the Lincoln theatre, which cost upwards of $150,000, and which will have a seating capacity of about 1,800, will be ready for its opening this fall. In Albany, a former church is being remodeled by the same company that is doing the construction work on the Troy and Schenectady Strands, and this theatre when completed will represent an outlay of $200,000.

Plasterers at Work

At Schenectady, plasterers are now at work on the ceiling of the Mark Strand theatre, 30 per cent of the work being completed. The house is located in the business center of the city and will be of a type known as an entresol or stadium house. There will be a dome in the ceiling, working off to a colonnade effect with a dome sounding board near the stage. The electrical work in the house has been completed to the extent of about 70 per cent. The entire heating equipment is in and has already been tested out. Mushroom ventilating will prevail with two big Monsoon fans in the rear.

The house is of brick construction and fronting on State street. Work is still in progress in the projection rooms where three machines and a spotlight will eventually be installed.

Max Spiegel of the Mark Strand Company will operate the house. The house is one designed solely for motion picture purposes, although there will be five dressing rooms. The plans call for twelve loge boxes and six stage boxes.

Battle Over Name

Over the name of "Strand," there has been waged in Schenectady a merry battle between Manager Shirley of the present Strand theatre and Mr. Spiegel, who claims the right to the use of the word "Strand" for the house now in course of erection. The matter has been carried into the courts, patrons of the motion picture theatres of the city sitting back and watching the proceedings with interest.

The new theatre being constructed in Albany by Shapiro and Son will be controlled by the Shubert interests, and while a projection machine will be installed, the house will be conducted as a home of vaudeville and drama, rather than motion pictures.

In Troy, the new Strand, which is financed by the Murphy-Dolan interests, but which will be operated by Mr. Spiegel and his associates, has now reached the stage when about 85 per cent of the masonry work has been completed, 15 per cent of the carpenter work on the roof, while plumbing work is under way. This house will have a balcony, and will resemble, to some extent, the Albany Strand. In all probability, the house will not be in shape for opening for a number of months to come.

Motion picture patrons of Troy have a pleasant surprise in store for them with the opening of the Lincoln theatre, owned and operated by Symansky brothers. This house has been in course of erection for several months, and will take rank as one of the prettiest theatres in the Capitol District. Its location in the business center is ideal.

Albany Incorporations Increasing in Number

Encouragement to motion picture circles is shown in the fact that the number of companies incorporating and entering the business in New York state are running somewhat above last spring, when a serious slump occurred. There are, however, fewer companies incorporating now than a year ago, and it is also noticeable that the capitalization, which in times past frequently reached the million dollar mark, now runs at a far less figure.

New York state boasts through its Secretary of State's office of more picture companies incorporating than in all the other states combined. The week ending July 29 witnessed the following companies incorporating at Albany, the capitalization and the directors chosen for the first year also being given:

Who They Are

The Love Lace Productions, Inc., $5,000, Sylvia Schwartzman, William G. Lovett, H. S. Heckheimer, New York; Diller Theatre Corporation, $10,000, Abraham L. Erlanger, J. P. Bickerton, Jr., Charles B. Dillingham, New York; Loew's Boulevard Corporation, $1,000, Nicholas M. Scheneck, David Bernstein, David L. Loew, New York city; Buckley-Ferguson Productions, Inc., Binghamton, $125,000, Edward G. W. Ferguson, L. J. Buckley and H. C. Walker, Binghamton; Scandals of 1922, Inc., $500, Ruth Vogel, Etta London, Fay Roberts, New York; International Pictures of America, $1,000, Nathan Vidaver, G. M. Sheehan, Isaac Schmal, New York city.

Brewer Visits at Simplex Factory

Among the many visitors to the factory of the Precision Machine Co., Inc., was H. G. Brewer, traveling representative of the Michigan Motion Picture Supply Co., of Detroit, Michigan, distributors of the Simplex Projector.

Brewer is a member of the Detroit Lodge of Elks and was at the Atlantic City, N. J., convention, stopping in New York on his way home, to see his old pal Lombard and others.

Some years ago the Detroit Lodge of Elks built one of the finest club houses in Detroit. While the building was in progress it was decided that several motion picture projectors would be needed to make it complete.

Simplex Projectors were installed by A. P. Lombard, who was representing the Precision Machine Co., Inc., in Detroit at the time. Brewer states that these two Simplex Projectors are still in use and doing good work.

Theatres Projected

DETROIT, MICH.—William A. Montgomery has plans by Joseph P. Jogerst, 37 Rowland Building, for two-story brick theatre and store building, 93 by 90 feet, to be erected at southeast corner La Salle avenue and Buchanan street, to cost $250,000. Theatre will have seating capacity of 1,000.

LANSING, MICH.—Lansing Theatre Company, 128 West Allegan street, has plans by S. D. Butterworth, New Prudden Building, for ten or twelve-story brick, stone and terra-cotta theatre and office building, to cost $750,000. Theatre will have seating capacity of 1,500.

CHATFIELD, MINN.—Lott R. Champion, Gem Theatre, has plans by F. H. Mosse & Company, Rochester, for one-story brick and tile moving picture theatre, 35 by 100 feet, to cost $20,000.

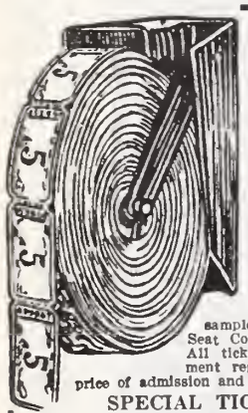
KANSAS CITY, MO.—George Boden, 3616 Indiana avenue, has plans by J. F. Thompson, 615 Massachusetts Building, for two-story brick and stone-trimmed theatre and store building, 101 by 135 feet, to be erected at 36th street and Indiana avenue.

ST. LOUIS, MO.—Hi-Pointe & Realty Company will erect moving picture theatre and office building at 1001 McCausland avenue.

HADDONFIELD, N. J.—Lackey & Huttle, 5 Hudson street, Camden, are preparing plans for theatre to be erected here.

GREAT NECK, L. I., N. Y.—Norab Realty Company has let contract for theatre, apartment and store building to be erected at Middle Neck road and Maple street, to cost $200,000. Lessee, Sam H. Harris, 246 West 42d street, New York.

MT. VERNON, N. Y.—Little Playhouse Corporation, 45 South Fourth avenue, has plans by M. M. Polansky, 208 South 19th avenue, for one-story brick moving picture theatre to be erected on South Fifth avenue, to cost $150,000.



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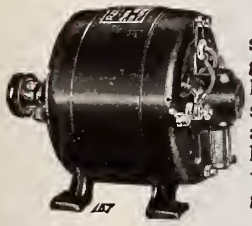

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Fewer Houses Dark This Summer Than in Past Years, Says Werner

H. J. WERNER, president of The American Photo Player Company, builders of the Robert-Morton Organ, recently arrived in New York headquarters after a coast-to-coast inspection of the company's dealers and branch offices.

When interviewed relative to motion picture conditions, Mr. Werner stated, "Although I travelled through the country at an unseasonable time from the point of view of the exhibitor, I found that the number of theatres which were closed for the Summer period was fewer than in the preceding two years. While my itinerary covered a large territory, I purposely traveled through the smaller towns to get the average exhibitor's point of view on the present conditions of the industry.

H. J. WERNER
President, American Photo Player Company

"After all it is not the Broadways but the Main Streets that bulk up any business and this is particularly true of motion pictures. They have a greater mass response, because of their universal appeal, than any other industry.

Good Music Appreciated

"I was particularly impressed and gratified with the amount of interest exhibitors are taking, and appreciation that audiences are showing, in the value of music. What the newspaper and popular magazine has done in literature for the village, the motion picture has accomplished in the furnishing of popular and semi-classical music to the untrained ear of the average audience.

"From results attained in the recent St. Louis musicians' strike, the fact is really established that the value of tone to the proper picture presentation is as necessary as that of a shadow. Good pictures demand good music and now that harmony prevails between the various musician unions and exhibitors' associations we sincerely trust that a proper understanding will be consummated for the future."

Mr. Werner spoke enthusiastically about the new Fotoplayer Pit Pipe Organ. This is really a combination of Fotoplayer and organ, using the regulation console and attaining the volume and variety of tone combinations necessary for a house with a capacity up to 1,000. This instrument will have a special appeal to exhibitors because of its very low installation cost, eliminating the usual necessity of organ chambers with their weeks of labor and costly repairs.

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THIS picture shows the two springs that fit "round-the-barrel" and the triggers that raise these springs —so that you can fasten a film end to the reel at once—quickly and surely.

And you use only the first finger and thumb of one hand to do it.

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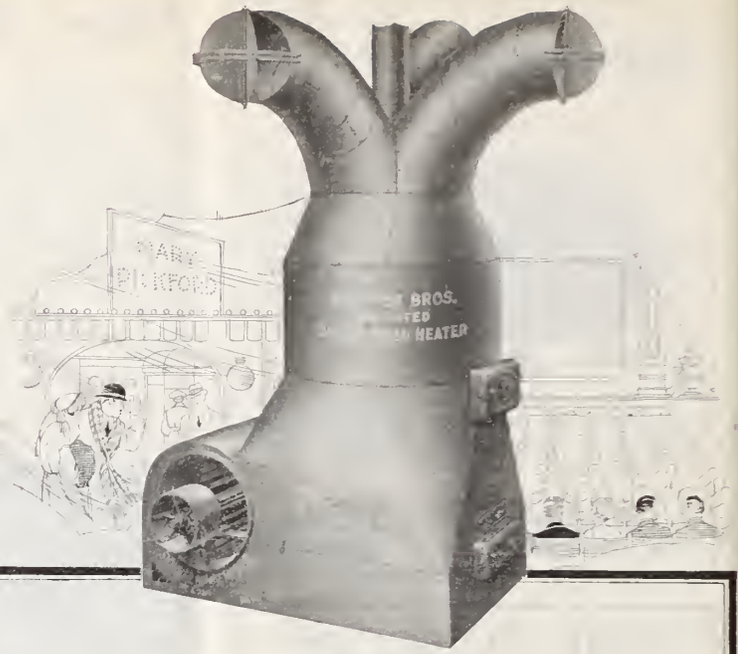

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Power's Speed Indicator

A scientifically designed and accurately constructed instrument which shows at a glance the speed at which the projector is operating and the exact film footage passing thru the machine in a given time.

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Great 41 Paramount Pictures

THE immortal drama that has brought tears and laughter from a thousand American hearts.

All the old characters live again, and there are all the old thrills and a hundred new ones.

From the play by Denman Thompson. Adapted by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson. Directed by James Cruze.

No. 14

OCTOBER RELEASES

"ABOVE ALL LAW"
Hamilton Production
"PINK GODS"
with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton
"THE OLD HOMESTEAD"
"THE FACE IN THE FOG"
with Lionel Barrymore
Created by Cosmopolitan
GEORGE MELFORD'S
"Burning Sands"
with Wanda Hawley and Milton Sills
WALLACE REID in
"The Ghost Breaker"
"THE COWBOY AND THE LADY"
with Mary Miles Minter and Tom Moore
GEORGE FITZMAURICE'S
"To Have and To Hold"
with Betty Compson and Bert Lytell

JESSE L. LASKY PRESENTS

"THE OLD HOMESTEAD"

A Paramount Picture

with THEODORE ROBERTS
GEORGE FAWCETT
T. ROY BARNES
HARRISON FORD
FRITZI RIDGWAY

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THE LATEST AND BIGGEST LAUGHMAKER—a genuine novelty that will add distinction and entertainment-value to any bill and will delight any audience. Exhibitors will recall the sensational success of the short subject formerly sponsored by The Literary Digest. This *new* Literary Digest subject will be even more popular, because The Literary Digest, with its great influence and prestige, will be behind it 100%.

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"Fun from the Press" is the *only* motion picture subject with which "The Literary Digest" has any active connection whatever at present. Any use of the name "The Literary Digest" by producers, distributors, or exhibitors, except in connection with this new subject "Fun from the Press" is wholly unwarranted and unauthorized and when so used is illegal. If exhibitors wish to show the *genuine* Literary Digest subject—the *only* film now produced, sponsored and backed by The Literary Digest, they will immediately get in touch with the nearest Hodkinson exchange.

Distributed by W. W. HODKINSON CORPORATION

A Paramount Picture

RODOLPH VALENTINO

IN

"Blood and Sand"

By the author of "The Four Horsemen"

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR Pres. dent
NEW YORK CITY

JESSE L. LASKY PRESENTS

RODOLPH VALENTINO

IN

"Blood and Sand"

WITH

Lila Lee and Nita Naldi

SUPERLATIVES have lost their effect in motion picture advertising. But "Blood and Sand" can only be described in "super-superlatives."

The Los Angeles Record said: "It is the greatest picture Paramount ever made."

The Los Angeles Times said: "At last a great masterpiece."

The Los Angeles Examiner said: "The book was better than the play, but the picture is infinitely better than the book."

"Blood and Sand" would draw crowded houses in the middle of the Sahara desert. It is the mightiest box-office attraction ever made.

From the novel by Vicente Blasco Ibañez and the play by Tom Cushing. Scenario by June Mathis.

A FRED NIBLO PRODUCTION

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Created by Cosmopolitan Productions
M
M
FAMOUS PLAYERS~LASKY CORPORATION
Presents
Marion Davies
in
"The Young Diana"
Story by MARIE CORELLI ~ Scenario by LUTHER REED ~ Directed by ALBERT CAPELLANI and ROBERT G. VIGNOLA ~ Settings by JOSEPH URBAN

MARION DAVIES

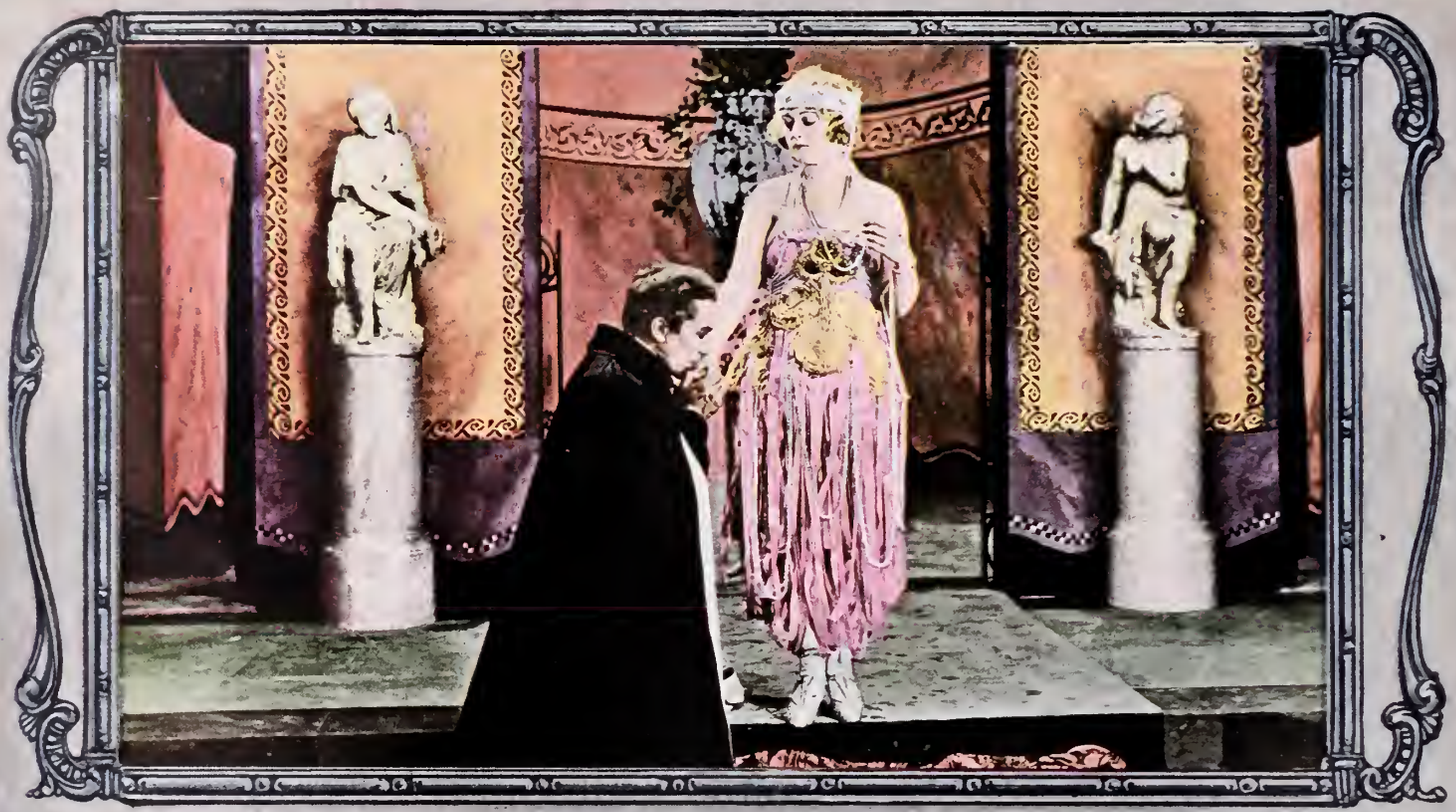
IN this exquisite production Miss Davies is offered an opportunity for the display of emotional ability—of a power hitherto unrevealed. In a dual role she is seen in all her gorgeous beauty and magnificent gowns and then as a prim, drab "old maid."

The strong supporting cast includes Pedro de Cordoba, Forrest Stanley, Maclyn Arbuckle and Gypsy O'Brien.

in "The Young Diana"

THE tremendous success of Marie Corelli's published story, especially among women is due to the appeal of its unusual theme—the transformation of a spinster into a ravishingly beautiful Princess. Its box office appeal is absolutely assured.

Prove this statement and profit by it, by playing "The Young Diana" at an early date in your theatre.



Read what the "Motion Picture News" Says of MARION DAVIES *in* "The Young Diana"

"IF this is a sample of what Paramount is going to offer film fans this coming season—well, this jaded old world is in for a surprise. If there ever was a picture that has everything, this one is it.

"To begin with, there is one of the finest casts ever assembled.

"Second, it is produced with absolute disregard for expense. It is the most lavishly mounted picture Cosmopolitan has ever offered.

"Third, the gowns worn by Miss Davies constitute a style show which will be a valuable asset for you in exploiting the picture to your fair sex patrons.

"Fourth, the story has a different angle and holds the interest every moment.

"Fifth, Miss Davies appears in two extremes of characterization—first as a young girl then as a woman twenty years older, gray-haired and approaching spinsterhood.

"Sixth, the Ice Carnival scenes will set a new standard for lavishness. Here is pantomine and tableau, color, novelty and beauty, all mixed into a series unapproached in gorgeousness.

"One could go on indefinitely enumerating the wonders of this production.

"Miss Davies in this picture has been given her opportunity. Her work as a young girl then as the aged spinster, later as M'lle Galatea brings out histrionic ability heretofore undeveloped.

"Joseph Urban's settings are quite the acme of perfection.

"The finest theatres in the world can put this on and reap a golden harvest. It should go anywhere any time."

Story by Marie Corelli. Scenario by Luther Reed.
Directed by Robert G. Vignola and Albert Capellani. Settings by Joseph Urban.

It's a Paramount Picture

"HER MAJESTY"

WITH

MOLLIE KING AND CREIGHTON HALE

"Exhibitors who are shopping for a film which can compete with summer heat, automobile riding and other warm weather competition, will do well to consider 'Her Majesty' as the subject of an extra effort in exploitation and advertising.

"Playgoers Pictures has offered showmen a number of pictures worth special consideration, but it is doubtful that any one of them has measured higher in all essentials; cast, story, settings, costuming, suspense and general appeal." The Exhibitors Herald, July 22nd.

PRESENTED BY

PLAYGOERS PICTURES

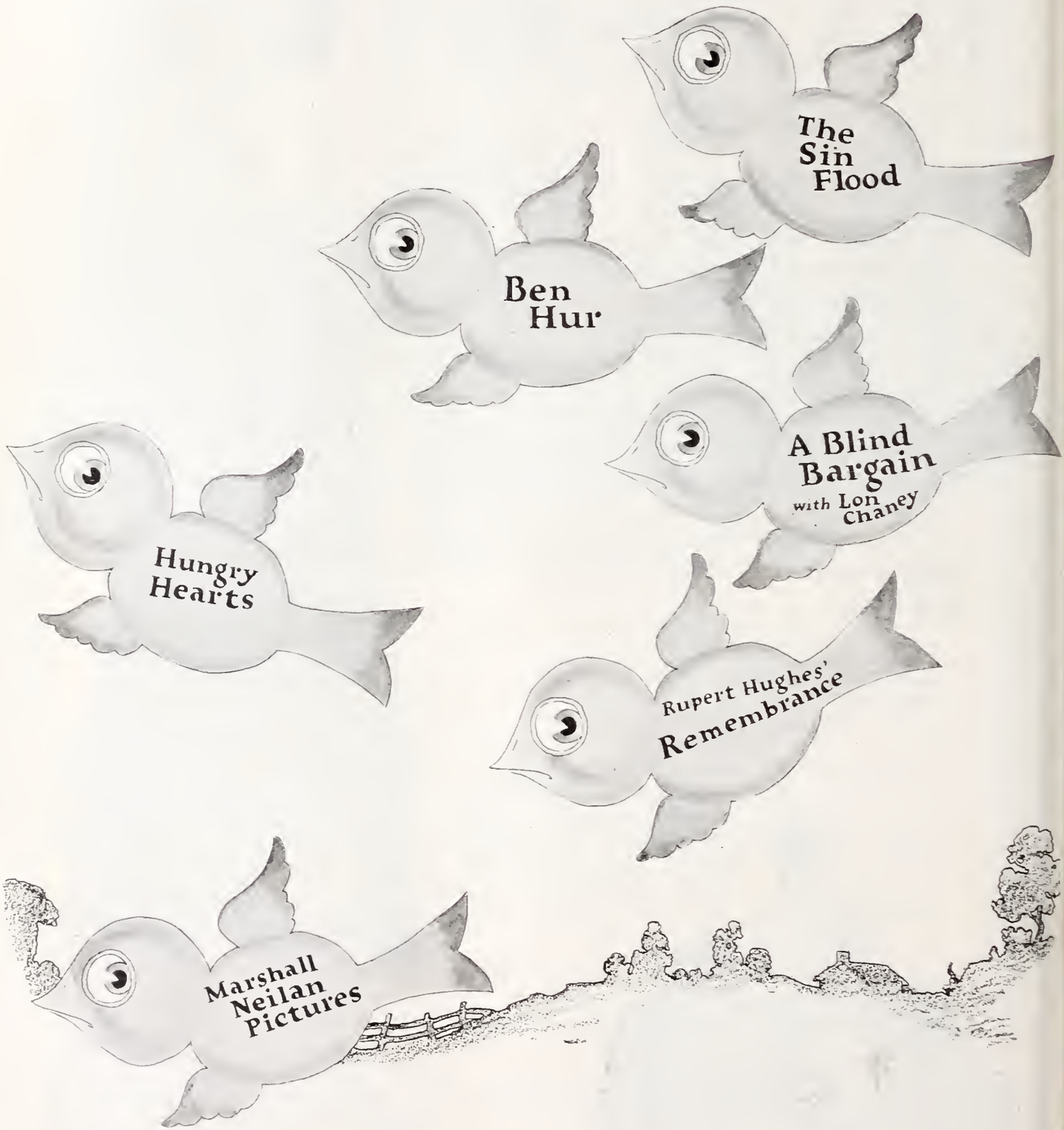
FOREIGN REPRESENTATIVE SIDNEY GARRETT

PHYSICAL DISTRIBUTORS

PATHÉ EXCHANGE INC.

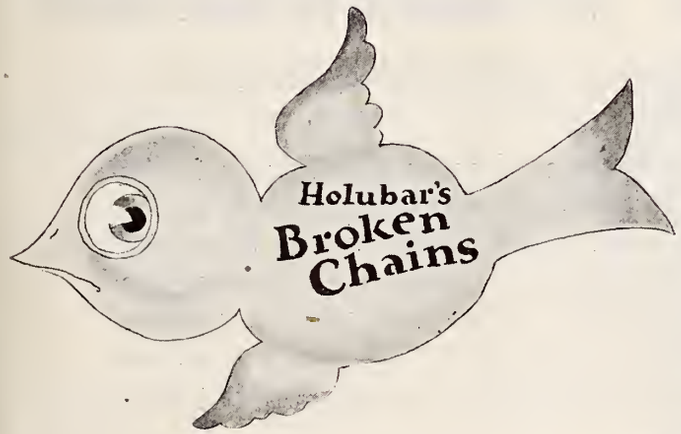
"Mollie King is good to look at, wears some stunning gowns and exhibits real emotional ability in a number of dramatic scenes."—Charles Larkin in the Motion Picture News, July 22nd.

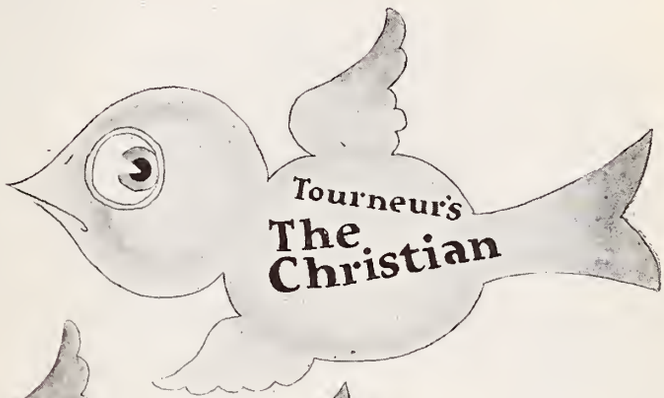
The Big Birds On The

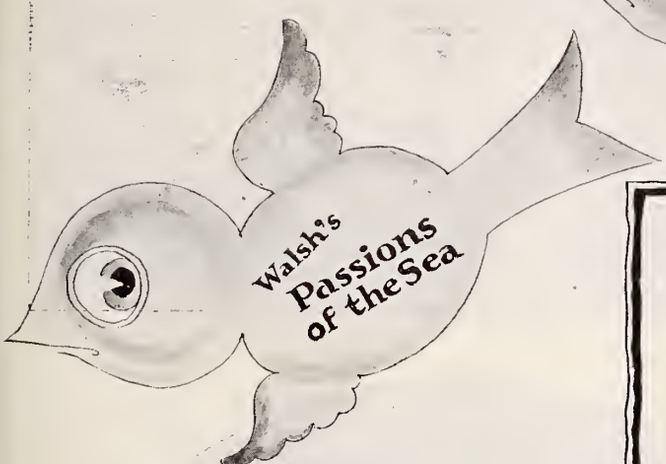


Only 20-But Some 20 !

Horizon For 1922-23







You'll See the First of the Big 20 Soon!

—and then you'll know what Goldwyn means by "Big"

Each of Goldwyn's 1922-1923 pictures will be a smashing towering super-special. Each will be so big that it will "bestride the film world like a Colossus."

Each will be packed with drama to the last dram, alive with interest to the last inch. Not *just* pictures, but *bust* pictures—they'll bust those topnotch house-records.

Look—Then Book!

Goldwyn Means Big Pictures

J. L. FROTHINGHAM
presents

SHATTERED

Directed by **EDWARD SLOMAN**

In its bigness of scene and drama; in its bigness of direction and execution; in the sensational sweep of its action "Shattered Idols" is a bigger picture than most of the one and two dollar top motion picture road show attractions that have played the large American cities in the past two years.

IDOLS

With an all-star cast including

MARGUERITE De La MOTTE
WILLIAM V. MONG
JAMES MORRISON
ETHEL GREY TERRY
LOUISE LOVELY
FRANKIE LEE

Marguerite de la Motte has a bigger, finer role to play—and plays it—than the role she had in "The Three Musketeers."

Ethel Grey Terry—handsome and powerfully dramatic—has a bigger and better role than she had in "The Kick-Back" or "Oathbound."

William V. Mong and James Morrison have the most powerful roles of their entire screen careers. And Sloman, the director—never has he ever done a picture so gigantic and enthralling in scope and interest.

The story of a mother's hatred for a crippled son that turned to an amazing love when a weakling became the savior of a nation.

American
RELEASING CORPORATION
In Canada, Canadian Releasing Corporation, Limited

Knowing —not Guessing

Discussing:

Racehorses
Jacklegs
Inventors
"Gals"
Directors
Will Hays' Advice
and—
Brains

You cannot breed a worn-out stud to a pedigreeless mare and get a 1:49 1-5 "Man-O'-War" or a 1:34 4-5 "Morvich." No jackleg horse-trader becomes the breeder of lightning-speed record-holders. You have to *know*—not guess.

There are thousands of electrical inventors, but only one Edison of East Orange and only one Steinmetz of Schenectady. Try and hire either one of them for a quarter of a million a year. They *know*—not guess.

It takes more than a bank-roll, some celluloid, a few "gals," a few movie heroes or some advice from Will Hays to make a skilled, human, magnetic, audience-attracting, profitable motion picture that will appeal, on interest and merit, to America's millions with money to spend for *amusement* and *entertainment.*

It takes *editorial brains* ahead of everything else to know:

1. What stories to select and make
2. What people to construct them
3. What players to live them, not "mug" them
4. What experts to assemble and edit them

You assemble these as you construct a great skyscraper or a great bridge—true to the fraction of an inch. You do this by knowing *how*; by knowing *what*; by knowing *why.*

American Releasing's first fifteen Fall season productions, listed opposite, have been built from the ground up on this basis of *editorial wisdom of selection*; on the basis of *knowing*, not guessing, *what* and *who* the public wants.

The finished pictures will show you theatre owners the difference between *knowledge* and *"hunches."*

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

These 15 Pictures Prove We Know

1 GEORGE BEBAN in "THE SIGN OF THE ROSE." The amazing picture. The greatest production of the 1922-23 season. The greatest story of pathos the screen has ever known. Now being booked only in conjunction with Mr. Beban and his company of eight noted players appearing in person.

2 "QUEEN OF THE MOULIN ROUGE." Ray Smallwood's spectacular Pyramid production with an all-star cast. *Released September 10.*

3 "TIMOTHY'S QUEST." Dirigo Films, Inc.'s production of Kate Douglas Wiggin's wonderful successor to "Rebecca of Sunnybrook Farm." Directed by Sydney Olcott. All-star cast. *Released September 17.*

4 "FOOLS OF FORTUNE." A Byron Davis production of W. C. Tuttle's story directed by Louis Wm. Chaudet. All-star cast. *Released September 24.*

5 "THE WOMAN HE LOVED." All-star cast. Story by William V. Mong superbly directed by Edward Sloman as a J. L. Frothingham production. *Released October 1.*

6 "WHEN THE DESERT CALLS." Another great Pyramid production directed by Ray C. Smallwood with an all-star cast. From the story by Donald McGibney. *Released October 8.*

7 "THE PILLAGERS." An all-star cast production by A. Byron Davis and directed by Louis Wm. Chaudet. *Released October 15.*

8 "THE HOUSE OF SOLOMON." An all-star cast comedy-pathos production from Carl Krusada and directed by Lem F. Kennedy. *Released October 22.*

9 "FLAPPER LOVE." A Pyramid production with all-star cast from Eugene Walter's play. Directed by George Terwilliger. *Released October 29.*

10 "THE OTHER SIDE." A Hugh Dierker production from the story by Thelma LaNier. All-star cast. *Released November 5.*

11 "THE DEERSLAYER." An American Releasing presentation of Fenimore Cooper's great Leather-stocking classic. *Released November 12.*

12 "MILES BREWSTER AND THE SUPER SEX." An all star production of Frank R. Adams famous Cosmopolitan story. *Released November 19.*

13 "AT THE CROSSROADS." Harriett Comstock's sensationally successful new novel. Featuring Seena Owen. *Released November 26.*

14 "THE GREAT CITY." Whitman Bennett's tremendous production of metropolitan night life. *Released December 3.*

15 "THE MARRIAGE CHANCE." The first of four big Hampton Del Ruth productions with an all-star cast. *Released December 10.*

In Canada: Canadian Releasing Corporation, Limited

Introducing

CARTER DE HAVEN COMEDIES

PRESENTED BY MR. P. A. POWERS

NOW come the de Havens, the smartest, swiftest, gayest and, beyond question, the funniest young couple in the show world today—

The pets of millions everywhere in a series of two-reel comedies—the absolute perfection of de luxe entertainment.

At last we have the logical successors of the Drews! The most facile comedians of the screen are coming with a series of comic surprises destined to delight every exhibitor in America.

FEATURING THE FUNMAKERS DE LUXE

MR. and MRS.

CARTER DE HAVEN

IN THEIR JUBILANT AND JOYOUS COMEDY PREMIERE

"THEIR FIRST VACATION"

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA

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REG. U.S. PAT. OFF.

Lewis J. Selznick presents

LOVE IS AN AWFUL THING

STARRING

OWEN MOORE

AND A SPLENDID SELZNICK CAST INCLUDING
MARJORIE DAW

BY VICTOR HEERMAN

A VICTOR HEERMAN PRODUCTION

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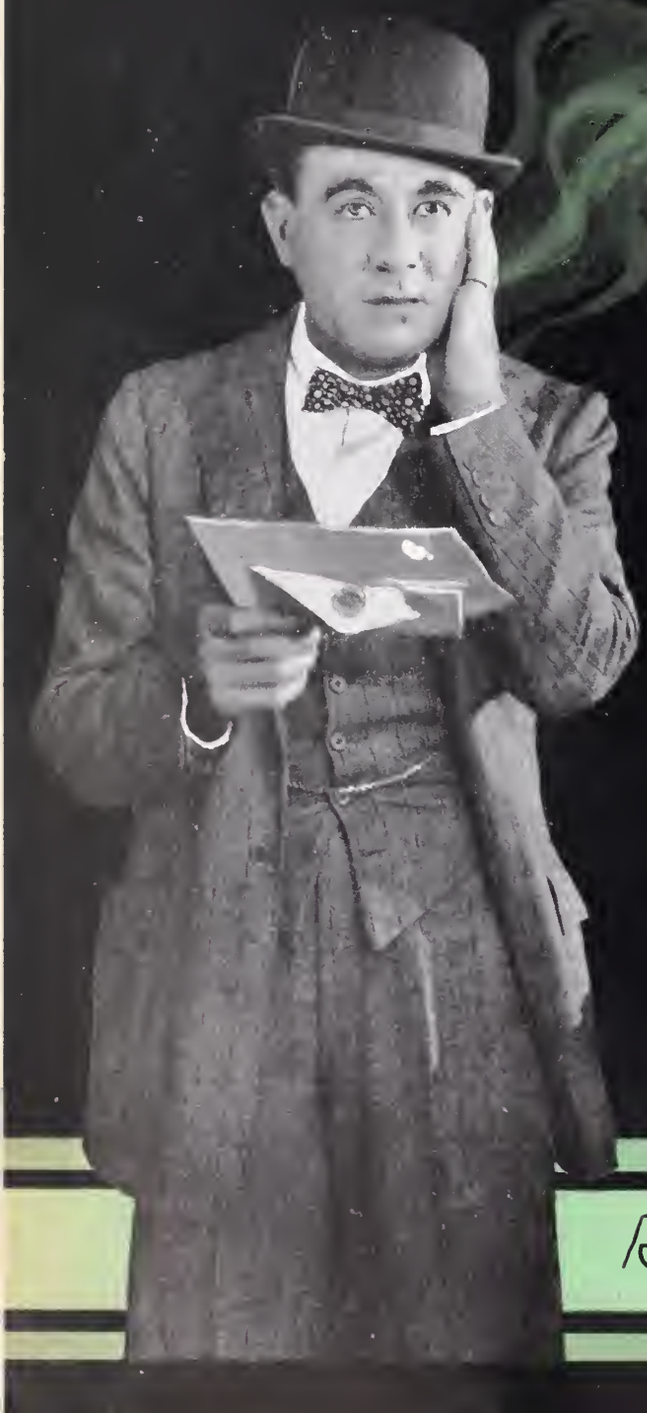

The most irresistible screen farce ever produced

"LOVE IS AN AWFUL THING"

Written and directed by Victor Heerman
and starring

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with a supporting cast including. Marjorie Daw, Kathryn Perry, Arthur Hoyt, Alice Howell and other notables

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Take this to CURE your Box Office Troubles

DR. WISE EXHIBITOR

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Mystery—
Suspense—
Love—
Beauty—
Sets—Exteriors—
All Star Cast—
Mix with
Perfect direction
and Perfect photography

The above is the great mystery love drama a super-special picture

IN THE NIGHT

Now ready for STATE RIGHT MARKET

Released through

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William Fox presents

Silver Wings

with MARY CARR

A play *about* father, mother, brother and sister—and a play for them. Now in the twelfth week of its Broadway run at the Apollo Theatre.

Directed by Edwin Carewe and Jack Ford
Scenario by Paul H. Sloane
Release Date, August 27th

FOX
"INDEPENDENCE & STRENGTH"

William Fox presents
The Fast Mail
By Lincoln J. Carter
Directed by Bernard J. Durning
Hailed as a triumphant success by every New York newspaper as a relief from mushy photoplays. Clean, swift, vivid, high - speed melodrama for extensive runs. Already a *Proven* Money-Maker.
Book Now! Release date, August 20th
An Honest Motion Picture
FOX
INDEPENDENCE & STRENGTH

WILLIAM FOX PRESENTS

DUSTIN FARNUM

in

OATHBOUND

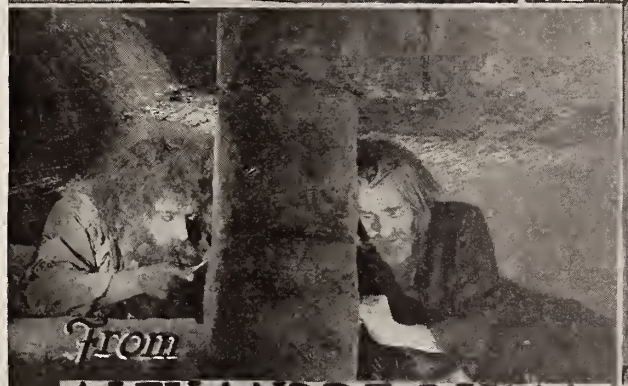
Story by Edward J. LeSaint *Directed by Bernard J. Durning*

THE FIRST DUSTIN FARNUM PICTURE OF THE SEASON
A Swift, Stirring Tale of Sea and Shore —Blood-Tingling Motorboat Chase— Smugglers and Trap-Doors in the Old Wharf—Thrills That Quicken the Pulse and Bring the Profits to Box-Office. Now Ready.
Release Date, Aug. 13th.
FOX
INDEPENDENCE & STRENGTH

Another William Fox Triumph

MONTE CRISTO

STAGED BY
EMMETT J. FLYNN



From
ALEXANDRE DUMAS' *Greatest Play*

Opens for its New York run August 14th at 44th Street Theatre, at $1.50 admission. Book now — for presentations beginning September 3d.

FOX
INDEPENDENCE & STRENGTH

CAPACITY!

THE greatest showman's proposition in the history of the show business—blew all attendance records to bits during its phenomenal run of one solid month at the Geo M. Cohan Theatre, Broadway, New York

Rocked Los Angeles like an earthquake when it opened at the beautiful Mission Theatre, and continues to hit a terrific pace.

Blew the civic roof off Detroit when it crashed into the Broadway-Strand Theatre and still packs it to the rafters.

A Clean Sweep Everywhere!

IN THE NAME OF THE LAW

Absolutely the most marvelous exploitation crash the show world has ever known!

Whole police departments are joining the nation-wide campaign—Five hundred Police Superintendents and Chiefs join in the greatest endorsement ever given a picture or legitimate show—surpassing by a tremendous margin any other exploitation ever attempted!

Captured New York!
Stormed Detroit!
Staggered Los Angeles!

And Just Beginning!

Be sure to get your share of the profits by communicating at once with your nearest F. B. O. Exchange. You've never seen anything like it.

KEEP YOUR EYE ON F.B.O.

Distributed by FILM BOOKING OFFICES of America

Home Offices: 723—7th Ave., New York Exchanges Everywhere

"Holds Audiences Spellbound!"

Los Angeles Record.

Read what newspapers from the big cities say of this smashing production:

BIGGEST DRAWING CARD

"It is so big, so impressive, and yet so tenderly pathetic and so delightfully true to life that you are impressed with having seen a great picture. The famous book has been improved upon. Powerful situations—a genuine delight. A really big picture and bids fair to pack the Metropolitan for the remainder of the week. The house has been packed so far and Manager Willard Patterson said the Monday receipts indicated that it was the biggest drawing card the theatre has yet shown."—*Atlanta Journal.*

FULL OF INTEREST

"Interesting to the final fade-out."—*Cleveland News.*

HOLDS YOU SPELLBOUND

"Audience is held spellbound. A master stroke."—*Los Angeles Record.*

SHOWS MAGIC POWER

"Stahl has a magic power of getting marvelous acting out of his people—a tremendous, driving sense of drama, and he is human, deft and skillful. Big, natural human situations. Walthall is wonderful."—*Los Angeles Times.*

EXCEEDINGLY GOOD

"An exceedingly good production. Director Stahl shows amazing resourcefulness." — *Los Angeles Herald.*

STIRS THE EMOTIONS

"Emotionally stirring."—*Cleveland Press.*

A SURE-FIRE PICTURE

"It realizes the pathos of human life. You will be deeply moved by it. It is sure-fire. Directed and acted with understanding and dignity. A powerful melodrama and a truly notable cinema achievement. Magnificent." — *Boston Advertiser.*

A MASTERPIECE

"A masterpiece — distinctly worth while entertainment. There is a delightful vein of human interest interspersed with pathos and mystery. There is a smashing climax. Every member of the cast is excellent."—*Los Angeles Herald.*

THRILLING—REMARKABLE

"A remarkable climax. The cast does fine work. It offers quite a thrill."—*Los Angeles Express.*

From the book by Frances Nimmo Greene; adapted by Bess Meredyth; directed by John M. Stahl.

A First National Attraction

Louis B. Mayer presents

The John M. Stahl Production

"ONE CLEAR CALL"

Sig. Samuels Says

I HAVE seen some good pictures in the many years that I have been an exhibitor, but "Sonny," the third Richard Barthelmess picture for the First National, which comes to the Metropolitan this week, is the first picture that I have backed with my personal endorsement.

"Sonny" won my admiration not only because of its noble theme and excellent handling, but because it exemplifies the splendid principles on which the Better Films Committee is founded, the principles on which Mr. Hays is building the producer-distributor organization which he heads—cleaner, finer, bigger, better pictures!

"I am happy to present 'Sonny.'"

SIG. SAMUELS,
Managing Director, Metropolitan Theatre, Atlanta, Ga.

Speaking of

Richard Barthelmess in "Sonny"

Presented by Inspiration Pictures, Inc.,
Charles H. Duell, President

From the play by George V. Hobart; Screen Adaptations by Frances Marion and Henry King; Directed by Henry King.

A First National Attraction

FOR THE COMING YEAR
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
SENSATIONAL ANNOUNCEMENT

Katherine MacDonald

FIRST NATIONAL PICTURES

The American Beauty, who recently was voted the most beautiful woman in the world in the Chicago Tribune–New York Daily News beauty contest.

Katherine MacDonald's *new series of finer pictures . . .*

"Take your hands off her, you" – from "The Infidel"

Suddenly a shot rang out and their host pitched forward – from "Heroes and Husbands"

"You phone them not to publish that story, or –" from "The Woman's Side"

"Kiss her! Why don't you kiss her?" From "The Beautiful Liar"

"Shame! you dare bring my name into your quarrel" from "White Shoulders"

"Don't you dare strike him again!" A scene from "The Woman Conquers"

"Your husband no longer cares – and I love you" from "Domestic Relations"

B.P. Schulberg presents *The American Beauty* in a new series of photo-plays that are the last word in artistry and lavishness of production – strong stories – fine acting – clean, fascinating entertainment that appeals to all classes.

FIRST NATIONAL ATTRACTIONS

FIRST NATIONAL PICTURES

MOVING PICTURE World

Volume 57
Number 8

August 19
1 9 2 2

The Alarm Clock Hour

A "Go to the Movies" drive for September is a jolt aimed at the public. Intended to jar the man who "lost the habit," to tempt the family that "grew sick of the sameness," to enthuse the returned vacationer.

But it is more than that.

It is a tonic that will speed up our own blood—strengthen our own backbones.

And we need it!

Last season we sounded the depths. Worst of all, because "the other fellow" had reports just as gloomy as our own, we began to take dull depression for granted.

The contagion spread.

We are in a fair way to become an industry of apologists. We sheepishly alibi the scandals of a few individuals; we admit to any stray critic that most pictures are rather mediocre; we get to wondering if admission prices are not too high.

We need a jolt!

Let's wake ourselves and the public by going to work. In September. With a drive, and a rush, and a roar.

* * *

"The men are back at work in my section."

With cheering regularity that is the report coming from exhibitors throughout the country.

And that is all the outside help this industry ever needs to assure "good times."

The formula must be completed from within the industry. First, in the words: "Good pictures are plentiful." Secondly, by our ability in telling the public about those good pictures.

The formula is complete this year. Temporary clouds, such as the railroad and coal situations, will roll by and reveal a brighter sun. **Good pictures we have.**

Good pictures will do the job themselves, and in spite of us—if we are content to wait and let the public make its own discoveries.

Good pictures and a two-fisted, sledge-hammer drive will bring prosperity with a rush. And incidentally iron the flabbiness out of our own backbones.

* * *

"The Other Fellow" is the curse of our existence.

We blame "The Other Fellow" for everything that doesn't suit us; and then rely on "The Other fellow" to do the things that we think are worth while doing.

We think it a great idea if the whole country could be aroused by a "Go to the Movie" September; and then hope "The Other Fellow" puts it over.

Never stopping to realize that you and I and Tom, Dick and Harry all combine to make up that great mass of "other fellows."

Each one of us can do something. And if each one of us does at least that **something,** all of us together can put over **anything.**

What is **your** contribution to a Prosperity September? **Yours**—not "The Other Fellow's"?

* * *

To the patron who "lost the habit" of attending the theatre, and the exhibitor who gained the habit of apologizing—this September offers an opportunity.

Don't let the opportunity pass.

Be sure you are right first—by careful selection not only of the features, but of the short subjects on your program—and then DARE the public to come and inspect the industry's wares in September.

Get away from the defensive. **Sell** that first ticket. Don't wait for the public to **buy** it. Remember: One ticket sold for a good picture in September means fifty or a hundred sold next season.

Robert E. Welsh

Editorial Personalities

If you don't believe that the Fall season is here, here now, and here with a rush—take a look at the Review Section of this issue of the World. Twenty feature reviews—count 'em—twenty. And it seems only last week that things were in the Summer doldrums and eight or nine pictures to review in a week was stretching the maximum.

The business took the final announcement that the Goldwyn-First National deal was off with a calm, unruffled air. Watchful waiting for so long a period had prepared everybody for almost anything that might happen.

For once an official statement has been issued that really says a mouthful. It makes an ordinary mortal mind whirl to attempt to compass the magnitude of such a deal as was contemplated. Merely stating it in words doesn't half begin to say it. "Goldwyn gives up its distributing machine; First National gets a minimum of a third of its product from Goldwyn."

How simple!

But how many ramifications, side-streets, lanes and paths to travel before the job could be completed. The deal once completed—Goldwyn had burned its distributing bridges; First National had undertaken commitments of real importance. Financial problems to consider, the interests of particular individuals to be ironed out, and finally, the task of getting the lawyers to say it all in English that would stay put and let the machine go smoothly ahead.

Our sympathy and our admiration to Joe Godsol, J. D. Williams, Harry Schwalbe, et al., for what they have been through and for the constructive magnitude of the deal they attempted.

Pat Dowling is in town. Smiling Pat Dowling whose perpetual cheeriness is a walking advertisement for the Christie Comedies he represents. Pat stopped off in a number of exchange centers and enters New York with the same optimistic view of the coming season that all our recent visitors bring with them.

We have always looked upon Joe Schnitzer, Chief High Nabob of the F. B. O. organization, as one of the quietest, easiest-working executives in the game. He is at his desk—we know that. The personification of silent, smooth, efficient work.

But the other day Joe confessed to us that on the golf links he is a rip-roaring "Terrible Tempered Mr. Bangs." Breaks his clubs, snorts and "crabs" all over the place.

Joe must use the links as a safety-valve to let off the steam that works up during the week. Speaking of steam we'll say that considerable has been used in the F. B. O. outfit when you look over these facts:

P. A. Powers and his staff took over Robertson-Cole just about five months ago. With the summer season right ahead of them that crew started to work like Trojans and collections at this minute stand fifty per cent. above the mark they were at when P. A. stepped in.

When they can do that in the summer season watch their smoke when we hit the fall rush and the new product that is coming from the big F. B. O. studio in Los Angeles—Harry Carey, Ethel Clayton, Jane Novak, Cullen Landis, etc.

Before we leave the F. B. O. subject let's call your attention to the story on Page 578 that tells of the monumental—that's the word—press sheet Nat Rothstein's staff has just turned out on "In the Name of the Law." Nat has always been way up front in daring conceptions, but say, this broadside on "In the Name of the Law" is a super-screeching-screaming-sensation. And all solid idea meat.

We said a few words about J. S. Dickerson last week—intended for this page—and then in the battle with Mr. Make-Up they were defeated. While it is too late now to sound newsy for us to chronicle the fact that J. S. D. has become Managing Editor of Motion Picture News it is never too late to say a lot of good things about "Dick."

J. S. Dickerson is a regular fellow, a capable editor, and a sincere film man—a combination that comes close to one hundred per cent. on the job. "Dick" will always be found working hard doing something for somebody—and that's a pretty good definition of a trade paper editor. Our congratulations to Bill Johnston and best wishes to "Dick."

If some of the other advertising men will only follow Vivian Moses' example there might be a chance for a trade paper editor to get a regular library together. Just received a two-volume set of Alexander Dumas' "Monte Cristo," that will look pretty on the office desk until later productions come along and make it necessary to buy a bookcase. Come to think of it, though, we better not encourage that idea. All pictures are not made from Dumas' stories. And there are pictures now and then that are bad enough on the screen without having the novelized versions wished on us.

Sizzling and excitement up at the Hodkinson offices. Here's a tip: W. W. is going to throw his hat in the middle of the ring and give 'em all a battle this year.

Keep an ear open for the noise that organization makes with the Irene Castle special, "Slim Shoulders." Harry MacDonald directing the artillery. Building up a dazzling space-grabbing, woman-pulling Fashion Parade around the picture that you are going to see the First Run lists mentioning. And this is only the first gun of the season from Hodkinson.

Lunch with Charlie Moyer and Snowden Summer gave an unusual opportunity to learn of the plans for both United and Allied during the coming year. And this interesting thought: United, of all organizations, could apparently rest easily on big first-run money and let the little fellows look out for themselves. But here is an organization that considers its chief problem and principle task for next year the devising and perfection of box office aid for the smallest of theatres. The man whom it is hardest to help is the man whom we are tempted to slight, but it is interesting to note the widespread realization that we must go further than we have yet dreamed in our service to the little exhibitor.

What are you going to do about coal? There's an article by E. T. Keyser on Page 616 that will interest all exhibitors. Just one of the features of a department of features: Better Equipment. Part of the all-around service of the COMPLETE trade paper. (Adv. That's us.)

MOVING PICTURE World

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"Millions for the Exhibitors"

Wilmington, N. C., August 9.

BY WIRE to Moving Picture World

Hearty congratulations upon springing the only constructive idea of the year so far in your editorial of August 12th. I am going to publish it in its entirety and follow with the extracts as suggested.

This suggestion can make millions for the exhibitors of America if they will follow it.

D. M. BAIN,
Chief of Publicity Howard Wells Amusement Company.

Winthrop Sargent would add to the exhibitors' interest in the proposition?"

"A self-evident proposition," Mr. Wilby calls it; who will disagree?

Says New England

How about New England? Read the letter of W. C. Benson, resident manager of the Laurier Theatre, Woonsocket, R. I.:

"Was very glad to get the advance proof of the editorial, although I would have read it in the next issue, as nothing in the old World gets by me, for I always read it from 'kiver to kiver.'

"In regard to the editorial, it strikes me as a step in the right direction, and a long one at that. Mr. Welsh is certainly getting away to a good start and I hope to read a great many more good things from his pen.

"I shall adopt the slogan, 'Go to the movies in September, etc.' and give it liberal space in my lobby, slide and program advertising."

That's the answer—"give it liberal space in my lobby, slide and program advertising."

From the Exploiteers

Yes, the exhibitors' exploitation men are enthusiastic. C. B. Frost, director of publicity, Rowland & Clark Theatres, Pittsburgh, sent us the following:

"A good beginning is half the battle and if September goes right, it will be an augury of a good complete season. It will be a case of momentum carrying over the other months from the proper kind of a start that has been made. Real pictures in September will solve the situation. The people are hungry for them and if they are not given them, there will be a reaction which will be extremely difficult to overcome."

This is a call to arms from John W. Creamer, exploitation director, Strand-Empire Theatres, the W. P. Cuff Enterprises, Chillicothe, Mo.:

"Your slogan hits the nail right on the head. Come on, everybody, let's get behind Mr. Welsh and put this thing over with a BANG. We can do it. Come on, you big producers, and shoot us out some good trailers, with or without scenes of your fall attractions. Furnish these free, along with posters, banners, etc.

"But everyone must back this up with worthwhile productions. Screen your September program in advance as far as possible. Then let the world know what you have.

"You can count on my doing my share in waking this town up."

We'll wake the whole world up.

The Answer

The other day we ran into a friend we hadn't seen for months. After the usual questions, we asked: "Seeing many motion pictures nowadays?"

"Why no," was the reply. "I haven't been as often as I used to. Been kept pretty busy."

"But weren't you just as busy last winter?"

"Why, yes, I suppose I was. Well, I guess I got out of the movie habit."

That's the answer! How many of your patrons "lost the habit" last year?

Wake 'em up! Shake 'em up! Let 'em know that a new season is here, a big season, with great pictures.

Tell 'em that September is "Show You" month—and then show 'em! Get that habit working for you again.

To Help Hays

The Author's League of America announces it has offered its co-operation to Will H. Hays, and that Mr. Hays has accepted. Arrangements being made for a get-together meeting to be held within the near future.

Sees Improvement

Business Conditions Picking Up in Southeast, Says Craver

R. D. Craver, president of Associated First National Pictures, Inc., of the Southeast, with headquarters at Charlotte, N. C., served on the Rotating Committee of Associated First National Pictures during the past week.

"Business conditions are improving in the Southeast," said Mr. Craver. "Building operations are picking up. Many new theatres are being built, especially in the small towns. Many of the mills and big industrial plants are installing equipment. In our section we consider First National attractions the best of any. Every progressive exhibitor is making money and getting by with First National pictures. 'Smilin' Through' has gone well in the Southeast. So has 'Sonny.' Other big pictures are doing big business."

Mr. Craver, who is an old-time showman, has been interested in motion pictures since 1897. He now owns the Broadway Theatre at Charlotte.

RevellMadeReceiver

E. J. W. Revell has been appointed receiver for Palmore & Homand, Inc., motion picture distributors, on an order signed by Judge Stein in Circuit Court No. 2, Baltimore, on July 27, on a petition filed through Mr. Revell and the law firm of Richard B. Tippett & Son, for Leo H. Homand, a partner in the corporation.

Threat Alleged

This firm is one of the oldest releasing organizations in Baltimore and has for many years conducted a State rights business in this territory. It is claimed that the firm is insolvent and it is also said that a threat has been made to seize the new building of the company at 240 Fallsway. Bond for the receiver was fixed at $10,000. When the corporation was organized October 20, 1921, it took over the business of Roy B. Palmore and Leo H. Homand.

First National-Goldwyn Plan Off

THE contemplated merger of interests by Associated First National Pictures, Inc., and Goldwyn Pictures, Inc., is definitely announced by the former as impossible of solution. The statement reads:

"After a thorough consideration of the contemplated contract between Associated First National Pictures, Inc., and Goldwyn Pictures, Inc., both companies have reached the opinion that the difficulties involved in a contract of this magnitude are so many that it is better at this time not to conclude the deal."

The two companies, as stated many times, were working on an arrangement whereby First National would distribute Goldwyn pictures, making the latter purely a producing organization. Now the method of Goldwyn distribution remains as heretofore. The company has twenty heralded features for the coming season.

Plans Maturing

Meeting Soon to Be Held at Which They Will Be Finally Sanctioned

Plans for the close co-operation of different civic organizations throughout the country with the moving picture industry to give the people of many sections a closer understanding of the industry's workings and of its desire and ability to be of great assistance in the betterment of conditions of the people everywhere, as well as a method of amusement, are understood to be maturing rapidly, and reports state that early next week there will be a meeting in the office of Will Hays where final plans will be decided.

It is understood also that the civic organizations will advise with Mr. Hays constantly along what lines the industry can best serve the people, and the kind of pictures that will be most acceptable. It is believed that in this way there will be less friction occasioned by censorship in various localities, and good feeling will be everywhere engendered.

Not a Candidate

Rhodes Declines Wisconsin Renomination—Exhibitors Against Hoy

Dame Rumor, rushing in from the West with a flurry of her skirts, brings the news that Joseph G. Rhode declines to be a candidate for a third term as president of the M. P. T. O. of Wisconsin despite repeated requests, because of his business interests. As the story goes, much pressure was brought to bear on him at the last directors' meeting in Milwaukee on June 14, but Mr. Rhode found it impossible to continue. This left the field wide open and speculation is rife as to who will succeed him.

Coincident with the arrival of Dame Rumor came a letter from the Wisconsin organization containing a resolution adopted at the directors' meeting, which terms the Hoy Reporting Service "a pernicious encroachment upon the privileges and rights and liberties of the individual exhibitor," and insists it will not be recognized in Wisconsin as a medium of adjustment.

Hays Impressed

Nothing Is Wrong With the Motion Picture He Says

Will H. Hays returned to his office at 522 Fifth avenue, New York, after an absence of three weeks, during which he made his first visit, since assuming his present post, to Hollywood, the motion picture capital of the world.

"I wish that everyone in the country might have the intimate insight into the purposes and activities of this great industry that I had during the week I spent out there," said Mr. Hays. "I thought I had some adequate conception of the immensity of the industry, but I was wrong. I did not even begin to realize the physical vastness of the thing."

"What, if anything, did you find wrong with motion pictures?" Mr. Hays was asked.

"Nothing is wrong with motion pictures—except youth," was the prompt reply. "Whatever mistakes may have been made (and no one denies that there may have been mistakes) were the errors of youth. The motion picture has already accomplished the most wonderful things, and before long its severest critics will be warmest in its praise."

Schleiff Promoted

Succeeds to Position Made Vacant by Advancement of J. J. Doolittle

A triple announcement was issued this week from the executive offices of the Selznick enterprises. It contains the information that Joseph W. Schleiff has been appointed assistant to Lewis J. Selznick, carrying the official title of assistant to the president of Select Pictures Corporation.

Mr. Schleiff, in his new capacity, occupies the position formerly held by E. J. Doolittle, who has been advanced to the position of export manager.

Adalbert G. Volck has been appointed assistant to Myron Selznick, succeeding Mr. Schleiff, and carrying with the office the official title assistant to the president of Selznick Pictures Corporation.

The changes become effective Oct. 1.

State Fuel Bodies

Must Be Watched by Exhibitors to Prevent Theatre Closings

Although fuel will be very short next winter and it will be necessary to conserve every pound of coal mined, it is not anticipated that any order will be issued requiring the theatres of the country to close one day a week as they did during the war. Plans for handling the coal situation next winter are being whipped into shape by the fuel distribution committee headed by Secretary of Commerce Hoover. The fueling of the railroads will be handled directly by this committee, but the distribution of coal within the various states will be cared for by fuel committees to be appointed by the governors.

If any orders are issued next winter requiring the theatres to close to conserve fuel, they will be issued by the governors of the states. It is not anticipated that the shortage of coal will be such as to make such a step necessary, but there are always some officials who are anxious to make a showing before the public at the expense of the picture theatres, and it would be well for the industry throughout the country to keep a careful watch upon coal conditions in each state in order to forestall any possibility of such action.

Sees Better Business

Guy Wonders, of the Rivoli Theatre, a big first-run house of Baltimore, was a recent visitor at the offices of Associated First National Pictures.

"I believe that business will come back this season with a big wave of prosperity," he said. "With the idea of a big business revival we closed the Rivoli in order to install a $50,000 organ and to make other improvements totalling $100,000."

"Human Hearts" a Winner

In New York, in the Middle West and on the West Coast, where it is being presented at prelease bookings, "Human Hearts," the Universal-Jewel production of Hal Reid's famous play, is establishing itself as one of the great pictures of the year, reports indicate.

In New York, the picture is in its second week at the Central Theatre. Andrew J. Cobe, manager of that theatre, reports that the picture has surpassed his expectations, despite an unusually strong opposition line-up. The second week started off even better than the first.

Foreign Embargo on Artists Significant, Says Brady

"Outbreak of a Feeling That Has Grown Against American Films"

EUROPE sent me back here with a message," said William A. Brady, "and in telling it I feel as I imagine a reporter does who runs across a big story and treats it enthusiastically, not because it hits him personally, but because he knows it's important."

Mr. Brady, back in his New York office after three months in Europe, sat forward and exercised his famous gift for making the subject immediately in his mind, seem at once the most vital and significant thing in the world.

"A few days ago Great Britain placed an embargo upon American artists. I wonder, do you really know what that means? Do you know that this act is the first outbreak of a feeling that has been steadily growing in all European countries against American productions?

"The reason is plain. The European producer says to me, 'Every time I go to America with a new picture, hire a fine room in a hotel for showing it, invite exhibitors, provide music and the best lights available, what happens? Nobody comes. Outside on the sidewalk the only man who did intend to come is discouraged by some other showman who tells him that no foreign production is worth looking at, much less buying.

" 'On the other hand you bring your pictures over to England for trade showings and we fill the houses.'

"I have no opinions in this controversy," Mr. Brady emphasized. "I have been warned of a danger that threatens and I am passing along the warning. European countries are aware that 25 per cent. of our business here is foreign trade. They know that we have used nearly every river and tree in this country and that we are searching outside for new backgrounds. They are preparing to prevent any further encroachment on their resources unless we show some interest in what they are making.

"And they are learning to make good pictures."

Mr. Brady explained that he had spent three weeks in looking at foreign pictures, had seen everything from the first childish Russian attempt to the latest German imitations of American pictures.

"It is only a matter of knowing what the American public likes that hinders the Germans from making some of the most sensational strides ever recorded in picture production. Already, as you know, Germany has instituted a law which compels the exporting of twice the amount of film imported. And in all these countries it is the one-man system that is responsible for establishing such laws.

"Foreign producers are strong in their faith in their own facilities. France points to 'Les Miserables' as an example of what it can do; Italy cites 'Quo Vadis.' Germany is equally sure of her success, given a little time.

"Now then, what can be done in this country to renew the confidence of these foreign nations in our attitude toward their productions? The first step has already been taken.

"A few days ago a new company was incorporated at Albany under the name of International Pictures of America, Inc. The object will be to place foreign trading of pictures on a sounder basis. On its board of directors each foreign country will have one or more representatives. Already two of the countries have promised to enlist.

"This announcement is of peculiar interest to the independent American producer. It means a remedy for the situation which has been his frequent complaint. It means that his product will have a chance in Europe, and that he will have a direct means of approach to the foreign exhibitor.

"The International Pictures of America, Inc., will not plan to undersell American producers. But the object is to make secure the sale of foreign productions in this country and in accomplishing this, they will be ready for any emergency." Mr. Brady paused to make this statement more impressive.

"Unfortunately, the reputation of the American producer has been dragged in the dirt in some of the foreign cities," he continued. "Men without principle have gone over to Europe, representing themselves as belonging to a first-rate producing company, and have started production only for the purpose of getting some capital and then skipping the country. This has been done too many times. The European is losing confidence in American companies. The showman who is able to see farther than his nose will discern the danger, and when the opportunity comes for renewing the confidence of foreign producers, he will grab it!"

MARY KELLY.

Court Attitude on Film Receivership

JUSTICE FINCH, of the New York Supreme Court, in a decision just handed down, while refusing to appoint a receiver for "The Eternal Mother," points out a way that will afford Eugene Spitz certain relief pending the trial of his suit for an accounting and injunction restraining the production of the play. In his decision Justice Finch says:

"It is clear that the plaintiff is entitled to some relief for the protection of his substantial investment pendente lite. I am very loath, however, to appoint a receiver, particularly where the receiver is expected to manage the exhibition of a motion picture, for the practical reason that it is impossible for such a business to be handled adequately by one who is not accustomed to it. The plaintiff is not entitled to more than is necessary to protect his interest. The objection is strenuously urged by the plaintiff that the furnishing of a bond by the defendant will not be sufficient protection, because owing to the facility with which copies can be made, it is almost impossible to guard against the danger of secret and undisclosed returns, which it would be beyond the ability of the plaintiff to discover.

"It seems to me, however, that the following will work out protection for the plaintiff and at the same time not unduly hamper the exhibition of the picture: The plaintiff to have access to all the books and doings of the defendant; the proceeds of the business to be deposited in a depositary to be designated by the Court, and the defendant to submit himself to examination and cross-examination as to any transactions of the defendant in connection with the picture in question. Upon the argument the defendant offered to permit the plaintiff to inspect his books and records and to submit to such an examination before a referee. The order also to contain a provision that the defendant be enjoined from disposing permanently of the rights of the picture or from making contracts with reference thereto pendente lite except as approved by the plaintiff, or, in the event of a dispute, by the referee."

Receiver Explained

Order Issued After Trustee for Allen Reported Objections to Delay

IT is understood that the receivership order issued by Justice Middleton at Osgoode Hall, Toronto, for Allen Theatres, Ltd., was granted after G. T. Clarkson, trustee of the company, had reported that objections had been taken at the last meeting of creditors on June 27 by certain creditors against an extension of time for payment of accounts. Other objections had been lodged with him subsequent to that date, when a general meeting of the creditors had been held, regarding the eligibility of votes and respecting the legality of the claims voted upon at the meeting.

Mr. Clarkson outlined the two proposals which had been considered at the meeting. One proposition provided for an extension of time and for the advancing of several large sums by important creditors. It was reported that Associated First National had offered to advance $100,000 and that George Perkins, of Perkins Electric Company, Montreal, had offered $25,000. Other loans were suggested, it was intimated. The other proposal was from Famous Players Canadian Corporation, to purchase the assets of Allen Theatres providing the extension of time was not agreed upon.

Adam Ballantyne, K. C., appearing for the debtor company and some of the creditors, suggested that an order be issued by the court on the trustee's report to provide a receivership. There were four petitioning creditors and no apparent opposition to the order was made at the hearing. Justice Middleton then decided to grant the ruling, G. T. Clarkson being appointed authorized trustee, after which the offer of Famous Players Canadian Corporation was filed with the court. J. M. Bullen appeared for this corporation.

Stanley Takes Aldine

The Stanley Company of America has completed negotiations for the taking over of the Aldine Theatre, at Nineteenth and Chestnut streets, Philadelphia, which was opened last November. The company will assume the direction of the house late in August.

The Aldine, which was illustrated and described in the Moving Picture World of December 10, 1921, is a modernly equipped theatre in every respect, supplied with the latest appliances, and seats 1,600, with the latest type of comfortable, roomy chairs.

Theatre Broken Into

Safe-crackers broke into a safe in the Martz Theatre at Tipton, Ind., last week, and stole $155 in cash and several valuable papers belonging to Clyde Wilson, manager.

Bare Legs Preferred to Silky Ones

Toledo, Ohio, July 31.

Sir: Flappers of Ohio may gaze undisturbed at the bare, sinewy limbs of Reginald Denny, shown in "The Leather Pushers," fight film, but the state's young men will not get "even one glimpse" of the "million dollar legs" of Mlle. Mistinguette.

The long scissors of the triumvirate constituting Ohio's film censor board, on Monday amputated the silk-encased legs of the French beauty from a news film showing her landing in New York. Mlle. Mistinguette's skirt was too short, the censors ruled.

Reginald Denny, stripped for the prize ring, as he appears in his latest film, was passed by the woman censorship board.

Yours for a glimpse.

BERT WOODS.

Has $250,000 Capital

A new production organization has been formed at Orlando, Fla., under the name of the Associated Authors' Production Company, and will begin the erection of a modern studio within a few weeks. The company is headed by John C. O'Loughlin, and will start with a capital of $250,000. Two stories of Hapsburg Liebe will be produced, "The Clan Call," and "The Broad Road," also a picture from the scenario of George Allen England, "The Man Hater."

"Bright" Idea Flops

A certain vaudeville agency with headquarters in New York and Chicago this week sent out circulars to exhibitors in the smaller cities east of the Mississippi River, purporting to show the "theatre owner a way out of his predicament." This agency is seeking to line up picture houses for affiliation with its circuit, offering to furnish acts on a speculative basis. When called upon by a representative of Moving Picture World, the head of the agency admitted that his efforts to annex picture theatres was meeting with little or no success to speak of.

Robbers Get $100

Three young men, two of whom were armed, held up the ticket taker and cashier of the Powhattan Theatre, Maplewood, Mo., Wednesday night, July 19, escaping with about $100. The owner is W. B. Powhattan, of Greeley, Col.

$240,000 Judgments

Vendome Theatre Company Defunct—Plan for Building Abandoned

Elmer Q. Lockyear, judge of the Vandeburg county probate court at Evansville, Ind., has awarded judgments aggregating more than $240,000 against the Vendome Theatre Company, of Evansville, to the International Steel & Iron Company and seven other defendants. The court also ordered the property of the theatre company sold before August 31.

The defunct company started to erect a $1,000,000 theatre building at Third and Sycamore streets, Evansville, about a year ago. Work on the building was stopped several months ago after the company had failed to sell sufficient stock to enable it to complete the construction work. Several suits have been filed to recover money subscribed by the stockholders and a number of efforts have been made to reorganize the company to complete the building.

Business Looking Up

Paul D. Mooney Returns Optimistic From Trip to Key Cities

Paul D. Mooney, general manager for Louis B. Mayer Productions, Inc., which releases through First National, has just completed a trip to seven large key cities in the interests of "One Clear Call." During his trip he conferred with First National exchange managers, and also interviewed bankers and business men.

"Detroit, Cleveland, Dayton, Youngstown, Columbus and Cincinnati show a decided increase in employment in June over May," he said. "Building activities are developing to such an extent that shortage of skilled building craftsmen is becoming apparent. Extreme hot weather has hastened the wheat cutting in Kansas, Nebraska and Iowa, which, coupled with the transportation difficulties, has caused labor shortage in the harvest fields.

"Bigger sales and practically all the wholesale and retail business point to a steady and marked improvement in the industrial situation throughout the Middle West. Not alone is the improvement a marked one, but it is steady and gives every indication of being based on sound and solid foundation. In view of the falling prices, the money totals, although only slightly higher, show a much larger quantity of merchandise as being sold."

Mrs. Shauer Dies

Mrs. Anna Shauer, mother of E. E. Shauer, head of the foreign department of Famous Players-Lasky Corporation, died August first at the home of her daughter, Mrs. Morris Kohn, at Nanuet, N. Y. Mrs. Shauer, who had been ill for some time, was in her eighty-fifth year.

Gleichman's Injunction Against Paramount Is Annulled by Court

JUDGE RICHTER of the Detroit Circuit Court on August 5 dissolved the temporary injunction previously granted by Judge Jayne, against the Famous Players-Lasky Corporation from furnishing Paramount pictures to John H. Kunsky. The suit was brought by Phil Gleichman, of the Broadway-Strand Theatre, based upon a five-year franchise made with Paramount on September 28, 1919. The plaintiff claimed first choice of all Paramounts.

The disputed paragraph in the contract follows:

"3. The exhibitor hereby agrees to contract with the distributor for and to exclusively exhibit in the said theatre for the period of five (5) years from the 28th day of September, 1919, motion picture productions released by the distributor, and to fill the entire time of the said theatre with bookings of the productions of said distributor, the said contract and bookings for the first year of said term being covered by agreement of even date herewith, and the said contract and bookings for subsequent years of said term to be made upon the basis of the standard practice for such years established by the distributor and upon terms and conditions similar to those applying between the distributor and theatres of like seating capacity, location and standing, and the distributor hereby agrees to contract with the exhibitor from year to year for exhibition of motion picture productions released by the distributor for the said period of five (5) years from the 28th day of September, 1919, upon terms and conditions similar to those applying between distributor during such years to theatres of like seating capacity, location and standing."

Judge Richter found that the contract "clearly requires the plaintiff to fill the entire time of the theatre" with Paramount pictures, but that "nowhere in the contract is there any agreement that the plaintiff should have the exclusive right to exhibit" Paramounts, or to have first call on them, "unless such right is given under the clause, 'upon terms and conditions similar to those applying between distributor during previous years to theatres of like standing, seating capacity and location.'"

It is the contention of the plaintiff that these clauses as construed by the parties to the agreement, gave to the plaintiff the right to the first choice of the productions produced by the distributor, and it is further the contention of the plaintiff that this construction is borne out by the contracts and conduct of the parties. This is denied by the defendant.

Mr. Gleichman contends that the mother contract or franchise requires that Famous supply him with pictures for fifty-two weeks for the next two years. He contends further that he is entitled to the choice of the pictures which was the practice for the past three years, and that while it does not specifically say "choice," it does not alter the situation inasmuch as the contract does say "and the said contract and bookings for subsequent years of said term to be made upon the basis of the standard practice for such years established by the distributor."

In other words, Mr. Gleichman states: "The standard practice for the first three years under my franchise was to give me the choice of the pictures and this is to be carried out during the balance of the franchise period which has two years yet to run. I'll grant that Mr. Kunsky can pay more for pictures than I can by reason of his larger seating capacity, but that does not alter my contract in the least."

Mr. Gleichman has not fully decided just what legal steps will be taken. The case will no doubt be heard on its merits in circuit court and it may be that he will appeal for a temporary injunction before the State Supreme Court at Lansing.

Austria Likes U. S. Pictures But Money Bags Are Empty

Prague, July 16.

A CAREFUL survey of film conditions in the various states which formerly constituted the Austro-Hungarian monarchy, reveals a curious and interesting situation. There is a growing demand for American pictures, but the demand at this time at any rate has little practical significance because of the depreciated currency. The territory sold consists of Austria, as it exists today, Hungary, Czecho-Slovakia, Poland, Jugo-Slavia and the "Balkans," which means Bulgaria, Rumania and Greece. Eleven copies to this territory is considered a good sale. The country with the best exchange is Czecho-Slovakia, which buys three copies, two for what used to be Bohemia and one for Slovakia. Prague, the capital of Czecho-Slovakia, has about twenty exchanges.

Czecho-Slovakia is a promising country for the American exporter. Her population is intelligent and progressive and very fond of pictures, but the development of the industry is hindered by curious legal and political conditions. The very fact that the crown here is worth from ten to a hundred times more than the money in the adjacent states, has hurt the country's commercial relations with its neighbors and has caused a great deal of unemployment. A license to show pictures has little value, because it is always issued for a short term and may be transferred at the pleasure of the government from one man to another without much notice or formality.

The city of Prague is full of men wearing every kind of allied uniform. These men are called "legionaires." They turned their back on the Austrian colors during the war and joined whatever allies were on the other side. They refuse to discard their uniforms and clamor for recognition of their services. The government seeks to pacify them in every possible way and one of the favorite ways is to hand them "concessions," as they are called here, to run motion picture houses. An exhibitor may have built up a good business and confidently look for a renewal of his concession, when he gets notice that his concession has been granted to a legionary, who expects to take possession in a week. The exhibitor may move out and take his belongings with him or he may compromise with the new "concessionaire" and make him a partner on the best terms he can get.

One cannot wonder under the circumstances, that the science of exhibition is in a crude and primitive state, despite the fact that more pictures are sold through the Prague exchanges than any other in the young republic. Among the prominent exchanges in Prague are the Slavia, the Moldavia, the Tricolor and the A. B., which latter concern specializes in American pictures, generally bought in Berlin.

An exhibitor here and in the neighboring states is obliged under severe pains and penalties to be personally present at his theatre from 2 o'clock in the afternoon until closing time. W. S. B.

'Team Work,' Urges Mandelbaum

Moving Picture World has arranged for the exclusive publication of a series of views of prominent exhibitors on next season's outlook, as gathered by Associated First National Pictures, Inc. This week E. Mandelbaum, original First National franchise holder, of Cleveland, offers suggestions.

"Business for the forthcoming season is a condition, and not a theory, confronting us. We know just where we stand. We are the masters of our own fate. If we put our shoulders to the wheel and work hard and WORK TOGETHER everything is going to be all right. If we don't, then we are only harming ourselves. And, of course, after what we have been through this summer, we naturally look forward to the coming season as the only ray of light which gives us courage.

* * *

"A great deal depends on the quality of the pictures that are offered. This is up to the producer. Give us something like 'Smilin' Through,' give us big attractions that make the public talk and we will do the rest. Our public is ready for GOOD pictures—for BIG pictures that mean something. Business conditions are close to normalcy, and the public is ready to patronize the picture houses; but the public is interested only in such pictures as are worthwhile.

* * *

"It strikes me that what we need in our industry right now is TEAM WORK. Exhibitor organization is, in my opinion, the most vital thing confronting the industry. By 'organization' I do not mean simply to join a local, a state, or national organization. Organization means much more. It means closer co-operation with your competitor and all fellow exhibitors; forgetting petty jealousies; working for the good of the whole, no matter how one is affected personally for the moment.

* * *

"In the long run unselfish co-operation is bound to bear its fruits. By denying ourselves trifling advantages we will get big returns if the object to be attached is beneficial as a whole. In union there is strength. If every state in the United States worked separately and independently, what would become of our Republic? And if every exhibitor is going to work separately and independently, wherein will the strength of the industry lie?

* * *

"We of the motion picture industry are a big family, growing with tremendous strides. If our growth is to be in the right direction we must work together as a family striving for right."

Opens New Theatre

Many Compliments for Exhibitor Official at Lyndhurst Ceremony

A representative gathering of the film world and the residents of Lyndhurst and Rutherford, N. J., assisted John T. Collins, national treasurer of the M. P. T. O. A. and first president and one of the founders of the New Jersey exhibitor organization, in opening his new Lyndhurst Theatre on August 1. Mr. Collins is president of the North Jersey Theatres Corporation, which built and will operate the theatre. It seats 1,000, is modern in every respect and the third in Collins' growing chain.

The dedication ceremonies included an address by Mayor Woods, of Lyndhurst, who praised the industry, R. F. Woodhull represented the New Jersey exhibitors, telling of the sterling reputation of "John T." and giving him a Tiffany watch, a token of the esteem and love of brother exhibitors.

Those present included A. J. Moeller, of the M. P. T. O. A.; Harry Manus, Foster Moore, of the Jans office; Charles F. Kenneth, of First National; H. Gebhardt, of Famous Players; Bill Benson, of the American Releasing Co.; P. Lynton, of Pathe; H. Noble, of Educational; John F. Clarke; noted vaudeville performer and a personal friend of Mr. Collins; R. F. Woodhull, state president, and Sidney Samuelson, state secretary.

Buys Most Film

Canada Takes Largest Share of Positive Film in May—Raw Stock to Japan

More than 15,000,000 feet of film were exported during May, according to the Bureau of Foreign and Domestic Commerce. Positive film, of 9,825,625 linear feet, valued at $451,987, was shipped. The best market for this class of film was Canada, whose imports totaled 1,425,096 feet, valued at $81,266. Other large exports were 1,046,664 feet, valued at $58,547, to Argentina and 1,353,267 feet, valued at $57,452, to Australia.

Exports of unexposed raw stock amounted to 4,297,296 feet, with a value of $121,664, of which 2,116,436 feet, worth $61,635, went to Japan, and 1,380,596 feet, valued at $39,647, to England. Shipments of negatives amounted to 1,016,416 feet, with a value of $63,299, of which the largest exports were 324,053 feet, valued at $25,612, which we made to England.

Bans Sunday Shows

George Avery, mayor of Martinsville, Ind., has served notice on the exhibitors that Sunday performances will not be permitted. The order is taken as a fulfillment of a pledge he made during his campaign. The citizens are about equally divided on the subject and the mayor's order is expected to start a warm fight.

Pictures in Churches

Lathrop to Urge Their Use Before General Convention of Episcopals

Moving pictures as part of the regular work of the Episcopal churches throughout the country will be urged at the general convention of the Church in Portland, Oregon, in September, by Charles N. Lathrop, secretary of the Social Service Department.

Invoking the aid of Will H. Hays, Dean Lathrop has had placed at his disposal all the resources of the Hays organization to illustrate the spiritual values that lie in the films. He has secured a large hall in the Portland auditorium, adjacent to the room in which the convention delegates from all over the world will lunch daily.

In this room there will be daily exhibits of moving pictures illustrating various phases of church work in the United States, as well as in China, Japan, Africa, Alaska and elsewhere. Mr. Hays donated to Mr. Lathrop the use of a series of films on religious subjects and, in addition, has turned over to him for first run several new films of a secular nature which will illustrate the character of moving pictures which it is aimed to produce in response to the demand for a "cleaning up of the movies."

Besides these there will be films showing various phases of social service work — medical, charitable, social, sanitary, etc.—and there will be on hand various makes of moving picture machines adapted to Sunday school and church work with competent men to instruct rectors in their use.

Picture Is Attached

Suit has been filed in the New York Supreme Court by Allan Deutsch, of 198 Broadway, on behalf of Leon Nissin Taranto, against the Societa Anonuna Industrie Cinematografica to recover $2,955 alleged to have been advanced by the plaintiff to the defndant, on an alleged contract which it is charged was breached by defendant. On the allegation that the defendant is an Italian corporation, Taranto obtained a writ of attachment on June 23 last against the motion picture, "Man's Paradise."

MacIntyre to Tokio

Robert E. MacIntyre, for three years special representative of the department of distribution, Famous Players-Lasky Corporation, sailed last week for the Orient, having been appointed by E. E. Shauer, general manager of Paramount's foreign department, to the position of assistant to Thomas D. Cochrane, general manager of the new Paramount organization.

Senate Committee Reduces Rate On Sensitized, Unexposed Film

THE Senate Finance Committee discussing "photographic and moving-picture films, sensitized but not exposed or developed," on August 4, decided to make a slight reduction in the rate previously recommended by it to the Senate. There has been a vast amount of argument for and against the tariff on raw stock film, and both sides has been presented.

The bill as it was adopted by the House provided that a rate of 20 per cent. ad valorem should be assessed against imported film of this character. This rate was intended to be applied, not on the foreign valuation as under the existing law, but on the basis of the value of American film stock character.

The Senate is opposed to the so-called American valuation plan and in redrafting the McCumber-Fordney tariff bill the Senate Finance Committee wherever possible converted the ad valorem rates into specific rates, and in the case of film stock it provided a rate of ½ cent a foot on standard film, with the proviso that all other widths shall pay duty in proportion thereto.

When the matter was again presented to the committee for consideration on August 4, it was decided that this rate was somewhat high and it was reduced to 4/10 cent a foot, standard width. It seems altogether likely at this time that the new rate will meet the approval of the Senate for it is the attitude of a large number of Senators that rates in the McCumber-Fordney bill are too high.

To date no action has been taken to change other rates applicable to films, and it is possible that the original recommendations of the finance committee as contained in the bill as reported to the Senate will be approved with little or no debate. These rates are as follows:

Photographic-film negatives, imported in any form, for use in any way in connection with moving picture exhibits, or for making or reproducing pictures for such exhibits, exposed but not developed, 2 cents per linear foot; exposed and developed, 3 cents per linear foot; photographic-film positives, imported in any form, for use in any way in connection with moving picture exhibits, including herein all moving, motion, motophotography, or cinematography film pictures, prints, positives, or duplicates of every kind and nature, and of whatever substance made, 1 cent per linear foot (house rate, 30 per cent. ad valorem, American valuation plan): provided, that upon the importation of photographic and motion-picture films or film negatives taken from the United States and exposed in a foreign country by an American producer of motion pictures operating temporarily in said foreign country in the course of production of a picture, 60 per centum or more of which is made in the United States, the duty shall be 1 cent per linear foot (house rate, 25 per centum ad valorem, American valuation plan), and the secretary of the treasury shall prescribe such rules and regulations as may be necessary for the entry of such films or film negatives under this proviso: Provided further, that all photographic films imported under this act shall be subject to such censorship as may be imposed by the secretary of the treasury.

The rate on photographic cameras and parts thereof as contained in the pending bill is 20 per cent. ad valorem. The rate on photographic lenses and mountings is 45 per cent. Carbons used by exhibitors will be dutiable at 45 per cent. ad valorem.

Fox Company Replies to Charges of Reissuing Under New Titles

WASHINGTON, D. C.—The question whether the re-issue of an old film under a new title, without disclosing that the film is a re-issue, is an unfair method of competition, will be settled shortly by the Federal Trade Commission as a result of the complaint issued on August 8 against the Fox Film Corporation, of New York.

The complaint charges that, in 1919, the Fox Film Corporation selected several photoplays which had previously been produced by it and exhibited throughout the United States and which, therefore, as re-exhibited would, under the custom of the trade, be re-issues, and gave them new titles. Fox has thirty days in which to file an answer to the charges. Then a date for a hearing will be set.

The dispatch places Fox Film in a false light, it is claimed by that company. Having first named Fox Film as an offender and having mentioned the name of no other producer or distributor, the dispatch enumerated a number of instances of complaint to the commission with reference to reissued pictures. The effect was to make it appear as though Fox was charged with all the alleged misleading presentations of pictures. This is, however, contrary to the fact and highly unjust to Fox, as that company is involved in only one case brought by the commission.

The dispatch stated that "The commission's policy was determined upon following the visit of all its members in a body to two local theatres exhibiting films bearing the same title and ostensibly purporting to portray the characters and atmosphere of a world-famous novel. One film was found to accurately interpret the characters of the novel, it was said, while the other bore no resemblance whatsoever to the book, and, in the opinion of the commission, the title was employed solely in a deceptive sense."

So far as Fox Film Corporation is concerned the only matter in which it is involved with the Federal Trade Commission is the following:

In 1915-1916 Fox Film Corporation produced three pictures, "A Yankee Way," "The Love Thief" and "The Silent Lie." After these pictures had been withdrawn from circulation for two years they were re-edited and re-issued in the season 1919-1920 under the respective titles "Sink or Swim," "The Tiger" and "Camille of the Yukon." The pictures were known and leased to the trade as re-edited and re-issued pictures. They were served mainly to theatres in very small towns and to such neighborhood houses as could not afford to pay normal rental charges.

These re-issued and re-edited films have been off the market since December, 1920.

Fox Film Corporation is willing to stand by its acts in regard to the pictures made and distributed under its name, officials say. It is not willing that there should be any misunderstanding in this matter or that it should be made to appear as being solely responsible for the condition complained of by the Federal Trade Commission. The three pictures involved in the action have been off the market for more than a year. The various other complaints mentioned in the dispatch from Washington had nothing to do with this case, nor is the Fox company involved in it.

News from the Producers

By C·S·SEWELL

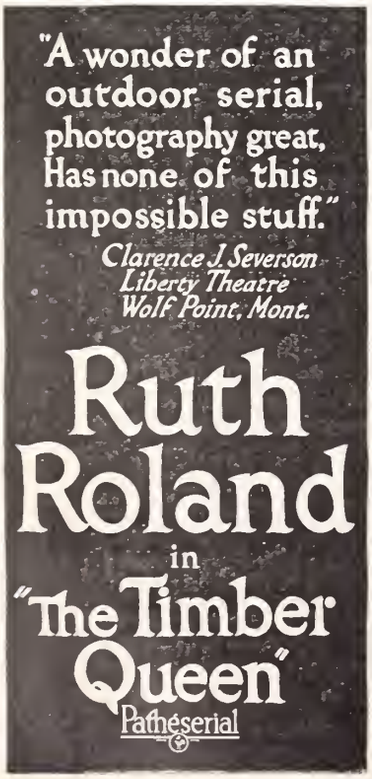
JEAN FORD

Formerly of the Goldwyn Company, who is now working in a big special on the West Coast.

Paramount Lists Big Picture

"If You Believe It, It's So," the story which was selected by the late George Loane Tucker to be his next production after "The Miracle Man" will be the Paramount release for August 14.

Thomas Meighan, whom Tucker had planned to star in the picture, has the stellar role.



Complete Four Big First National Films

Four big pictures that will shortly be released by Associated First National Pictures, Inc., were completed this week. They are Joseph M. Schenck's production of "East Is West," starring Constance Talmadge; Richard Walton Tully's "Omar the Tentmaker," featuring Guy Bates Post; the Preferred Pictures, Inc., production, "Money, Money, Money," with Katherine MacDonald in the stellar role; and Charles Chaplin's latest and best two-reel comedy, as yet unnamed.

This output marks a record production week for First National on the West Coast. The editing, titling and cutting of each of these superpictures is now in progress and the date of their release will be announced within the next month. Each one of them will see the screen before snow flies.

Norma Talmadge is making great strides in "The Voice from the Minaret." Buster Keaton's industry knows no limits. Last week he completed "Day Dreams," and this vagary is now being cut and titled. He is now working furiously on "The Love Nest," a comedy that will be unique because there is not a single woman in the cast.

Now that she has completed "Money, Money, Money," her next First National release, Katherine MacDonald without an interruption will start on "The Scarlet Lily."

The cast that John M. Stahl has assembled for "The Dangerous Age" is an all-star aggregation in the true meaning of that phrase.

The Sennett Studio buzzes with industry these days. Ben Turpin is now at work on a hilarious burlesque on "The Shiek," to be known as "The Shriek." The next Billy Bevan-Mildred June comedy is to be called "When Summer Comes." "Homemade Movies," featuring Ben Turpin and Phyllis Haver, soon will be released.

The Murfin-Trimble feature, "Brawn of the North," featuring the wonder dog, Strongheart, is rapidly nearing completion.

HOUSE PETERS

Makes a stalwart village blacksmith in "Human Hearts," his latest Universal-Jewel picture.

Big Season for the Independents

By Arthur S. Friend

Once again, with the opening of a new theatre season, the independent exhibitors is asked to answer the question, "Shall the independent producer be permitted to exist?"

Instead of making this a business-like question, it has generally reached the exhibitor in the form of a purely sentimental appeal.

Distinctive Productions, as an indepedent producer, declines to make any appeal for its product on sentimental grounds.

If the independent exhibitor does not realize the inter-dependence of the independent exhibitor upon the independent producer, Distinctive has no especial means of impressing that upon him.

Speaking for Distinctive, I pass up the appeal based on sentiment because it is not sound. It has been made regularly each season in the past, but it has not been backed by good product. So naturally and properly the exhibitor placed no reliance on such an appeal.

I have never had any doubt, as a close observer of this condition, that the response of the exhibitor who values his business existence, to a campaign of independent producers backed by real product, would have been most complete and immediate.

I personally know a score of leading exhibitors who boldly kept dates open for independent pictures, because they believed it was their plain duty to keep independent production alive.

A similar spirit of boldness on the part of the independent producer—expressed in great pictures made without regard to expenditure—would have established the independent producer permanently and firmly, and gained the independent exhibitor a new sense of security in the conduct of his own business.

But the errors of the past are—in the past. The producer timidity of the last few years is over. On all sides independent producers are scouring the market for the best plays, the best players, the finest production talent. In a dozen instances the independent producer has outbid the program producer for rights to valuable material.

The coming amusement season is, therefore, the exhibitor's big chance. He can build an independent producing establishment that will stand him in good stead for all time.

The season, 1922-23, will be a memorable one—the first wherein the independent motion picture producer demanded his just share of business on a strictly competitive and strictly quality basis.

Washburn Engaged

Bryant Washburn is to be Viola Dana's leading man in her forthcoming Metro picture, "June Madness," written by Crosby George, and directed by Harry Beaumont. He will appear as the leader of a jazz orchestra in a roadhouse.

Keaton Family All in One Film

The "Three Keatons," for years one of the best known vaudeville teams in America, are re-united in Los Angeles, after a separation of five years. And the young man who made it possible for all three to appear together in a motion picture is none other than Eddie Cline, who is directing the frozen-faced one.

It appears that when "The Three Keatons"—Father Joseph, Mother Myra and Son Buster—broke up their stage company five years ago, due to Buster entering the films, they had made their final appearance before the public.

But in "The Electric House," Keaton's latest film for Associated First National, it was necessary that Buster have a father and mother.

"Why not your parents, just for old times sake," Director Cline said.

"A corking idea," replied the First National Star.

So in "The Electric House," which is scheduled for release soon, vaudeville fans, who remember the act, will see Father Joe and Mother Myra playing with their son.

Great Advance Bookings on "Timber Queen"

Pathe reports that not since "The Great Gamble" and "The Tiger's Trail" have Pathe serials released in mid-summer reached the pre-release volume of advance bookings won by "The Timber Queen," starring Ruth Roland. All other records are broken at every stage from six weeks to ten days before date of release.

Pathe to Film Air Flight

The longest airplane flight ever planned, covering the 8,500 miles between New York and Rio de Janeiro, Brazil, will include a Pathe News cameraman in the party of five adventurous fliers taking to the air and heading south on August 12. Editor Emmanuel Cohen reported a week ago that all preparations for this feat of screen journalism had been completed. The cameraman assigned is Harry Harde, one of the most experienced fliers of the Pathe News staff, and a photographic equipment is provided that will be equal to every emergency in the making of a complete screen record of the journey.

The distance covered by the fliers will be nearly double that of the recent flight from Portugal to Brazil. From the motion picture viewpoint it will be a much more interesting event. Instead of a flight from coast to coast of the broad Atlantic, these fliers, throughout the greater part of the long journey, will see a panorama of coastline, harbors and cities.

Miss Greeley Finishes "Bull Dog Drummond"

Evelyn Greeley, film beauty, has finished her work in "Bull Dog Drummond," for which she was specially engaged to go to Europe, and expects to leave for the States in about a week or ten days. The final exterior scenes were completed August 2, and the film is now in the cutting process.

The interiors were filmed in Holland and the exteriors in England, in the exact locale of the story. The first prints should reach America early in September. The film was produced by Hollandia Films under the direction of Oscar Apfel, and the releasing arrangements will be made by Producers Security Corporation.

Alice Brady Starts "Anna Ascends"

Alice Brady started her second Paramount picture, "Anna Ascends," this week at the Paramount Long Island studio under the direction of Victor Fleming.

The cast so far selected includes Robert Ellis, David Powell, Edward Durand, and Bernard Randall.

Margaret Turnbull wrote the scenario from the stage play in which Miss Brady apeared last season in New York. The story deals with the rise of a young Syrian girl, Anna Ayyob, who comes to America to seek fame and fortune.

Edward Brophy will be Mr. Fleming's assistant for this production and Gilbert Warrenton will be the cameraman.

Farnum Is Star in "Moonshine Valley"

William Farnum, Fox star, returns to the role of the rugged and robust man of the great outdoors in his next vehicle, "Moonshine Valley," which is scheduled for release by Fox Film Corporation August 27.

"Moonshine Valley," which was written by Mary Murillo, was produced under the direction of Herbert Brenon, who also directed Farnum's last two successes, "A Stage Romance," by Alexandre Dumas, and "Shackels of Gold," by Henri Bernstein. It is said to be a thrilling dramatic story with tense moments and stirring scenes, dealing with the regeneration of a powerful personality.

In the cast are such notable players as Holmes Herbert, Sadie Mullen and Dawn O'Day, the clever tot whose popularity on the screen is growing rapidly.

"Moonshine Valley" is the third of the Fox star's pictures since his return from a Continental tour of Europe late last year. The other two, above mentioned, have, it is stated, been received wholeheartedly on the part of both exhibitors and fans and prove the versatility of the actor by virtue of the variety of parts he has been called upon to play: In "A Stage Romance," the first of the recent series, Farnum played the part of Edmund Kean, the noted English tragedian; in "Shackles of Gold" he was the modern Wall street broker of Henri Bernstein's famous book, "Samson," and in his latest production he appears as the American Westerner.

"The Masquerader" A Current Release

Guy Bates Post in "The Masquerader," a Richard Walton Tully production which promises to prove a screen sensation of the season, is a First National attraction for current release. "The Masquerader" opens at the Strand Theatre in New York on August 13 and in the Brooklyn Strand the following week. This production marks the entry of a distinguished actor and producer into the field of motion pictures, and thus forms a new epoch for the screen.

Tully selected "The Masquerader" as his first film attraction because he wanted the honor of introducing Guy Bates Post into the screen world. Just as his stage productions have been marked for high grade of cast and scenic investiture, so the film version of "The Masquerader" is similarly notable. James Young is the director, Wilfred Buckland the art director, and Georges Benoit the cinematographer. The brilliant cast which supports Mr. Post includes Edward M. Kimball, Ruth Sinclair, Barbara Tennant, Marcia Manon, Herbert Standing, Lawson Butt, Kenneth Gibson and other film favorites.

It is regarded as fitting that Post's first film vehicle should be "The Masquerader," with its dual roles of Chilcote and Loder, for he has been playing them on the stage for over six consecutive years, aggregating more than 2,000 performances, all over the United States and Canada. His tours have also included a six months' stay in Australia with this play. Furthermore, Post has been under Tully's management for twelve years; two years in "The Bird of Paradise," four years as the star of "Omar the Tentmaker," and six years in "The Masquerader."

Goldwyn Arranging Advertising Line

Goldwyn Pictures Corporation, it is announced, is preparing for the biggest kind of national advertising campaign for the coming year. Not only will the twenty big super-specials, to which that firm will confine its year's activity, be thus advertised, but each individual picture will form the basis of a distinct national advertising campaign. The advertising will be so localized that it will be of direct benefit to the exhibitor in drawing patrons into his theatre, it is stated.

Goldwyn entered the national advertising field last year with two campaigns which were among the biggest of the kind ever undertaken with "The Old Nest" and "Dangerous Curve Ahead" and met with a remarkable success both in receipts and in prestige.

And now, with twenty super-specials coming during the year which, it is said, will rival "The Old Nest" in bigness of theme, in insight into human nature and in advanced technical treatment, Goldwyn feels that the time is ripe for the biggest kind of advertising and exploitation campaigns for every picture on its program.

The exhibitors who book Goldwyn pictures the coming season will know in advance that their own advertising and exploitation will be backed up by the campaign which Goldwyn will wage in behalf of each film, in all avenues of publicity which reach the entire country. Patrons for each Goldwyn picture will be made in advance of showing, it is said.

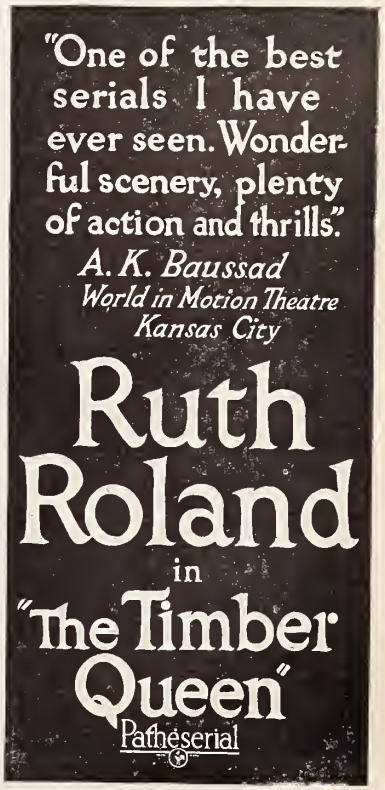
'Blood and Sand' Breaks Records

Amid thunder, lightning, rain and hail, on one of the hottest days since 1883, the record of the Rivoli Theatre, New York, was smashed Monday by Rodolph Valentino's Paramount Picture, "Blood and Sand," according to figures given out by Paramount.

Opening Sunday to immense crowds, "Blood and Sand" was hailed by the critics in Monday morning's newspapers as one of the greatest motion pictures ever made. To see "Blood and Sand" thousands stood in front of the Rivoli all day long waiting to buy tickets. Even through a terrific thunder storm in which sheets of hail swept the city, the line held on Broadway, and at the end of the evening's performance the box office reported that there had been 8,587 tickets sold. The biggest previous Monday at the Rivoli was two years ago, when New York's favorite actor, John Barrymore, drew an attendance of 7,977 to see "Dr. Jekyll and Mr. Hyde."

Fishing Gives Him Inspiration

Louis Rosenbluh, the executive of the Fox Film Corporation local Exchange, has been away fishing some of the trout streams of the Maine woods. Letters to the home office state that he has had splendid luck and that fine messes of delectable fish have been enjoyed at his camp.


"One of the best serials I have ever seen. Wonderful scenery, plenty of action and thrills."
A. K. Baussad
World in Motion Theatre
Kansas City
Ruth Roland
in
"The Timber Queen"
Pathéserial

Educational Says It Has Fine Program Laid Out

Educational has received from the producers at least one picture of each of its series of short subjects for the season of 1922-1923, and is rushing prints to all branches so that exhibitors all over the country can be given an idea of the fine program that has been laid out for Educational pictures.

Private showings of these pictures indicate that September, which will see under way the new year's program for Educational pictures, will be a red letter month in the field of short subjects, it is said.

The first two-reel comedy to be released in September will be the initial subject of the new Christie Comedy series, "That Son of a Sheik." Following "That Son of a Sheik," in the Christie series, will be "Pardon My Glove," a prizefight picture, featuring Bobby Vernon, which has been completed at the Christie studio and which will be delivered to Educational in a few days.

Lloyd Hamilton, it is stated, starts off his new series of Hamilton Comedies with a riot of laughter in "The Speeder." He is, it is said, supported by a fine cast, and presents in a most amusing style some great new comedy material in this picture about a young man who has spent his life's savings for a flivver. It is said to compare favorably with Hamilton's "Robinson Crusoe, Ltd.," "The Rainmaker," "Poor Boy" and other pictures in the Mermaid Comedy series.

Jack White's "Look Out Below" begins the new Mermaids. With Lige Conley, Don Barclay and Elinor Lynn in the principal parts, "Look Out Below" not only meets White's old standard of fast and furious fun, but goes a step beyond it, reports say.

The first of Educational's new Earl Hurd Comedies, "One 'Ol Cat," has already had its first run, showing at the Rivoli Theatre, in New York, the week of August 6, where, it is said, it attracted a great deal of attention for its novelty. The Earl Hurd Comedies, presented by C. C. Burr, are a combination of acting by living actors with animated cartoons.

"The First Barber" will begin the distribution of Tony Sarg's Almanac through Educational Exchanges. In this short novelty, Mr. Sarg shows what he thinks might have happened in prehistoric days when friend husband went to get a hair cut.

LOUISE LORRAINE

For many months a favorite in Century Comedies, and later leading woman in Universal serials, has been chosen for the chief supporting role in "The Radio King," Universal's latest chapter picture.

Hodkinson Announces Its Release for the Autumn

A complete revision of the releasing schedule with the advancement of several super-specials to early autumn is one of the outstanding features of the fall sales schedule as announced by the W. W. Hodkinson Corporation.

Seven special feature productions and six series of short subjects are contained in the announcement. It is one of the most important announcements of releases ever made by the Hodkinson Corporation.

The first release on the schedule is "The Veiled Woman," a mystery drama produced by Renco Film Company. The release date is September 3. This is a six-reel screen adaptation of Myrtle Reed's "Spinner in the Sun." Marguerite Snow is the featured player.

"Married People," a six-reel Hugo Ballin production featuring Mabel Ballin, is set for September 17. This is a society drama. "Slim Shoulders," the third Irene Castle picture, will be released on September 24. This is a six-reel society drama by Charles K. Harris, and was directed by Alan Crosland.

On October 15, the Hodkinson Corporation will release "Affinities," a Mary Roberts Rinehart story, adapted and produced by Ward Lascelle. It is in six reels. Colleen Moore and John Bowers play the leading roles. "Heart's Haven," a six-reel Benj. B. Hampton production will be released October 29. It is a drama by Clara Louise Burnham.

Carl Stearn Clancy's production of "The Headless Horseman," adapted from "The Legend of Sleepy Hollow," with Will Rogers in the role of Ichabod Crane, will be released November 5.

"Mind Over Motor," another Mary Roberts Rhinehart story produced by Ward Lascelle, will be released November 19. "Hope," the fourth Triart production in the series of great masterpieces, will be released on September 3. This production marks the beginning of the distribution by the Hodkinson Corporation of five other series of short subjects.

There will be six Chester comedies featuring "Snooky," the Chimpanzee, the first of which "A Jungle Romeo" will be released on September 3. The remainder of this series will be released at the rate of one production every second month. Two separate series of Bray productions are listed on the release schedule.

"Fun From the Press," a short reel of quips and jokes compiled by the editorial staff of The Literary Digest, will be released at the rate of one a week beginning with the week of September 3.

"Days Afield With Rod and Gun" will be released beginning October 1. This is a series of six productions, one reel in length, featuring field and water experiences.

Theatres Running Baby Contest

The Gore Brothers, Ramish and Sol Lesser West Coast theatres are running the Baby Peggy Contest that is proving so popular. The idea which originated with Sid Grauman and was tried successfully at the latter's million dollar theatre, is to find Baby Peggy's double. Fond mothers all over the country are sending in pictures of their little girls in the hope that one of them may resemble Peggy and not only win the prize but also the chance to make a debut on the screen.

Goldwyn Is Well Advanced on the Season's Schedule

Goldwyn is well in advance of its schedule of big productions for the coming season. Eight pictures are either completed or in the final stages of titling and editing. Two others are midway in the photographing stage. When these two are completed, as they will be within a month or two, Goldwyn will have half of its product ready for the new season. The producing firm expresses the keenest satisfaction with the films already finished and is confident exhibitors are going to find the group, taken both individually and collectively, the biggest moneymakers ever put out in any one season by any producer of motion pictures.

Heading the list of finished pictures, because they were the first completed, are "The Sin Flood" and "Hungry Hearts." The former was directed by Frank Lloyd. The story was adapted from Henning Berger's play, "Syndafloden," produced in New York as "The Deluge," by Arthur Hopkins. "Hungry Hearts" is an adaptation of the volume of short stories by the same title, by Anzia Yezierska. It was directed by E. Mason Hopper.

"A Blind Bargain" is said to be a creepy, thrilling mystery-picture of the attempt of a great surgeon to prove the descent of man by reversing the process and by transfusing the blood of apes into men to carry man back into his original savage state. Wallace Worsley directed it. Lon Chaney has the leading roles.

Included in the list are three Rupert Hughes' pictures, two entirely completed, and the third, "Gimme," now being edited.

"If all the episodes are like the first three it's the best serial I've ever seen."

Clarence J. Severson
Liberty Theatre
Wolf Point, Mont.

Ruth Roland
in
"The Timber Queen"
Pathéserial

New York Critics Praise "Fools First"

"Fools First," the Marshall Neilan production, released through First National, which is being shown at the Strand Theatre this week, received lavish praise from picture critics of the New York dailies. Following are some of the comments that were made:

New York Times—"There have been so many crook—as well as crooked—photoplays that one might say offhand that any attempt to do another crime-and-regeneration story in motion pictures was bound to fall into a well-known groove and run its stale course without arousing any particular interest. But Marshall Neilan's 'Fools First,' at the Strand Theatre this week, is a crook story that is interesting. It deals in crime and regeneration, but it doesn't run in a groove."

New York Tribune — "'Fools First' is one of the best pictures the Strand has had this season."

New York Herald — "Marshall Neilan's latest production, 'Fools First,' is as excellent a crook tale as one could imagine."

New York World—"We were thoroughly satisfied with most of the new photoplay. It is distinctly fine so far as its attention to detail is concerned. Mr. Neilan's conception of naturalness in specific characters' action is one of the very best things in our pictures today."

New York American—"Mystery is ever a fascinating element in drama, and never was there more of it crowded into a single film than in the picture under discussion now."

Morning Telegraph — "Marshall Neilan's latest picture is a crook story of the unusual sort, in many ways a screen novelty, and certain to be found decidedly interesting by those fortunate enough to see it."

The Daily News—"Besides being a tremendous sociological study, 'Fools First' is exceptional entertainment and were we listing our impression of the most significant pictures that have come from American studios, in 1922, Marshall Neilan's latest would be among the leaders, if not the first."

New York Evening Journal—"It is a novel variation of the theme of regeneration carried to the utmost degree."

New York Evening Telegram—"The action is laid in the underworld, but it resembles in no way the accepted stories of this type. The characters are primarily human and the director has achieved a noteworthy effect by making the players portray them in a reasonably human way."

Feature Snapshots in Pathe Releases

Pathe Exchange, Inc., announces that the latest issue of the screen "fan" magazine, "Screen Snapshots," No. 6, has been given an important position among the short subject features and the one serial episode scheduled for release the week of August 13. An interesting array of picture stars is seen in the current release, with a million dollar group of them performing at a Legion benefit.

Others shown in the issue are Blanche Sweet with her husband, Marshall Neilan; Al St. John in the role of hubby and daddy; William Farnum, surrounded by young admirers; Ruth Roland in an oddity; Edgar Rice Burroughs, author of "Tarzan," at work; Larry Semon, "stepping;" Pennsylvania College show; actors imitating favorite screen stars, and some of our four-footed celebrities.

"Cupid by Proxy" is the latest Pathe Playlet enhanced by the presence of the little star, Baby Marie Osborne. The cast includes Mildred Davis, Sunshine Sammy, Antrim Short, Mary Talbot, John Steppling, Kenneth Nordyke, Minnie Danvers and J. N. McDowell. "The Yukon Trail" is the fifth episode of the new Pathe serial, "The Timber Queen," starring Ruth Roland.

"Touch All Bases" is the current Hal Roach comedy, featuring Paul Parrott. Also in the offering are Jobyna Ralston, Eddie Baker and the Hal Roach comedians. "The Dog and the Fish" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

"Let's Go" is the current re-issued one-reel comedy, starring Harold Lloyd. The comedian is assisted by Bebe Daniels, "Snub" Pollard and others. Pathe Review, No. 168, features "The Marvel of the Egg," in which the microscopic camera reveals amazingly a chick in the process of creation.

Chicago to See Metro Specials

Unquestionable promise that the approaching season will be the greatest in the history of Metro Pictures Corporation is seen by S. A. Shirley, district manager for the distributing company in Chicago, who already has arranged for indefinitely extended runs of two of Metro's big new pictures in his territory.

The Rex Ingram production of "The Prisoner of Zenda" will be exhibited in the Roosevelt Theatre, Chicago, beginning late in August. In the Chicago Theatre, Viola Dana's initial appearance of the new season will take place early in September. Irvin S. Cobb's story, "The Five Dollar Baby," is Miss Dana's vehicle.

Director James Young (on horseback) and Producer Richard Walton Tully supervising one of the big scenes for Guy Bates Post's second film vehicle, "Omar the Tentmaker," a First National Attraction.

S. R. Kent Praises Paramount Specials

"'Manslaughter,' 'Blood and Sand,' 'The Old Homestead' and 'Burning Sands' are four of the biggest pictures we have ever put out." This statement was embodied in a telegram Adolph Zukor received last week from Sidney R. Kent, who has been at the Lasky studio for nearly two weeks conferring with the Paramount production executives on releasing plans for the coming season's product.

After seeing Fred Niblo's production, which June Mathis adapted from Vicente Blasco Ibanez's novel, "Blood and Sand," starring Rodolph Valentino, screened, he sent the following wire to Mr. Zukor: "'Blood and Sand' a positive knock-out. In my opinion it will take in more money for exhibitors than any other picture we have ever released. Niblo's direction marvelous, and work of Valentino, Lila Lee and Nita Naldi cannot be surpassed." After seeing Cecil B. DeMille's production, "Manslaughter," he again wired Mr. Zukor: "Screened 'Manslaughter' last night. By far DeMille's greatest production. Meighan's performance will stand as one of the greatest ever given on the screen. Work of Leatrice Joy close second."

Then came the screening of "The Old Homestead," featuring Theodore Roberts and an all-star cast, which was directed by James Cruze. "Screened 'Old Homestead' today," Mr. Kent telegraphed. "We laughed, we cried and we cheered, but it seemed that nothing we could say could give adequate vent to our feelings."

Concerning George Melford's production, "Burning Sands," from the novel by Arthur Weigall and featuring Wanda Hawley and Milton Sills, Mr. Kent wired:

"'Burning Sands' is a desert knock-out, five times the picture that 'The Sheik' was."

In the light of Mr. Kent's well-known reputation among his associates for conservatism in the judging of pictures, the Paramount executives feel strengthened in their faith in these four productions.

Big Universal Films Now Being Edited

Two Universal-Jewel productions of superior calibre have just gone into the editor's hands at Universal City, "The Flirt" and "The Kentucky Derby."

"The Flirt" was directed by Hobart Henley, with an all-star cast, including Helen Jerome Eddy, Eileen Percy, Edward Hearn, Bert Roach, Harold Goodwin, Lloyd Whitlock, William Welsh, Lydia Knott, Nell Craig, Buddy Messenger, Tom Kennedy, George Nichols and others. The Booth Tarkington novel, a classic of Middle Western American life, was adapted by A. P. Younger.

"The Kentucky Derby" was directed by King Baggot, and carries in its cast the names of Lillian Rich, Reginald Denny, Lionel Belmore, Kingsley Benedict, Gertrude Astor and Walter McGrail. It is an adaptation of Charles Dazey's success of the stage, "The Suburban."

"The Galloping Kid," a Hoot Gibson vehicle from the pen of Ralph Cummins, and directed by Nat Ross, also has just gone into editorial hands. Edna Murphy plays the leading feminine role.

Gladys Walton's vehicle, "The Girl Who Ran Wild," which is being filmed from Bret Harte's story, "M'Liss," under the direction of Rupert Julian, is in the final stages of production and will enter the editorial stage within a week. Herbert Rawlinson's newest vehicle, "Confidence," from a story by Bernard Hyman, has just been completed by Harry A. Pollard; Harriet Hammond, famous bathing beauty, is the leading woman.

"Grandma's Boy" Chalks Up Three Remarkable Records

Arthur S. Kane, who used to pursue the elusive item himself, had enough news stories this week to appease the appetite of the most rapacious reporter. All of them were live, all true, and all concerned the Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy," produced by Hal Roach. Among other things, he revealed that "Grandma's Boy" had broken three more records since the publication of the latest bulletin.

"You will recall," said Mr. Kane, "that the world's record for the continuous run of a comedy feature was shattered when the big Lloyd picture entered its eighth week at the Symphony Theatre, Los Angeles. That was five long weeks ago and the Symphony continues to 'pack 'em in.'

"I have just been advised that when the picture had run in the Symphony for ten weeks and four days, Dr. H. B. Breckwedel was compelled to obtain a new print. The first one had been worn out completely, and had not another been immediately available he would have had to terminate the engagement abruptly. Isn't it a record to have to have to renew a print for a run?"

That was Record No. 1, of the new series. "By the way," said Mr. Kane, "on the day following the opening of the run in Chicago, I received the following telegram from Balaban & Katz: 'Harold Lloyd in 'Grandma's Boy' broke all Monday opening records in history of Roosevelt Theatre. Picture a howling success.'

"In the light of the Los Angeles triumph, for 'Grandma's Boy' to shatter the Roosevelt's opening night record would not have been surprising—under ordinary conditions. But the conditions in Chicago at that time were far out of the ordinary. Because of the traction strike, then at its height, not a wheel was turning on any of the surface or elevated lines in the city, and those residents who hadn't cars of their own and couldn't find unengaged taxis, either had to pile into trucks or walk, in order to get about. But, with Harold Lloyd in 'Grandma's Boy' as an attraction, no difficulties were too great to surmount."

Which was Record No. 2. "And, oh yes," resumed Mr. Kane, "here's a little item from Boston. In negotiations with our W. B. Frank, general sales manager of Associated Exhibitors, and Stanley B. Waite, Boston sales manager, Jake Laurie has just contracted for the showing of 'Grandma's Boy' in his big Park Theatre, at higher rental price than was ever paid for a picture in the Hub. The run will open September 4 and close at some time in the indefinite future. Having had a preview of the picture, Mr. Laurie was unwilling to risk closing before his entire picture has been served, so insisted that the date be left open. He knows he's paying a record price, but he expects to break a record."

Great Line-up of Players in Goldwyn Fall Pictures

An earnest of the sort of picture that Goldwyn is producing for its twenty big photoplays for the coming season may be gleaned from the roster of players in each production. In every film are a number of players who have previously been starred or featured. The roster of cast line-ups reads like a listing of the motion picture actors' who's who.

In the cast of "The Christian," the Hall Caine novel which Maurice Tourneur is producing, are Richard Dix, Mae Busch, Gareth Hughes, Phyllis Haver, Cyril Chadwick, Mahlon Hamilton, Joseph Dowling, Claude Gillingwater, John Herdman, Beryl Mercer, Robert Bolder, Milla Davenport, Alice Hesse, Aileen Pringle and Harry Northrup.

In Anzia Yezierska's "Hungry Hearts," directed by E. Mason Hopper, the players include Bryant Washburn, Helen Ferguson, E. A. Warren, Rose Rosanova, George Siegmann, Otto Lederer, Millie Schottland, Bert Sprotte, A. Budin and Frankie Raymond.

"The Sin Flood," from Hennig Berger's famous play, "Syndafloden," produced on the New York stage by Arthur Hopkins, under the title of "The Deluge," directed by Frank Lloyd, contains Richard Dix, Helene Chadwick, James Kirkwood, John Steppling, Ralph Lewis, Howard Davies, Will Walling, William Orlamond, Darwin Karr, Otto Hoffman and L. H. King.

In the cast of Rupert Hughes' picture devoted to father, "Remembrance," directed by the author, are Claude Gillingwater, Kate Lester, Patsy Ruth Miller, Cullen Landis, Nell Craig, Dana Todd, Richard Tucker, Esther Ralson, Arthur Trimble and Lucille Ricksen.

Director R. A. Walsh, who is producing Carey Wilson's "Passions of the Sea" in Tahiti, has House Peters, Pauline Starke, Antonio Moreno, Mary Jane Irving, Rosemary Theby, George Siegmann, William V. Mong, Carl Harbaugh, David Wing, Myrtle Lind and William Haines.

In "A Blind Bargain," a mystery story founded upon Barry Pain's "The Octave of Claudius," directed by Wallace Worsley, are Lon Chaney, Jacqueline Logan, Fontaine Larue, Virginia True Boardman, Aggie Herring and Virginia Madison.

"The Bitterness of Sweets," another Rupert Hughes original photoplay story, directed by the author, has Colleen Moore, Antonio Moreno, William Orlamond, Orpha Alba, Earl Metcalfe, Martha Mattox and Francis McDonald.

Peter B. Kyne's story, "Brothers Under Their Skins," directed by E. Mason Hopper, has Pat O'Malley, Helene Chadwick, Norman Kerry, Claire Windsor and Mae Busch.

The players in Rupert Hughes' newest personally directed photoplay, "Gimme," are Helene Chadwick, Henry B. Walthall, Gaston Glass, Kate Lester, Eleanor Boardman, May Wallace, Georgia Woodthorpe, David Imboden, Florence Roberts, Frederick Vogeding and Jean Hope.

One of the Big Scenes in William Fox's "Monte Cristo."

Photographic Feat Accomplished

In "The Siren Call," Dorothy Dalton's latest Paramount picture, Irvin Willat achieved the startling and amazing photographic feat of having Winter turn to Spring before the very eyes of the audience.

The feat was accomplished by setting up the cameras and shooting just as the snow began to melt. The cameras were left in the exact spot for days while the sun removed all traces of the snow. Then the remainder of the scene was photographed showing Spring. There is absolutely no jump as you see the snow dissolve off the branches and the ground—literally Winter turns to Spring.

This is said to be the first time that such a photographic sensation has been accomplished and the effect is most unique and startling.

"Trouble" Smashing Records

Sol Lesser reports receipt of communications from various sections of the country indicating that the Jackie Coogan picture "Trouble" released through First National is going over big despite the hot weather and is smashing many box-office records.

Under arrangements entered into with First National this production was to play twenty-five key cities and it is stated that notwithstanding adverse business conditions the picture stood up well from every angle.

Movie Edition of "Oliver Twist"

In connection with the forthcoming Jack Coogan picture "Oliver Twist" arrangements are being made for the publication of a motion picture edition of this celebrated Charles Dickens' novel. It is designed as an aid in exploiting the film and will have a number of still from the production and an appropriate jacket.

There will be a nation-wide campaign with bookstores and also with boards of education to promote interest in the book and picture. There will also be a number of other effective exploitation aids for this production.

Fitzmaurice Starts "Kick In"

With one of the most important casts assigned to a Paramount picture in a long time, George Fitzmaurice has started his production, "Kick In." Betty Compson and Bert Lytell head the list of players from the Paramount Stock Company, including May McAvoy, Gareth Hughes, Kathlyn Clifford, Walter Long, Robert Agnew, Maym Kelso, John Miltern and Judd Prouty.

"Kick In" is a play by Willard Mack and was one of the most successful of his numerous stage dramas, having played nearly a year on Broadway with John Barrymore in the leading role. The adaptation is by Ouida Bergere.

B. P. Schulberg *presents* A GASNIER PRODUCTION.

RICH MEN'S WIVES

Are they to be pitied, scorned or envied?

A Preferred Picture

GR9

Distributed by

AL-LICHTMAN CORPORATION

RICH MEN'S WIVES

Booked at sight by discriminating showmen!

A Preferred Picture with definite appeal to the emotions, and a story that will amaze with its strength. A cast of infinite popularity and settings in accord with the title. & A box-office attraction for theatres that can afford only the best.

A HIGH-POWER DRAMA

Certain to rank as one of the 1922-23 sensations

A showman's picture if there ever was one. A title and theme rich in exploitation possibilities. Backed by a complete accessory and advertising service designed to help exhibitors put this great ..... Preferred Picture over to capacity business.

Good Pictures and Equitable Distribution

IT TOOK a lot of courage to invest our all to establish a new Producing and Distributing organization at this time.

Most people think the business is so trustified that Independents haven't a chance.

They are as wrong as they can be!

We believe that all that is needed to succeed today are GOOD PICTURES and EQUITABLE DISTRIBUTION.

Good Pictures are not an accident. It needs a lot of Brain Power, Honest Effort and Application to create a great picture.

We have known for years that Ben Schulberg could make great pictures—and "RICH MEN'S WIVES" proves it.

It is a great picture.

And the reasons are simple:—

1.—Ben Schulberg, who worked night and day from its conception to its completion.

2.—It's a great story.

3.—Gasnier is a great director and he put his heart and soul into it.

4.—A marvelous cast. As great a troupe of artists as ever appeared together in one picture.

5.—Equitable Distribution. Each picture on its merits. If you like it you book it. If you don't like it you don't have to take it.

That's what we mean by Equitable Distribution.

If you book pictures on *any* other basis you are retarding your own progress.

"RICH MEN'S WIVES" is only the forerunner of future *Preferred Pictures.*

We should improve constantly—and we certainly will try.

AL-LICHTMAN
CORPORATION
576 FIFTH AVENUE NEW YORK CITY

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Canadian Exchanges will be announced later

Notable cast of

Directed by Gasnier

GASNIER

Mildred June

Baby Richard Headrick

Rosemary Theby

Charles Clary

Martha Mattox

"Rich Men's Wives"

Adapted by Lois Zellner

HOUSE PETERS

Gaston Glass

Claire Windsor

Myrtle Stedman

William Austin

Carol Holloway

PREFERRED PICTURES

Coming Attractions

EVERY *Preferred Picture* will be made from a story strong in dramatic elements and definite heart appeal.

Every *Preferred Picture* will bear a title that is certain to possess drawing power.

Every *Preferred Picture* will be produced by a director of proven ability.

Every *Preferred Picture* must be technically perfect.

Every *Preferred Picture* will be portrayed by a cast of artists whose names are well known to the public, and the number of well known artists will only be limited by the number of principal parts.

Current and Coming Preferred Pictures

Now Ready

"RICH MEN'S WIVES"

A Gasnier Production, with a Cast of great Artists

House Peters	Myrtle Stedman
Claire Windsor	Charles Clary
Baby Richard Headrick	Mildred June
Rosemary Theby	Carol Holloway
Gaston Glass	William Austin

Martha Mattox

The Next Two

"CHING, CHING, CHINAMAN"

Wilbur Daniel Steele's prize-winning short story made into a thrilling drama. Directed by Tom Forman, with a Preferred cast of artists:

Lon Chaney	John Sainpolis
Marguerite De la Motte	Master Buddy Messenger
Harrison Ford	William Dudley
Walter Long	Frances Raymond

"THORNS AND ORANGE BLOSSOMS"

Based on a Bertha M. Clay novel. Directed by Gasnier. An adaptation of a drama that was one of the greatest successes on the stage for many years, with this magnificent cast.

Estelle Taylor	Kenneth Harlan
Enid Bennett	Arthur Hull
Evelyn Selbie	Carl Stockdale

Others to Follow

"A MANSION OF ACHING HEARTS"

Written by Harry Von Tilzer and Arthur J. Lamb. An original play written around the theme of the song that gripped the whole world a few years ago.

"ARE YOU A FAILURE?"

Written especially for the screen by Larry Evans, magazine writer and author of a score of big film successes, including "Winner Take All", "'Til I Come Back to You" "His Own Home Town" and "Once to Every Man". There will be Preferred quality and a Preferred cast in this production which also will be a stage offering next season.

"THE GIRL WHO CAME BACK"

A play by Henry Clay Blaney that still commands capacity audiences—a drama of intense situations and heart interest, to be portrayed by a notable cast.

"POOR MEN'S WIVES"

A sequel to "Rich Men's Wives", by the same authors, Frank Dazey and Agnes Christine Johnston, with high lights from incidents in real life—combining thrills, laughs, sobs.

PREFERRED PICTURES - INC.

B. P. Schulberg, *Pres.* J. G. Bachmann, *Treas.*

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576 FIFTH AVENUE NEW YORK CITY

"Snub" Pollard

Now Starred by Hal Roach in Two-Reel Comedies for Pathe

William de Mille's "NICE PEOPLE" a Paramount Picture Featuring
Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye

Warner Brothers'

"A DANGEROUS ADVENTURE"

Featuring

Grace Darmond

Produced by

S. L. and Jack Warner

Constance Talmadge

in

"EAST IS WEST"

Her most Pretentious Picture
for First National

This was Directed
by
Sidney Franklin
and is a
Joseph M. Schenck Production

Johnny Jones

in

"SUPPLY AND DEMAND"

a Pathe Picture

Scenes From the

"RANGE RIDER

Series, Starring

Leo Maloney

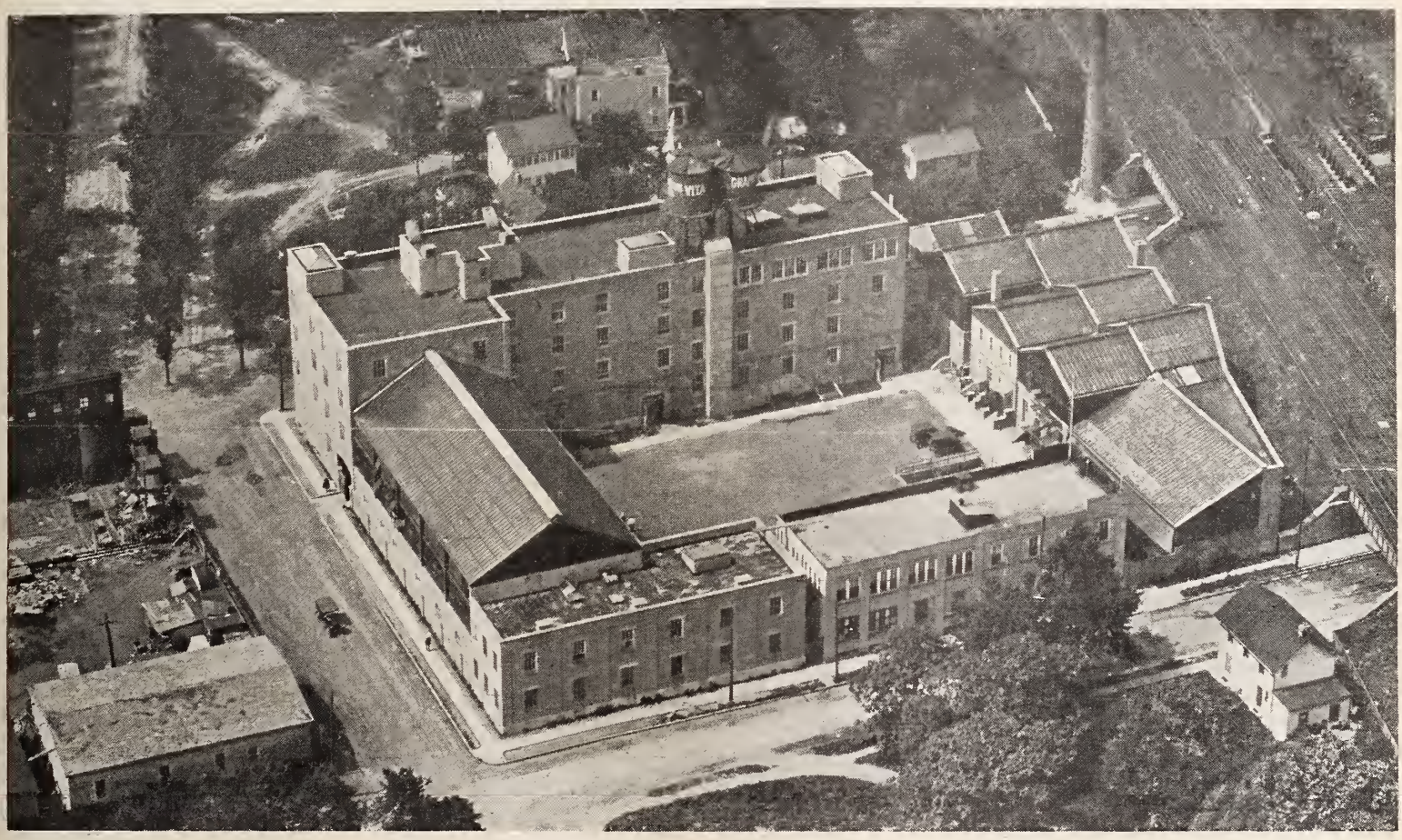
Acquired by Pathe

"THAT SON OF A SHEIK"

First of the New Christie Series
for Educational

It Features Neal Burns with Viora Daniel

VITAGRAPH TO CELEBRATE TWENTY-FIFTH ANNIVERSARY IN FEBRUARY



—Photo by Major Hamilton Maxwell, N. Y.

Airplane View of Vitagraph's Great Brooklyn Studio. Developed from First Small Unit. First Company in America to Reach Its Quarter Century Milestone.

VITAGRAPH will celebrate its twenty-fifth anniversary next February. President Albert E. Smith expects to make the event one to be remembered by the industry. It will be the first American twenty-fifth anniversary in motion picture circles, for President Smith and Vitagraph were busily getting under way at the same time that Elwood Haynes was tinkering with the first gas buggy out in Indiana.

The above is a new airplane view of Vitagraph's East Coast studio at 15th Street and Locust Avenue, established 1898. In many respects Vitagraph's Eastern studio is unlike that of any other concern in the industry. The plant proper occupies two entire city squares and is substantially and massively built of steel and concrete, fireproof throughout. Included with the building housing the five studios, laboratories and factory is an administration building housing the entire executive forces of approximately 150 people.

There is a note of confidence in the industry's future that persists in one's impression of the plant.

Developed as it was from the first modest building at the dawn of the industry in this country, Vitagraph has from the first included in its building adequate facilities for experimental work. There are great machine shops and laboratories devoted exclusively to developing improved methods in production. The company has perfected many new devices and processes which are exclusively used in Vitagraph work. The electrical equipment is one of the striking features of the plant. The company power house is as large as that of many small cities and is sufficient in capacity to carry the very unusual overloads thrust upon it on occasion. At times there have been as many as twenty-two companies at work at one time.

Vitagraph property warehouses are famous for the wide range covered and the quality of the equipment. Some of these property rooms are the envy of antique collectors and are literal treasure houses which have accumulated the most attractive and valuable of the city's offerings over a period of twenty years.

The transition from the custom of building sets of light materials in finishes suitable to camera and lights, to the more modern idea of building sets as they should be in real life and manoeuvering lights to get proper values took place in this studio.

Vitagraph's location is ideal. The plant occupies the position of strategic importance in connection with the development of the South bay section of Long Island. It is only a step from the main artery of motor transportation across the Queensboro Bridge from New York to the ocean. The Brooklyn Rapid Transit subway station at Elm Avenue adjoins Vitagraph property, thirty minutes from 42nd Street.

The company owns several adjoining city squares and has ample room for expansion.—Adv.

Editing "Gimme"

Rupert Hughes is happiest as a screen author and director when he is translating everyday human nature to the screen in the sympathetic mood. Such a story is his latest Goldwyn picture, "Gimme," written in collaboration with Mrs. Hughes, and now being edited and titled.

"Clarence" Finished

William de Mille, having completed his next Paramount release, "Clarence," which is now being cut and assembled, will start in September his new production, "Notoriety," with Bebe Daniels. This story was written expressly by Clara Beranger, who adapted "Clarence" and other William de Mille productions

Arliss Film Pleases

"'The Ruling Passion' with George Arliss highly pleased our audience," says Jacob Eppler, manager of the Ogden Theatre, Denver, Colo., after showing this United Artists' release. "It is a 100 per cent. picture, which we cannot say of many features. The box-office receipts showed very good for a hot summer night.

Max Linder Busy

Cable advices from Paris announce that Max Linder, international comedy star, is assembling a company of something like a hundred French players to support him in a super-production comedy which he is arranging to film in France. It is estimated that it will require one year to make.

"Blood and Sand" Draws Big Crowds to Theatre

Two lines of people more than a block long stood all day, Paramount says, under the hot August sun at the Rivoli Theatre last Sunday to get a chance to see "Blood and Sand." Rodolph Valentino's first starring picture for Paramount. The opening of this picture was a cinema triumph such as Broadway has rarely seen, it is stated.

The critics of the New York newspapers were, Paramount says, unanimous in their opinion that "Blood and Sand" is a picture of exceptional merit. They all point to Valentino's triumph as Juan Gallardo, the idol of all Spain. Fred Niblo, for his directorial finesse, June Mathis, for the excellent scenario, the supporting cast including Lila Lee, Nita Naldi, Walter Long, and Rose Rosanova, and the fidelity of setting all came in for exceptional praise.

Excerpts from criticisms in the daily papers follow: The New York World: "No motion picture that has come to a regular cinema house on Broadway in months has caused such an eager throng to wait in line for tickets as did 'Blood and Sand' at the Rivoli. The photoplay stands high above the average."

Other New York critics make the following comments: Morning Telegraph: "'Blood and Sand,' the greatest picture ever made, is at the Rivoli Theatre. Never before has such a notable tragedy been filmed in so masterly a manner." New York Herald: "Every once in a while there happens on the screen one of life's great little moments. Such a moment occurred at the close of 'Blood and Sand' at the Rivoli when Rodolph Valentino had a dying scene that exalted the picture above the rank and file of the everyday picture. If this be art give us more of it."

The New York Times: "'Blood and Sand' remains an exceptional motion picture by its acting, as well as by its settings and the treatment of its scenes in other respects. The picture cannot fail to be entertaining."

New York Tribune: "'Juan Gallardo' was the idol of Spain, but Rodolph Valentino is the idol of America. The crowds which were pictured on the screen in 'Blood and Sand' as rushing to see their hero kill his bulls in the ring did not look as big to us as the crowds that elbowed us in their effort to get into the Rivoli Theatre."

New York Call: "Like a thundering creation, 'Blood and Sand' comes to drown the voices of those who speak of the faults of the motion picture. Valentino establishes his reputation on a firmer foundation of histronic ability."

Daily News: "It is our opinion 'Blood and Sand' is a great picture and much of its greatness hinges upon the performance of Rodolph Valentino as Juan Gallardo, the bull fighter."

Fox News Says It Will Better Its Fine Record

Recording, Fox says, in its past annals of achievements an unprecedented list of news beats, of which the filming of Mount Vesuvius stands most prominently, Fox News is off to another year of unusual promise, according to Director-in-Chief Don Hancock.

For many years the story of the eruption of Mt. Vesuvius was shrouded in mystery. But it was up to Fox News to let the people of the United States see a real rip-roaring volcano hard at work. So last March, Russell Muth, star stunt cameraman of the Fox forces, was sent to Italy to get pictures of Vesuvius in action.

Fox News, in addition to showing this great scene, scored the two biggest news beats of the year, it states. Fox News had on exhibition in Broadway theatres pictures of the wedding of Princess Mary and the burial of the Unknown Soldier one hour before the nearest competitor and several hours ahead of most of them, it alleges.

A remarkable news reel "scoop" was scored, it is said, when exclusive pictures of the race up Mt. Wilson, California, were made by eight Fox cameramen. In this race a young man, with iron nerves, drove a racing automobile up the steep mountainside for a distance of nine miles. Along the steep incline are 144 jackknife turns and on the outside of the road drops of from two to three thousand feet. Despite these hazards the drive was made in 27 minutes. Eight operators were stationed at various points of advantage along the road in order that a complete photograph record of the feat could be made.

During the year the Fox News staff was greatly enlarged and now numbers over one thousand operators throughout the world. Twelve of these are stationed in the New York office. These men are sent to various parts of the world at given times to make photographic records of great news events.

As a stimulus, cameramen are offered yearly prizes for the best child picture, the best stunt picture and the best animal picture. Additional prizes are offered the man sending in the greatest number of exclusive news events. With the machinery well-oiled Fox News promises to have one of the greatest seasons on record.

Urban's Ideas on Costumes

Joseph Urban, famous scenic artist for Cosmopolitan Productions who designed the beautiful settings for the new Marion Davies picture "The Young Diana," has his own ideas about the proper costuming of young girls.

Some artists clothe youth in artless gingham and sunbonnet. Others decorate in frilly organdies and coy, drooping flower decked hats. But Mr. Urban says the fit garmenture of Youth is pearls and rhinestones and soft drapery of chiffon.

In this story by Marie Corelli Miss Davies plays the part of "Diana May" a beautiful English girl who is disillusioned in love and who becomes an embittered spinster. "Diana" submits herself to a wierd experiment namely, the restoration of youth. She emerges a dazzling vision.

It was necessary therefore to originate some unusual and striking costume in which to clothe Diana when she emerges from the laboratory as youth and beauty triumphant.

It was at this point where Mr. Urban gave his opinion on the garb of youth. The result being Miss Davies in a lovely creation of pearls, rhinestones and chiffon.

Nothing could have better emphasized the contrast between the meek, middle-aged woman in the plain black gown and the dazzling young girl who succeeds her. Both roles are played by Miss Davies.

Big Problem Discussed in Leah Baird Film

"When Husbands Deceive," a six-reeler set for release August 20, which Leah Baird wrote and in which she has the leading role, will mark the greatest success ever achieved by that popular player, if the confident prediction of Associated Exhibitors is fulfilled. Not only is it declared to be the most lavishly dressed and pretentious of the three offerings Miss Baird has produced for Associated, but story, direction and performance are said to combine in placing it well at the head of the list.

FOX OFFICIALS AS SEEN BY CELEBRATED CARTOONIST

Sketches of executives of Fox Film Corporation, drawn by Marcus, cartoonist for New York Times. Left to right: William Fox, president; Winfield R. Sheehan, vice-president and general manager; Jack P. Leo, vice-president; Saul E. Rogers, vice-president and general counsel; John S. Eisele, treasurer

Baggot to Direct Miss Walton

Gladys Walton is to star in a story written by Shannon Fife, scenarioized by George Randolph Chester and directed by King Baggot.

"The Lavender Bath Lady" is an original story by Fife. Chester, the author of the "Get-Rich-Quick Wallingford" stories and master of the art of combining humor and pathos, prepared the screen continuity.

Baggot has been casting for several days, but no supporting name has been definitely announced.

Eason Back at Universal

Reeves Eason has returned to Universal City. He is directing Gibson again.

He will handle the cowboy star and a strong cast in the filming of a new Ralph Cummings magazine story, "Laramie Lad," which A. P. Younger and Raymond Schrock have prepared in scenario form.

Final work on the script and casting will bring the production to its initial shooting in about a week.

Marjorie Daw has the principal feminine role in the Western star's support. Helen Holmes will appear as the villainess.

Victor Schertzinger to Direct

Victor L. Schertzinger has been engaged by B. P. Schulberg to direct "The Lonely Road," the next Preferred Pictures' contribution to the list of Associated First National attractions in which Katherine MacDonald is starred.

When Katherine MacDonald was very much of a beginner, so far as any motion picture work was concerned, Mr. Schertzinger, as her first director, singled her out as a likely candidate for stellar distinction.

"My Wild Irish Rose" Booked by Five

"My Wild Irish Rose," Vitagraph's big special, has been booked, day and date, commencing August 6, for the following Chicago theatres: Woodlawn, Stratford, Pantheon, Crawford and Madison Square. The five constitute a complete Chicago first-run showing.

Lubliner and Trinz have booked it for their entire circuit, to follow day and date first runs above mentioned.

A United Artists' Week Planned

The week of August 21-26 inclusive, has been set aside by W. G. Sturdivant, manager of the Hoyburn Theatre, Evanston, Ill., as a "Pickford-Fairbanks Week," during which he will show the following United Artists releases:

Monday, Mary Pickford's "Pollyanna"; Tuesday and Wednesday, Douglas Fairbanks' "The Mark of Zorro"; Thursday, Mary Pickford's "The Love Light"; Friday, Douglas Fairbanks' "The Nut"; and Saturday, Mary Pickford's "Suds."

"Passion Vine" Is Ingram's Next Metro

Rex Ingram's next production for Metro will be "The Passion Vine," by John Russell. This will postpone the making of a screen version of "Toilers of the Sea," by Ingram.

Within a few days Mr. Ingram will leave Hollywood for what will be a protracted absence, for "The Passion Vine," a story of the South Seas, will be staged in the West Indies; and "Toilers of the Sea" will have the coast of Maine for its background. After the production of these two the likelihood is that the director will make a picture in Europe, a long-desired ambition.

Accompanying Mr. Ingram East will be Alice Terry, his wife; Ramon Navarro, a young histrionic discovery, who plays Rupert of Hentzau in "The Prisoner of Zenda" and an even more prominent part in "Trifling Women," the most recently completed Ingram production; Edward Connelly, the character actor, whose presence in a cast Mr. Ingram holds is an omen of a picture's success; and John F. Seitz, photographer of all the big Ingram photoplays.

After a few days' conference in New York with the officials of Metro Pictures Corporation, Mr. Ingram will leave for Jamaica, West Indies, where headquarters will be established for the filming of "The Passion Vine." This is one of a volume of Mr. Russell's stories published by Alfred Knopf, under the title of "Where the Pavement Ends."

Starts Work on New Prize Ring Series

The new series of two-reels from H C. Witwer's famous prize ring stories, "The Leather Pushers," will be even better than the first six of the series, it is promised by Harry Pollard, who is directing Reginald Denny in the role of Kid Roberts, the millionaire boxer, at Universal City.

Pollard made the original six "Leather Pusher" release, with Reginald Denny in the starring role. These short features made such a hit that Pollard was engaged as a regular Universal director and Denny as a regular Universal star. Then, when box-office reports continued to pile in, echoing from all parts of the country the huge success of "The Leather Pushers," Universal made arrangements with the author, H. C. Witwer, for more of the same.

The new "Leather Pushers" series will be unique in having many of the same players as the first six, although the original two-reelers were made in the East, and the new series is being made at Universal City. Universal has re-engaged and transported from the East many of the players who took part in the original series

"Monte Cristo" to Be Released September 3

September third has been set as the release date for "Monte Christo," the big Fox offering of the year, which is based upon Alexandre Dumas' novel. Early in August it will have a Broadway run. Five weeks of success at Mack Sennett's Mission Theatre, Los Angeles is the picture's record to date.

Press reviews have called it a leader among Fox specials and have made particular mention of its spectacular and dramatic values. There are many stirring moments in the story such as the time when the young French sailor is torn from his bride on the wedding day and cast into a dungeon. His ingenious escape after many years and his experiences after he sets out for revenge.

Emmett J. Flynn who directed the picture was assisted in preparing the settings by the Circle Francaise of New York and New Orleans.

Four famous words "The World is Mine" which are used in connection with the screen presentation of "Monte Christo" were obtained by the Fox company at the tremendous cost of $50,000, it has been reported. This expression does not appear in Dumas' book but was used by the late James O'Neill, who played the part of Edmund Dantes in the stage drama for many years. The use of the four words was obtained by applying to the O'Neill estate.

"The World is Mine" was the final speech and the great climax of the second act of the pay. It has often been cited as typical of a particularly fine, triumphant passage. Before the filing of "Monte Cristo," Mr. Fox acquired the copyright of the actor's play from the estate.

Two other of the big Fox specials "The Fast Mail" and "Silver Wings" will be released August 20 and August 27, respectively. "Silver Wings" is about to commence its eleventh week at the Apollo Theatre and "The Fast Mail" which is the first Fox feature to be shown at the Strand has completed a seven-day engagement.

Jackie's Next

Jackie Coogan is now hard at work on his fifth feature which is to follow "Oliver Twist." It is titled "Fiddle and I," was written by Jackie's parents and directed by E. Mason Hopper.

Sign Claire Windsor for Neilan Film

Negotiations have just been closed by Marshall Neilan with a number of popular artists for his initial production under the Goldwyn alliance, "The Strangers' Banquet," an adaptation of Donn Byrne's popular novel.

For the leading feminine role Mr. Neilan has selected Claire Windsor who recently signed a long term contract with Goldwyn. Mr. Neilan has also engaged Rockcliffe Fellows, Thomas Holding, Claude Gillingwater, Nigel Barrie and Stuart Holmes.

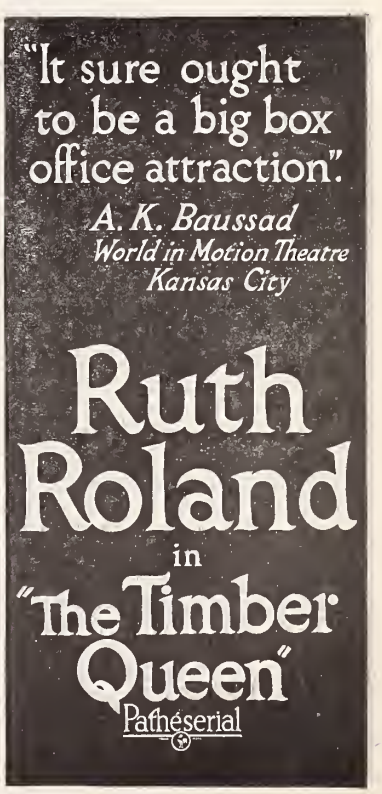
Fairbanks Finishing Big Film

Early autumn release of Douglas Fairbanks' production of "Douglas Fairbanks in Robin Hood," for United Artists distribution, is now assured. The picture will be completed by the end of July, according to present indications, and the cutting, titling and editing will be done in August. Early in September, it is expected, the feature will be ready for shipment.

"Grandma's Boy" Song Is Composed

Pathe Exchange, Inc., has completed arrangements with Stark & Cowan, Inc., music publishers in New York City, for the publication of a song, "Grandma's Boy," to be used as an additional exploitation accessory for the Harold Lloyd-Associated Exhibitors feature of the same name, produced by Hal Roach.

Herbert Crooker and Jean Havez, well-known lyric writers, wrote the words, and the music is by Pete Wendling, who has many song hits to his credit.



F. B. O. Press Book Again Shows Rothstein's Skill

Once more Nat Rothstein, now of the Film Booking Offices, has produced the last word in press campaign books. This has been Mr. Rothstein's specialty for some years and every little while he breaks out with a plan book which overlays the usual thing like a double blanket on a single bed.

The wonderfully sumptuous plan book he prepared for Clara Kimball Young is still remembered as the most costly product ever presented, but in his eighteen page book for "In the Name of the Law" he has taken another angle and has, with the assistance of his staff, including Matt Taylor, Hy Dabb, Al Boasberg, Harry Osborne and Leslie Jordan, prepared the most self-explanatory book ever issued on any picture. This is a pretty broad statement, but you have only to see the issue, which in size is about four times that of the usual book, and gives the equivalent of seventy-two average pages.

Generally a plan book is suggestive rather than explanatory. You are told, for example, that you can hook up stores for window cards. You are left up in the air for copy. In the Rothstein book copy has been prepared for nine different lines of business and not merely the copy, but this has been set up to give the best display.

In the same way there is more than a square yard of newspaper advertisement set in actual display, the cuts for which may be had at a trifling cost. With the cut and this display you have only to take the matter to your local office and get approximately the same result at only the cost for the cut. In all there are forty different displays.

Every street stunt of value has been adapted to the picture and not only explained in text but illustrated in picture, so that you can see precisely how it will look. There is a wealth of novelty accessories from a toy pistol, which shoots real sparks and which can be given as ticket selling premiums, to pseudo police badges capable of a wider distribution.

There are hook in ideas which run all the way from the usual cooperative page to the bank hook-in and the cooperation of the police department with a series of interesting pictures showing what was done through the aid of the New York Police Department when the picture made its run at the Cohan theatre in New York City.

At first glance this would seem to be straight advertising to the exhibitor, but the practical use of this display is to show the local police what the New York Department did as an urge toward their greater aid and a precedent for the use of streets and public structures.

Newspaper hook-ups and contests are offered in abundance. It is not so much a question as to what as which, for they are all soundly practical and are not put in merely to fill out the space. For that matter there is not a stunt or other angle suggested in the entire issue which you may not use with profit to yourself; wherein this differs largely from the generality of special books where untried schemes are more interesting than practicable. The idea is even carried to a tie-up with the building and loan associations; an absolutely unworked, but fertile field.

And it was not to be expected summons would be overlooked. This was about the first of the novelty pieces and still is among the best. This is included along with an auto warning card and a similar stunt adapted to the bathing beaches.

Mr. Rothstein has produced something more than a plan book. It is a practical course in picture exploitation, sound in idea and practical in its outworking.—E. W. S.

Lighted Scenes Used for "Young Diana"

Hugo Riesenfeld, director of the Rivoli and Rialto Theatres, has suspended the strict rule in regard to lobby displays in order to admit a frame of beautifully illuminated scenes from "The Young Diana," Cosmopolitan's picturization of Marie Corelli's novel, with Marion Davies as the star, which will be the attraction at the Rivoli the week of August 27, and at the Rialto the week of September 3.

The frame contains twenty pictures, hand-tinted on glass and illuminated by electric lights inside the frame. The photographs of Marion Davies in the dual role of Diana May and "The Young Diana" lend themselves especially to the illuminating process, which brings out the details of the gorgeous costumes which Miss Davies wears in this picture.

Readers of Miss Corelli's story, which ran as a serial in Hearst's Magazine before it joined the best-sellers in book form, will remember the transformation of the plain little English spinster, Diana May, into the radiant beauty whom Parisians called "Mlle. Galatea," and this scene is suggested in the illuminated stills as it is realized on the screen.

Miss Davies is said to have developed unusual talents as a character actress in her delineation of the dual role in "The Young Diana," and her admirers will have difficulty in recognizing her as the plain spinster.

"Monte Cristo" a Spectacle

When William Fox decided to make the spectacular screen production of Dumas' famous romance, "Monte Cristo," which he will present at the Forty-fourth Street Theatre, New York, on Monday night, August 14, he sent three special agents and a scenic artist to Marseilles in the South of France, to make sketches of the harbor of Marseilles and of the famous Chateau d'If, and to secure all necessary historical and biographical data to aid in the making of this super photoplay.

It was through the data thus secured that Emmett J. Flynn, director, was able to erect upon the rocky sea coast, near Santa Barbara, Cal., a great cement structure that architecturally duplicated the celebrated political prison. This great pile of masonry from which many beautiful scenes were taken in the photoplay, still stands as a monument to the ingenuity of the Fox Film Corporation.

Further to the south on the same coast, near Balboa, Flynn reproduced the fishing village on the outskirts of Marseilles where Edmund Dantes met and loved Mercedes. This French village, which cost the Fox Company a large sum, has been given to the municipality of Balboa as a memento of the screening of "Monte Cristo."

Big Advertising Display

The largest out-door advertising display of painted stands that motion pictures have ever had in one city has been put out by Paramount in Chicago. The entire city is covered with seventy-five fifty-feet painted billboards.

These boards, which have been placed in the most advantageous places in the theatre district, along the boulevards and at transfer points, advertise two of the big Paramount productions to be released this fall, "Blood and Sand," and Cecile B. DeMille's "Manslaughter." Each stand shows a painted advertisement of the two pictures with the slogan: "If It's a Paramount Picture It's the Best Show in Town."

Lewis Stone Signed by Paramount

Jesse L. Lasky has signed Lewis Stone, well known leading man, as a permanent member of the Paramount Stock Company under a long-term contract. Mr. Stone will play leads in big special productions for Paramount and his first role will be that of leading man in William de Mille's next production, "Notoriety."

Mr. Stone, in this picture, will play opposite Bebe Daniels, who is said to have the biggest role of her career in this original story by Clara Beranger.

Jed Prouty in Cast of "Kick In"

The latest member of the New York actor's colony to desert Gotham for the studios of Hollywood is Jed Prouty, vaudeville and musical comedy star, perhaps best-known for his appearances in "The Velvet Lady," "The Only Girl," "Seeing Things," "The Pink Lady."

Mr. Prouty recently went west for a vacation, and was immediately signed by George Fitzmaurice for a part in the producer's new Paramount picture, "Kick In," which features Betty Compson and Bert Lytell.

Oscar Wilde Picture Interests Editors

A feature of the recent showings of "A Woman of No Importance" is the amount of attention paid to this picture by the newspapers editorially and otherwise. Oscar Wilde's writings are extremely popular in this country and particularly so among newspaper people. The result is that the editors comment upon this play.

Kerry Picked

Von Stroheim has selected Norman Kerry to play the leading masculine role in "Merry Go Round." Kerry and Mary Philbin are to have the outstanding roles.

In Personal Touch

By FRITZ TIDDEN

WARREN A. NEWCOMBE, after over five months' work, has completed a second picture in which he combines live figures with his paintings. It will be remembered that his first picture, "The Enchanted City," played at the Rivoli Theatre, New York, last February.

Newcombe states that he has gained new and astonishing effects with double exposure in this new production which will be called, "Sea of Dreams." The story is laid in the ancient times of the Greek and Roman myths. Another feature of this new production is the work of Hazel Lindsley, a newcomer to the screen, whose romantic type of beauty is said to add a strongly poetic quality, blending harmoniously with the Newcombe paintings. Harry Chandlee is now writing the titles for the picture.

It will be recalled that Newcombe's first picture, "The Enchanted City," was an achievement of such rare beauty that it was unanimously acclaimed as one of the finest things ever done in pictures and a short subject that every exhibitor ought to show.

* * *

A man is contemplating making an educational picture called, "How Congress Works."

It ought to make a great slow-motion feature.

* * *

Jean Havez, the lucky stiff, has sailed for the intemperate side of the Atlantic.

* * *

Famous-Lasky home office expects Sydney R. Kent back in New York next week.

* * *

Maud (no "e") Robinson Toombs, the demon space grabber for Century Comedies, has returned from a three weeks' trip to the coast, where she conferred with the Sterns, Julius and Abe, her bosses. Mrs. Toombs had a fine time in California and accomplished much, but is glad to get back to her desk next to Henry Bate, up at Universal, where she can listen to his nautical recounts.

* * *

Just for the novelty of the thing we would like to run across a woman who doesn't rave about Valentino.

* * *

Will Hays has returned from his trip to California and a short vacation in Colorado.

* * *

N. L. Nathanson, of the Famous Players' Canadian Corporation, and W. A. Bach, formerly general manager of the Famous Players-Lasky Film Service, Ltd., of Canada, arrived in town the latter part of last week.

* * *

J. Gordon Edwards, the Fox director who made two productions abroad, "Nero" and "The Shepherd King," is expected back on these dry shores the last of the month.

* * *

Richard Weil delivered an address before the League of American Dramatists last week. It is authoritatively reported there were no casualties.

* * *

Eddie Lyons, who also addressed the same meeting, left on Wednesday for the coast, but it has no connection with the speech. He is due back to go to work.

* * *

When Ben Grimm was a member of Moving Picture World staff, and then at Universal, he was content to use for laundry purposes the plain baptismal handicap Benjamin H. Grimm. It is heard from London that he now parts his name on the side and sports around under the lopsided B. Harrison Grimm.

We would like to be present and hear the loud raucous guffaws when Pete Smith, Walt Hill or any of the band who used to eat at Keen's every day learn of this.

* * *

Pat Dowling, the celebrated press agent of Christie Comedies, who put over the razor back hog story on Walt Hill, is spending a week in New York.

* * *

Jack Holt is in town and will probably remain here to make a picture.

* * *

Selznick has made a picture called, "Love Is An Awful Thing," and the Amalgamated Order of Installment Plan Salesmen have protested against the title.

* * *

Like Sir Charles Higham, Bob Dexter, in charge of press sheets for First National, was a cartoonist in his younger days. At the age of 16 Bob was a sports cartoonist for the Sportsman, an Australian publication. Bob's father owned the Times, the Referee and the Arrow opposition papers. One day young Bob drew a cartoon of a noted sporting man, a friend of his father's. The next morning he arose bright and early to get the Sportsman and show it to dad. But the old man had beaten him to it. When Bob went down to breakfast Pere Dexter was looking at the cartoon, and his countenance was livid.

"My son, did you draw this?" he asked.

"Yes sir," was Bob's proud response. "What do you think of it?"

"It's a monstrosity," was the reply. "It is my duty to take this matter up in behalf of my friend. Come into the back yard." Bob dutifully followed his father, who brought out the family boxing gloves and gave his son the walloping of his young life.

"Now then, my boy," said Editor Dexter after Bob had almost taken the count, "I do not believe you were cut out for a cartoonist. I want you to stop drawing sketches. I will give you a place as a pressman on the Times." Bob gave up art for artisanship, but after a time he went back to cartooning and writing and "made good." He still harbors a sneaking opinion that the early cartoon he drew was a masterpiece and that journalistic envy of the opposition paper prompted his revered parent to mess him up with the boxing gloves.

* * *

According to the New York Tribune three men were arrested and jailed for stealing somebody's thunder.

They don't jail 'em for it here.

But, on the other hand, what the saps stole were some off stage effects from a moving picture theatre.

"Nanook" Made by Primitive Methods

THE story of "Nanook of the North," photographed by Robert J. Flaherty, a fellow of the Royal Geographical Society, on the northeastern Ungava coast of Hudson Bay, has a story behind it that most people seeing the picture only dimly realize, because the picture's story commands their attention, holds it to the exclusion of all conjecture as to the how and the wherefore of it. As an afterthought, of course, when the screen is again dark, there comes a vague wondering as to how a human being was able to endure the hardships of the Far North and overcome great technical difficulties.

Mr. Flaherty's chief difficulty wasn't the hardship of physical discomfort, the braving of intense cold, the risk of life in that great expanse of white.

"Vic" Shapiro, publicity chief for Pathe, which distributes the picture, brought Mr. Flaherty over to Moving Picture World's office and the noted explorer and engineer immediately found himself surrounded by a group of eager seekers after information.

"What was your greatest obstacle?" one of them asked, expecting to hear a tale of the bitter cold, shifting ice floes and gaunt, dangerous Polar bears. Perhaps, even, an Esquimo strike for higher rations.

"Lack of running water," was the reply.

"How about the cold?"

"That was a very real difficulty, because the film lost its ductility in the dry air that comes with intense cold, and it shattered below a certain temperature just as a watch crystal breaks. I had to keep the film retorts and the camera in the igloo at night, where it was only 10 above zero, and in the daytime I wrapped them in my eiderdown robe. I had a thermometer in the film retort case and watched it carefully. Then, too, if I hadn't washed the camera in gasoline, the oil would have frozen it as stiff as a board.

"But what about the running water?"

"That was the greatest difficulty," Mr. Flaherty said. "I had to keep open a water hole through eight feet of ice one-quarter of a mile away from my igloo, bring the water in a barrel on a sledge, carry it in pails into the igloo and strain it before pouring it over the film. I used three barrels for every hundred feet of film and I developed 50,000 feet of film, so you can see the amount of work and length of time involved. Also, I lacked an adequate system for drying the film and this cost me much time."

Mr. Flaherty devised an ingenius plan for lighting in his printing work. At first the utilization of daylight was undertaken. This was too brilliant, so the window was covered with layers of muslin, a hole cut in the center of these and the light through it also tempered by strips of muslin. Then Mr. Flaherty printed simply by exposing the negative to the subdued light.

The igloo was at Cape Duffin. There Mr. Flaherty maintained his living quarters and laboratory.. There was only one other white man there, a trader. The pictures were taken during excursions from the "settlement." Mr. Flaherty had a dozen Esquimos in his employ. At first wary of motion pictures, they soon became sophisticated and proved themselves "handy men" at operating the projector, being of a mechanical turn in mind. Many were the "movie" shows that long winter of 1920-1921.

Mr. Flaherty was equipped with a portable Hallbug generating plant and a Hallbug portable projector, for both of which he has only the highest praise, and especial praise for the two Akeley cameras he had with him, saying that the straight shutter feature of the latter enabled him to use a "fifteen times" filter.

It is unfortunate that lack of space does not permit a detailed account of the less technical features of the expedition. These will be found in articles in various magazines devoted to science and travel.

The explorer brought out one point of interest now that the picture has proved not merely a success but a great hit with the public. That is, his difficulty to obtain financial backing. Like Captain Comer, of East Haddam, Conn., one of the most famous of the "old school" whalers and an authority on the North, he tried unsuccessfully for months to obtain the money. The co-operation of the Revillon Freres enabled him to realize his ambition. This company allowed him to establish his laboratory at its Cape Duffin post and took him north on the annual voyage of one of its vessels.—S. S.

ROBERT J. FLAHERTY, F. R. G. S.

News of West Coast

By W. E. KEEFE

Viola Dana has started production of her new starring picture "June Madness." In this production the Metro star does a unique character dance for which she has been taking special lessons from Theodore Kosloff. Bryant Washburn plays the leading masculine roll opposite Miss Dana. The story is by Crosby George, with Harry Beaumont wielding the directorial megaphone.

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Billie Dobe has added Pomeroy Cannon to her Metro production "Country Love" written by Hurlpert Footner. This is the first of a series of pictures which Metro will produce with Billie Dobe in the leading roll.

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King Vidor is getting ready the adaptation of the famous play "Peg O' My Heart" which he will direct for Metro with Laurette Taylor in the roll. Albert Kelly, formerly assistant director for the Viola Dana Company, will be Vidor's assistant.

* * *

Clarence Badger has started work on the production of "Quincy Adams Sawyer" for Metro and has added Gail Henry to play one of the important parts. Hank Mann, the comedian, is also playing an important role in "Quincy Adams Sawyer" which was written by Chas. Felton Pidgin.

* * *

The Selznick Pictures Corporation producing at the United Studios have started the production of "One Week of Love," featuring Elaine Hammerstein and Conway Tearle. George Archainband is directing the picture.

Eleanor Boardman has been selected by Marshall Neilan to play the roll of the flighty wife in the production of Don Byrne's story, "The Strangers' Banquet." The production will be filmed at the Goldwyn Studios. The cast includes Claude Gillingwater, Thomas Holding, Nigel Barrie, Stuart Holmes, Margaret Loomis, Lillian Langdon, Tom Guise, Michael Dark and William Humphrey.

* * *

Allen Holubar has completed his production of "Broken Chains" for Goldwyn and the task of editing and titling is now under way. "Broken Chains" is the $10,000 prize story by Winifred Kimball, selected as the winner in the prize contest conducted by the Chicago Daily News. Colleen Moore has the leading feminine role, and Malcolm McGregor the leading masculine role. The cast includes Claire Windsor, Ernest Torrence, James Marcus, Wm. Orlamond, Gerald Pring, Edward Peil and Leo Willis.

* * *

Charlie Chaplin has completed his latest comedy, title of which is unannounced. He has been twenty-six weeks in filming it. The latest Chaplin comedy will be released by Associated First National.

* * *

At the Mack Sennett plant, Ben Turpin is adding the finishing touches to the "Homemade Movies." The story burlesques the amateur moving picture producer.

* * *

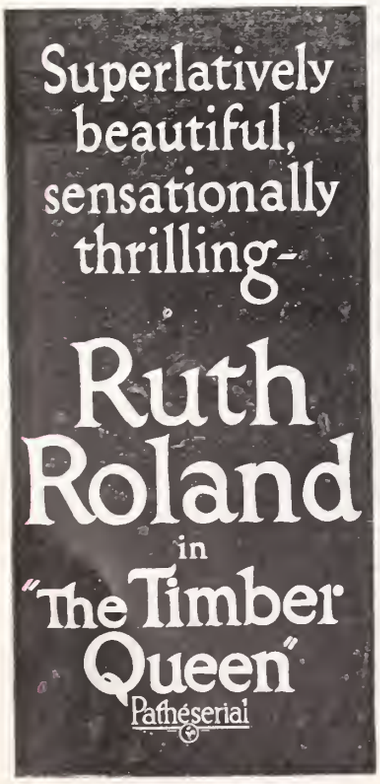
At the Fairbanks - Pickford studios, Christian Von Schneidau, the famous painter, who was engaged to make a life-size oil painting of Fairbanks, has switched to putting Gene Hersholt on the canvas. The painter was so impressed with Mr. Hersholt's make-up as the villian in the Mary Pickford production, "Tess of the Storm Country," that he decided to paint the "heavy man," instead of starting to work immediately on the smiling face of Doug.

* * *

President Myron Selznick and Secretary David O. Selznick, of the Selznick Producing Organization at the United Studios, are going on location every day during the filming of the Elaine Hammerstein-Conway Tearle production, "One Week of Lov." The production is being directed by George Archainbaud. A great many exterior scenes are being filmed in Topanga Canyon.

* * *

At the Fine Arts Studios, Edward Sloman has started on "Blind Justice," with an all star cast headed by Milton Sills. The balance of the cast includes Pat O'Malley Alec B. Francis, Charles Clary, Walter Long, Jack Mower, Eric Mayne and Carmel Myers. "Blind Justice" was written by Frank R. Adams, with the screen adaption being made by Hylda Hollis.



Lupino Lane Makes Bow on August 20

August 20 has been designated by Fox Film Corporation as release day for the first Lupino Lane special to be produced in America. "The Reporter"—the title of the two-reel feature fun picture—promises to introduce a distinct individuality in the constellation of screen luminaries. Lupino Lane, who is a Londoner and a member of the renowned Lane family of pantomimists, was engaged by William Fox early this year following his spectacular success in the leading mirth-making role of "Afgar," the Morris Gest production which ran many months on Broadway.

Before appearing in America, Lane was the idol of the London Hippodrome and Drury Lane, where at various times in his meteoric career he has been featured in such productions as "Little Johnny Jones," "The League of Notions," "Watch Your Step," "Follow the Crowd' and "We're All in It." So remarkable was his performance in the Gest presentation in New York, that American newspaper reviewers of one accord classed him as "a comedian with a new and refreshing spirit who promises to eclipse the work of Americas foremost fun pantomimists."

"The Reporter" is the first of a series of three special two-reelers which will be ready for distribution during the early part of the 1922-23 season. The other two are "My Hero" and "The Pirate."

Fannie Ward Seen in Pathe "Shorts"

Pathe's list of short subjects for release on August 20 offers exhibitors quality and variety. The list has a distinguished beginning in the Pathe Playlet, "Our Better Selves," in which Fannie Ward is declared to be revealed at her emotional best. She is capably supported by Lew Cody and Charles Hills Mailes.

In the sixth episode of the Pathe serial, "The Timber Queen," with Ruth Roland, the snow-bound Alaskan scenes contain novel interest, which is heightened by dramatic moments and deadly dangers narrowly escaped by hero and heroine. Paul Parrott is seen in Hal Roach's "The Truth Jugglers," with wet weather, precipices and a mother-in-law in it.

The Aesop's Film Fable offering, in animated cartoons, is called "The Farmer and the Mice." The Harold Lloyd comedy re-issue, "It's a Wild Life." Pathe Review No. 169 makes the most of the wonderful golf tricks of the Australian champion, Joseph Kirkwood—with the aid of slow motion camera analysis—in a feature called "Super Golf."

WHERE A GOOD TIME WAS HAD BY ALL

Flashlight taken in the Los Angeles home of Ben Schulberg, president of Preferred Pictures, Inc., when he was host at a beefsteak dinner to the First National "Dollar-a-Week" men. Many notables of the industry were there also. The numbers indicate: 1—Ralph Lieber, of the Circle, Indianapolis; 2—Al Gottesman, Strand, Shenandoah, Pa.; 3—Mike Levee; 4—Joe Burton, Star Theatre, Toccoa, Ga.; 5—Sol Lesser; 6—Ben Schulberg; 7—Frank Steffy, Coliseum, Seattle; 8—Nick McMahon, Marlowe Theatre, Ironton, O.; 9—Louis B. Mayer; 10—Ben Davis, Colonia Theatre, Norwich, N. Y.; 11—O. K. Mason, Regent Theatre, Wichita, Kas.; 12—Bryant Washburn; 14—Gasnier, producer of "Rich Men's Wives," initial release of the Al Lichtman Corporation.

RODOLPH
VALENTINO
IN
"A ROGUE'S ROMANCE"
VITAGRAPH OCTOBER RELEASE

Lichtman Company Exchanges Functioning in 28 Key Cities

The Al Lichtman Corporation, through which Preferred Pictures will be distributed, is "set." Exchanges are functioning in twenty-eight key cities.

The first release through the new organization will be "Rich Men's Wives," directed by Gasnier under the personal supervision of B. P. Schulberg, president of Preferred Pictures, Inc.

Plans of Mr. Lichtman, president of the organization bearing his name, provide for twelve releases the first year, although this schedule is subject to change.

The inauguration of the Al Lichtman service is one of the outstanding accomplishments of the industry this year.

Starting out less than three months ago, Mr. Lichtman, with B. P. Schulberg and J. G. Bachmann, formed the Lichtman corporation and Preferred Pictures, Inc. Mr. Lichtman is president of the distributing organization and vice-president of Preferred Pictures. Mr. Schulberg is president of Preferred and vice-president of the Lichtman Corporation. Mr. Bachmann holds the office of treasurer of both companies.

Mr. Lichtman personally handled the task of selecting the regional partners of the Al Lichtman Corporation, and his affiliations include some of the strongest men in the country. His associates are as follows:

New England — Harry Asher, president. Exchanges—37 Piedmont street, Poston (M. E. Morey, manager): 134 Meadow street, New Haven (Thos. Conlon, manager); 85 Market street, Portland, Me.

Greater New York—Sam Zierler, president. Exchange—729 Seventh avenue (D. M. Sohmer, manager).

Buffalo and Albany—Sam Grand and Bobby North, franchise owners. Exchanges—265 Franklin street, Buffalo; 676 Broadway, Albany. Syd Samson, general manager.

Ohio, Michigan, West Virginia, Western Pennsylvania—Harry L. Charnas, president. Exchanges—217 Sloan Bldg., Cleveland (M. A. Lebensburger, manager): Broadway and Pioneer, Cincinnati (N. Lefkowitz, manager): Elizabeth and John R. Sts., Detroit (J. C. Fishman, manager); 1018 Forbes Ave., Pittsburgh (Jos. Lefkowitz, manager).

Iowa Kansas, Nebraska, Western Missouri—A. H. Blank, Des Moines, president. Exchanges—303 Second street, Des Moines; 2036 Farnam street, Omaha; 17th and Main Sts., Kansas City, Mo.

Minnesota, Wisconsin, North and South Dakota, Upper Michigan.—J. F. Cubberley, president. Exchanges—409 Loeb Arcade Bldg., Minneapolis; Milwaukee address to be given later.

Colorado, Wyoming, Utah New Mexico, Southeast Idaho—M. A. Klausner, president. Exchange—1525 Tremont street, Denver.

Northern New Jersey—Herman F. Jans, president. Exchange—729 Seventh avenue, Maurice Broskie, manager. Foster Moore, sales manager.

Eastern Penna. and Southern New Jersey—Ben Amsterdam, Philadelphia, president. Exchange—1329 Vine street, Philadelphia.

Delaware, Maryland, Dist. of Columbia, Virginia—Tom Moore, president. Exchange—916 G street, N. W., Washington, D. C. J. Howard Beaver, manager.

Eastern Missouri and Southern Illinois—Spyros Skouras, president. Exchange—3319 Locust avenue, St. Louis (Harry Weiss, manager).

Northern Illinois and Indiana—J. L. Friedman, president. Exchange—810 S. Wabash avenue, Chicago. Indianapolis address to come later.

Eleven Southern States—E. V. Richards, Jr., president. Exchanges—1401 Tulane avenue, New Orleans; Atlanta, Dallas and Oklahoma City addresses to come later.

Pacific Northwest—Al Rosenberg, president. Exchanges—309 Virginia street, Seattle; Portland, Ore., address to come later.

Pacific Coast—Louis Hyman, Los Angeles, president. Exchanges—209 Golden Gate avenue, San Francisco (Louis Hyman, manager); 915 S. Olive street, Los Angeles (Elmer Benjamin, manager).

Canadian Exchanges will be announced in the near future.

In all cases, these key offices will be known as Al Lichtman Exchanges, and will be under the direction of the corporation's home office, 576 Fifth avenue, New York City.

The personalities of the men controlling the exchanges of the Lichtman Corporation are generally well known to everyone in the industry, all of them occupying high standing in the film business and in their respective communities.

Sam Grand and Bobby North, who own the New York State franchise, are prominent independent film distributors. Mr. North, formerly a celebrated Broadway comedian, has been active in domestic and foreign markets for several years past, operating through the Apollo Trading Company. Mr. Grand has been in the film business practically since its inception, operating in New England. He is president of the Federated Exchanges of New England, and national treasurer of the Federated Exchanges.

Syd Samson, general manager in New York State for Grand & North, has been in the business for nine years. He learned the business from the ground up, became manager of the home exchange for Universal, and then went into business for himself in New York City. He organized the Buffalo and Albany offices for Grand & North in 1921. Murray Cohn, well known in the territory as an exhibitor and salesman, is in charge of the Albany office.

A. H. Blank, Spyros Skouras and E. V. Richards, Jr., all important factors in the First National organization, are known to everyone in the industry.

Harry L. Charnas, head of the Standard Film Service, with offices in Cleveland, Cincinnati, Detroit and Pittsburgh, has been in the picture business for 15 years, and, in addition to distributing pictures, has been an exhibitor in various Pennsylvania cities. His organization is one of the finest in the country. M. A. Lebensburger, manager of the Cleveland office, is treasurer of the company, while J. C. Fishman, of Detroit, is vice-president, and Louis Greenstein, in charge of the company's home office in Cleveland, is secretary.

PRINCIPAL FIGURES IN AL LICHTMAN CORPORATION AND PREFERRED PICTURES

Left to right—B. P. Schulberg, president of Preferred Pictures, Inc.; Al Lichtman, president of Al Lichtman Corporation; J. G. Bachmann, treasurer of both organizations

Harry Asher, owner of the New England franchise in the Lichtman Corporation, is one of the most prominent film distributors in that region. He has been in the business for many years and is one of the most active and popular men in the independent field. J. F. Cubberley, holding the Wisconsin, Minnesota, Dakotas and Upper Michigan franchise, needs no introduction. He has been with the Finkelstein & Rubin organization for years and, until he affiliated with the Lichtman Corporation, was manager for First National. His independent operations have made him one of the strongest men in the territory.

Herman F. Jans, Sam Zierler, Ben Amsterdam and Tom Moore are leaders in the independent field in the eastern territories. Mr. Jans, as theatre owner and distributor, has been at the front of the industry in Northern New Jersey for a number of years, while Mr. Zierler, as president of the Commonwealth Film Corporation, is among the most highly regarded men in New York. Ben Amsterdam is known as one of the livest men in the country, operating in Eastern Pennsylvania and Southern New Jersey.

In the far western territories are four men who have made great strides in the picture business in the last few years. Al Rosenberg, with his brothers, Mike and Lou, have been conspicuous in the independent field since 1914, and in that period have handled State rights on practically every important production. Louis Hyman and Elmer Benjamin have been active in the California territory, as independent distributors, and M. A. Klausner, of Denver, has made a splendid record in that territory.

Joseph L. Friedman, who has the Lichtman franchise for Northern Illinois and Indiana has been prominent in the independent field for the last decade. As one of the pioneers in the business in Chicago, he has been associated with some of the greatest successes the picture business has known. In a statement of policy, Mr. Lichtman declared that his organization will be conducted along modern lines, with "Good Pictures and Equitable Distribution" as its guiding principle.

"By 'Equitable Distribution,'" said Mr. Lichtman, we mean absolute fairness to the exhibitor. We will offer our productions on their merits. If the exhibitor likes them he will book them. If he doesn't like them, he will not book them. That's all there is to it. No jokers, no tricks and no binders.

"Our distributing organization has been built with the idea of getting the best independent distributors in the country under our banner, and I think everyone will agree that we have a solid list of exchanges. In every territory the franchise owners are known for their fairness and their service, and that will be one of our leading policies—close personal contact with the exhibitors."

Gasnier and Forman Sign with Preferred Pictures

Preferred Pictures which will be distributed by the Al Lichtman Corporation will have for its initial offering to exhibitors and picture goers, "Rich Men's Wives."

The officials behind the company hold it to be a fact that the director can make or mar any picture and with this conviction firmly in mind they decided to take no chances and therefore obtained the services of Louis Gasnier who is said to rank among the leading directors of the industry.

Gasnier has been actively associated with production almost since the word "go." For seventeen years during the earliest days of pictures he was associated with Pathe Freres and this extensive training in addition to his recent achievements in the film world, it is said, fit him exceptionally well for his post with Preferred Pictures. After leaving Pathe where he produced features such as the Mrs. Vernon Castle series, he affiliated himself with the Astra Film Corporation, of which he served both as general manager and president.

Through all his training in the picture field Gasnier's paramount interest has been in the directing end. He has acted as supervising director in a number of Dustin Farnum pictures, such as "Square Shooting Dan" and "The Corsican Brothers."

For Robertson-Cole he made special productions of exceptional merit. Among them was "Kismet," in which Otis Skinner starred.

Gasnier seems to have a trick of handling an all star cast better than almost anyone else, Al Lichtman says. His whole conception of the pictures he undertakes is so complete that he is able to visualize the importance of each part with the remarkable clarity that serves to make the picture intrinsically perfect from the standpoint of direction, it is stated.

Not only will Gasnier's name be stamped on the first picture of the Al Lichtman corporation but he has likewise been commissioned to direct another of their productions to be released in the near future, entitled "Thorns and Orange Blossoms," an adaptation of a famous novel. Here again, as in "Kismet," he will have an opportunity to transfer to the screen a subject which already has had a large audience in another medium of expression.

Another name is conspicuous in the directors to handle Preferred Pictures. Tom Forman will undertake "Ching Ching Chinaman," which will be the scond release of the Al Lichtman Corporation. Forman is also what might be called an "old timer" in the picture game. He learned the fundamentals of production through an acting career with Kalem, Lubin and Lasky which extended over a number of years.

While he was affiliated with Famous Players he became interested in directing and his ideas in this line were so novel, it is said, that Famous Players immediately made a place for him on its staff where he soon established himself as a success. To him belongs the credit of most of the Tom Meighan stories during Meighan's first days of stardom. "The Easy Road" was among these pictures as was also "The City of Silent Men."

The marked success which he made of this crook picture forecasts, Mr. Lichtman states, that his handling of "Ching Ching Chinaman" is something to look forward to.

"Rich Men's Wives," "Ching Ching Chinaman" and "Thorns and Orange Blosoms" constituting the productions already announced by the Al Lichtman Corporation, are said to be sound stories with excellent casts and with the names of Gasnier and Forman good direction is said to be assured. These are claimed to be the three elements necessary to fine pictures and here Mr. Lichtman states all are incorporated.

Ad. Aids Ready for "Rich Men's Wives"

For "Rich Men's Wives," the initial Preferred Picture release of the Al Lichtman Corporation, an exceptional list of accessories has been made up.

The posters include one 24-sheet, two 3-sheets, two 1-sheets, one 6-sheet and a window card.

A complete press book of 20 pages, with newspaper ads, star cuts, stories and exploitation suggestions, is being supplied through the Al Lichtman Exchanges.

A butterfly cutout herald, symbolic of the rich man's wife as a social butterfly, is provided, as well as a complete lobby display in colors, with two styles of 22x28 cards. There also are supplied for lobby display oil paintings of stars and scenes from the picture, 8x10 photos for newspaper reproduction, two styles of slide trailers and music cues. The latter are gratis to exhibitors.

In addition to its regular press book, the corporation is putting out a special supplemental exploitation sheet, with special ads and exploitation suggestions not included in the regular press book.

PROMINENT FIGURES IN AL LICHTMAN EXCHANGES

Top row—Herman Jans, Northern New Jersey; A. H. Blank, Iowa, Kansas, Nebraska, Western Missouri; Al Rosenberg, Seattle and Portland; Ben Amsterdam, Eastern Pennsylvania and Southern New Jersey; J. F. Cubberley, Minnesota, Wisconsin, North and South Dakota, Upper Michigan; E. V. Richards, New Orleans, eleven Southern States; Tom Moore, Delaware, Maryland, District of Columbia, Virginia. Bottom row—Harry L. Charnas, Ohio, Michigan, West Virginia, Kentucky, Western Pennsylvania; J. Howard Beaver, manager, Washington, D. C.; Maurice Broskie, manager, Northern New Jersey; J. C. Fishman, manager; Detroit; Foster Moore, sales manager, Northern New Jersey; M. A. Lebensburger, manager, Cleveland; Sam Zierler, Greater New York franchise owner

All Star Casts Said to Be Outgrowth of Better Pictures

The all-star cast is just as logical a development toward better pictures as improved photography or any of the perfected technicalities that distinguish the movie show of today from that of ten years ago, Al Lichtman says.

Producers are beginning to see the folly of single star vehicles in which the story must be distorted to fit the restricted abilities of a single actor or actress, he states. No longer can a picture stand solely on the popularity of a handsome hero or a shy ingenue—any exhibitor knows that, it is alleged. Patrons today demand first of all a good story and a good story is impossible without a good cast.

The policy of Preferred Pictures distributed by the Al Lichtman Corporation, is first-class stories cast with the best known artists who adequately meet the needs of each part.

The company's initial productions bear witness that this policy is and will be carried out to the letter, it is stated. "Rich Men's Wives," its first release, will be enacted by one of the most splendid casts ever assembled for a single picture, according to reports.

Claire Windsor, who has the feminine lead, is one of the "comers" among stars today, Mr. Lichtman states. She has lately been seen in such successful pictures as "One Clear Call" and Marshall Neilan's "Fools First."

House Peters is a star with a long record of achievements behind him and has been largely responsible for the praise lately awarded "The Storm," it is said. He will also be recalled in "Isobel—or the Trail's End."

Another member of this cast is Rosemary Theby whose haughty beauty, it is stated, particularly fits her for the part of a society butterfly. She is well remembered for her portrayal of the cruel queen in "A Connecticut Yankee." Gaston Glass, the dashing young Brazilian of "Rich Men's Wives," is said to be cast in an ideal role for his foreign personality. Glass' name is well known in connection with the success of "Humoresque."

Myrtle Stedman was also considered to have all the requirements to assume the part of a society matron in this elaborately produced story. Baby Richard Headrick, whose acting in many First National attractions has met with great praise, has the leading child part in this picture. Mildred June, the well-known ingenue; Charles Clary, the former Goldwyn player, and Martha Mattox, who supported Priscilla Dean in "Conflict," are also to be seen in "Rich Men's Wives." Carol Halloway and William Austin complete this cast.

An examination of the list of artists engaged for "Ching, Ching, Chinaman," which will follow "Rich Men's Wives," shows names rivaling the first Preferred Picture in excellence, it is said. Lon Chaney, well known for his work in "The Miracle Man" and "The Penalty," will be seen in a character part. Margaret Delamott, who was chosen to play with Fairbanks in "The Three Musketeers," will assume the lead supported by Harrison Ford—a young actor of established reputation for his consistently fine work with the Talmadge sisters. John Sainpolis, through his success in "The Four Horsemen," has also won a part in "Ching, Ching, Chinaman." Walter Long, lately seen with Wallace Reid in "The Dictator," but perhaps best known as "Gus," the renegade negro of "The Birth of a Nation," is also in the cast. Frances Raymond and William Dudley also have roles.

"Thorns and Orange Blosoms," the third production of Preferred Pictures is only another fulfillment of the promise of fine casts, it is said. In it are Estelle Taylor, Kenneth Harlan, Arthur Hull, Evelyn Selbie and Carl Stockdale.

Editing "Minnie"

Marshall Neilan's production for First National, "Minnie," is now receiving its final editing and will be shown publicly in the early fall. It is said to be the greatest of Neilan's recent pictures.

NOTABLE PLAYERS IN PREFERRED PICTURES CASTS

Top row—Lon Chaney, Walter Long, Kenneth Harlan, Harrison Ford, John Sainpolis, House Peters. Second row—Gaston Glass, Buddy Messenger, Baby Richard Headrick, Carl Stockdale. Third row—Charles Clary, Mildred June, Carol Holloway, Frances Raymond. Bottom row—Claire Windsor, Rosemary Theby, Marguerite De la Motte, Myrtle Stedman, Enid Bennett, Estelle Taylor. In center, left, Louis Gasnier; right, Tom Forman, Preferred directors.

In the Independent Field

By ROGER FERRI

September Is Set as Arrow Month Sign William Fairbanks and Lyons

W. E. Shallenberger, president of Arrow Film Corporation, upon his return from the Coast, announced that September had been designated as "Arrow month," marking the beginning of an extensive sales drive in all parts of the country. That Arrow will allow no obstacle to stand in the way of making it a banner month for itself, exchanges and exhibitors is certain, for already Dr. Shallenberger has augmented his organization so that exhibitors will receive a maximum service and in addition to that he has lined up a wonderful array of specials with which to help theatre owners to properly inaugurate the new season, which, he says, will be greatest in the history of independents.

Announcement of the establishment of Arrow Month, however, was not the only interesting piece of news that emanated from the Arrow offices. Dr. Shallenberger also announced that Blazed Trails Productions, Inc., will make "Lost in a Big City," starring John Lowell and adapted by L. Case Russell. Another equally important announcement came in the form of a statement that that firm had acquired a new series of six Western special productions, starring William Fairbanks, the dare-devil star who has been making such remarkable headway and proven one of the best box office assets in his line. The first release of this series will be "Peaceful," which appeared in serial form in Short Stories. Iyne, the "human horse," formerly owned by Jack Hoxie, will be used by Fairbanks. Eddie Lyons also was signed to make high class comedies for Arrow.

"No time could be more propitious for such a drive," said Dr. Shallenberger in a recent interview. "The industry at large and particularly the independents have undergone a severe baptism of fire which has weeded out the unfits and left those who were worthy in a strengthened position. Now the day has come when the independent producer and distributor has something to crow about and believe me when I tell you that we are going to crow just a wee bit louder than the next man, for at no time in the history of my organization have we been in such a position as at present. The pictures to be released beneath the Arrow banner during the coming year are splendid ones—each and every one a box office sensation. I have been enabled to acquire a line-up of productions which places Arrow definitely in the foreground. We will contribute more than our share to the quota of big pictures which the independent exchange man and exhibitor is demanding.

"My trip to the Coast was a particularly fortunate one, for it enabled me to lay plans for a powerful array of product, an announcement concerning which I will make in the very near future. But at the moment the pictures already announced for Arrow release during the coming season may be considered as a definite indication of what is to be expected from my company.

"'Arrow Month' will be marked by an extensive advertising campaign in the national and regional trade papers; a direct mail campaign will be inaugurated, also various novel ideas will be carried out to drive home to everyone who is in any way interested, the fact that Arrow Film Corporation, the leading independent distributor of independent productions, is out to shatter all sale records and roll up a tremendous volume of new business. And surely there is not a time like the present for putting across such a project."

Every independent exchange is strongly urged to co-operate with Arrow to the limit of their powers in assisting in the above-mentioned sales drive. It is because the independent exchanges have rendered such strong support in the past that Arrow is in a position today to supply them, in turn, with such a wonderful quality of product. Therefore, it is a foregone conclusion that the continued support of the exchanges will even more greatly strengthen Arrow and permit them to accomplish still bigger things in the future.

New Independents Enter S. R. Market

LOS ANGELES (Special)—Four of the best known individual directors producing in this section are about to invade the independent market on their own. Two of these are expected to make announcement next week that they will produce for the independent market, while the others will not make their plans known until the latter part of September, when their present contracts expire. When the identity of these new producers is revealed the independent market will be most agreeably surprised.

Local banks seem anxious to finance independent productions. Never before in the history of the motion picture business here have the bigger banks been so anxious to take established directors into their confidence and trust by extending to them financial aid enabling them to produce for themselves.

Cubberly to Plug State Right Films

J. F. Cubberly, who for the last three years has been manager of the Minneapolis exchange of First National, has resigned that position to enter the independent distribution field in that territory. The resignation became effective immediately. Announcement of this resignation came as a complete surprise to the industry in general, for the reason that Cubberly is one of the most popular and most enterprising exchangemen in the country.

He will devote his entire time to his own exchange, assuming charge of the Finkelstein & Rubin exchange, the scope of which will be greatly enlarged, or will organize a new company. Cubberly already has signed a contract with Al Lichtman for the distribution of the Al Lichtman product next season. He will also handle C. C. Burr's Affiliated Distributors "Big Six" product in that territory and is now negotiating for a Warner Brothers' franchise. This latter deal is expected to be closed this week.

Morris Schlank, president of Anchor Film Corporation, is in New York, following a sales trip from the Coast. During the trip he stopped at several exchange centres where he disposed of territorial rights to the two latest Peggy O'Day productions.

David Segal of Royal Pictures Corporation of Philadelphia, is laying out an extensive campaign for next season. Segal has lined up an extensive stock of pictures, including the entire Affiliated Distributors, Inc., output, the first picture of which he will release in the fall. It will be "Sure-fire Flint," starring Johnny Hines. Tom Bible is successfully exploiting the Royal pictures.

Only two territories are unsold on "Sure-fire Flint," the C. C. Burr Johnny Hines starring vehicle. These are Washington, D. C., and Michigan.

Three new independent exchanges are now in process of organization in St. Louis, Boston and New York. Those involved are well-known showmen who are at present connected with national distributing companies.

S. K. Brin of Seattle, is ready for the fall smash on Warner pictures, which he will handle in the Northwest territory. S. K. is planning on a number of unique exploitation stunts, which he will use in conjunction with the sales drive on "Your Best Friend."

Miss Ruth Rappaport, who has been in charge of the Buffalo Pioneer Exchange, has resigned to accept a position as booker with Filkins & Murphy, distributors of Merit product in New York State, north of Westchester County. Ruth's sister, Sarah, leaves Filkins & Murphy to take the Pioneer position. Dorothy Seibert has resigned as booker for F. & M. Bob Murphy announces that his company has acquired four new B. B. productions, starring Betty Blythe. The first is "How Women Love."

Work is well under way on "The Knife," the Milburn Merante production starring Clara Horton. Milburn Merante is personally directing. George H. Wiley, Inc., will state right this production.

Kenneth Harlan has been signed by Harry Rapf for a role in "The Beautiful and the Damned," a production that will be released on the Warner Brothers schedule this coming season. Marie Provost will be starred in this one, with E. Mason Hopper directing.

Eddie Lyons, the comedian, wired his studio here this week that he had signed a new producing contract with Dr. W. E. Shallenberger of Arrow Film Corporation.

Another independent producing company has started activity here in the Arthur Trimble Productions, Inc., which will produce two-reelers, starring Arthur Trimble. Frederick C. Backer will direct. The executive staff of the new company includes: Clem Beauchamp, production manager; Hal Mohr, cinematographer; Norman Kennedy, art director, and Robert Lee, adapter. Arthur Trimble is only five years old.

Morris Schlank, who is now in New York, recently changed the title of his latest Peggy O'Day production from "Greasepaint" to "The Storm Girl."

The personnel of the Phil Goldstone Productions, Inc., which is producing "Deserted At the Altar," includes the following: players, Bessie Love, Barbara Tennant, Eulalie Jenson, Helen Howard, Fred Kelsey, Frankie Lee, Tully Marshall, William Scott, Wade Boteler, Les. Bates and Edward McWade; directors, William K. Howard and Al Kelley; technical directors, W. E. Shepard and E. L. Morrow, and photographers, Glenn McWilliams and John Meihle.

The Perfect Picture Company of Los Angeles have completed their all-star feature production, "The Power of Love," with Barbara Bedford, Elliott Sparling and Noah Beery, which is to be shown in conjunction with their method of stereoscopic exhibition.

Bennett-Burr Alter Title to "Secrets of Paris"

Following the announcement in the trade papers last week that C. C. Burr and Whitman Bennett had arranged to produce the "Mysteries of Paris," based on the famous story of the same name, by Eugene Sue, word has come to the Burr offices that no less than three companies intend releasing pictures bearing the same title

In order to offset any doubt as to the real authenticity of the Eugene Sue story, Mr. Burr announces to the trade that his production will be released under the title, "Secrets of Paris," based upon the "Mysteries of Paris," by Eugene Sue. This title has been copyrighted, and it is further announced by Affiliated Distributors that it will protect its right to the "Secrets of Paris" title to the fullest extent.

One of the features will be the street scenes. Mr. Bennett has spent weeks in and about New York's Latin quarter picking out his characters. He says there are many talented French and Italian people to be found who are true to the types he is looking for, and now that the big street scenes are ready, these people will be given a chance to add color to the picture. There are several big parts, and those engaged to play the principal roles are Lew Cody, Gladys Hulette, Montague Love, William Collier, Jr., Lucille La Verne and Effie Shannon. It is expected that Delores Cassinelli and Edmund Breese will be added to the cast within a few days. Just at present the smaller sets are being filmed, which will take a few days, after which all the big scenes will be ready.

Charles C. Burr, who will distribute the picture, is of the impression that "Secrets of Paris" will prove one of the greatest productions of the year, and that every independent exhibitor will really have a picture that can be featured in the biggest way The works of Eugene Sue are, by no means, unknown to the people of this country, and it has been wondered at why his works have not reached the screen before this.

BILLY BITZER, DELL HENDERSON AND JOHNNY HINES
Taking a closeup of a star of C. C. Burr's new feature, "Sure-Fire Flint"

Phil Goldstone Is Coming East

Phil Goldstone, producer of the Richard Talmadge productions and "Deserted At The Altar," which has been completed, will be in New York the latter part of this month. He will stop at the Astor Hotel. Goldstone will bring East with him a print of "Deserted At The Altar," for which he will make distribution arrangements.

Big Opening

When Charley Getz takes official charge of the new W. B. Exchange at 1600 Broadway late this month the occasion will be celebrated with much pomp and ceremony, according to announcement made this week. version of "Lost In a Big City,"

"Notoriety" Will Be Ready in September

Will Nigh sent word to Weber & North, distributors of his coming series of productions, that his first for this firm will be ready on scheduled time. "Notoriety," the society drama that Nigh has been directing for the past five weeks, is on its last lap of completion. The cast returned this week from a week's sojourn to the Delaware Water Gap and other effective locations on the Eastern coast to stage some important outdoor scenes, and is now in action at the Jackson studios in New York. A series of indoor scenes will be taken and the picture will then be complete and ready for cutting and editing.

The director of "Why Girls Leave Home" and "Schooldays" states that he has never worked with a better cast on any picture of his making. Progress was smooth, no hitches interrupted the course of filming, and every member of the staff thus far proved 100% efficient. Among the remaining scenes to be shot are some of the most dramatic that Nigh has ever directed.

The complete cast includes Rod La Rocque, J. Barney Sherry, Mary Alden, of the "Old Nest;" Maurine Powers, of "Why Girls Leave Home;" Geo. Hackathorne, of "Human Hearts;" Hedda Hopper, Richard Travers and Mona Lisa.

Arrow O. K.'s "Lost in Big City" Deal

That successful combination that co-operated so well in putting over "Ten Nights in a Barroom," will again get together and produce another super special for the independent market. Arrow Film Corporation, in announcing that it had completed arrangements with the Blazed Trail Productions, Inc., producers of "Ten Nights in a Barroom," will produce "Lost In a Big City" for Arrow independent distribution, verified the exclusive report published in MOVING PICTURE WORLD six weeks ago. John Lewell, who did such great work in the famous melodrama last season, also will star in "Lost In a Big City." So will Baby Ivy Ward, whose work in "Ten Nights" attracted so much attention. L. Case Russell, who adapted the screen version of the latter, also has written the screen which will be produced at the Blazed Trail studio in Gloversville, N. Y. Work begins next Monday.

George Irving, a well-known director, has been signed to direct the production, while J. Stewart Blackton, Jr., will act in the capacity of production manager.

Early Sunday morning, August 6, at 5:30 a.m., Producer C. C. Burr, Star Johnny Hines and Director Dell Henderson left the Algonquin Hotel, in New York, in a high-powered car for Glendale, L. I., where a big scene in "Sure-Fire Flint" was taken. The scene is one of the biggest ever filmed for a melodrama.

It was erroneously reported last week, editorially, that Billy Bitzer had been signed by Whitman Bennett to photograph "Mysteries of Paris." On the contrary, Billy Bitzer is photographing "Sure-Fire Flint" for C. C. Burr.

An entire Italian garden will be built indoors this week at the Universal studio at Fort Lee, N. J., for the Romau banquet scenes of Glenn Hunter's new picture, "The Lap of Luxury," which the Film Guild is making. Martha Mansfield is playing opposite Glenn Hunter. Others in the cast include Noma Marden, Marie Bourke, William Calhoun, Dwight Wimau and Osgood Perkins. The story is by Towusend Martin with Frank Tuttle directing.

Eddie Lyons, the Arrow comedian, who has been in New York for the past ten days, left on Weduesday for the Coast where he starts work on the new Arrow comedy series.

William P. S. Earle, according to a report received from the Coast, will produce an independent special in Los Augeles.

The annual ball and revel of the Assistant Motion Picture Directors' Association was held Thursday night, August 9 at the Willat studio in Fort Lee, N. J.

Production on Bill Nigh's initial production for Apollo Film Corporation, "Notoriety," is expected to be completed next week. The picture is set dowu for Fall distribution.

Ask Them—

Ask Sam Zierler, Sam Grand, Sol Lesser, Dr. W. E. Shallenberger, Harry Warner, Ben and Joe Friedman, Ben Amsterdam, Sydney Cohen, Jules Mastbaum, Sam Rothafel, Charley Burr, Skouras Brothers, Lou Berman or any exhibitor, producer, distributor, exchangeman, director, photographer, player or studio hand in the independent market what paper he reads.

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Six of Them!

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LIVE EXCHANGEMEN WHO BUY EQUITY SPECIAL

Joe Freidman of Celebrated Players Film Corp., Chicago; Sam Zierler of Commonwealth Pictures Corporation, New York; Ben Amsterdam of Masterpiece Film Exchange, Philadelphia, and Sam Grand, Federated Exchange, Boston

Following publication in MOVING PICTURE WORLD last week of its editorial comment praising Equity's Daniel Carson Goodman production, "What's Wrong With the Women?" as one of the best independent possibilities ever turned out, Equity Film Corporation this week announced the sale of more than one-half of the entire territory on that production. This probably one of the biggest and quickest deals ever recorded in the independent market in a long time and is certainly a tribute to the picture, for those who purchased it represent some of the keenest exchangemen in the business.

The territories closed were: New York State and Northern New Jersey, to Samuel Zierler, of Commonwealth Film Corporation, 729 Seventh avenue; Eastern Pennsylvania and Southern New Jersey, to Ben Amsterdam, of Masterpiece Film Attractions, 1329 Vine street, Philadelphia; the New England States, to Sam Grand, of Federated Film Exchange, 48 Piedmont street, Boston; Northern Illinois, Indiana and Wisconsin, to Joe Friedman, of Celebrated Players Film Corporation, 810 So. Wabash avenue, Chicago.

"What's Wrong With the Women?" was screened simultaneously for all four prospective buyers, and ere the day was done each and every sale had been consummated. The wonderful cast and superb production was "The Silent Salesman" in closing the territory, and every buyer evidenced his complete satisfaction in obtaining the picture for his territory. Mr. Baum, general manager for Equity, assured the franchise holders of the constant co-operation of Equity Pictures in extensive advertising and publicity campaigns to exploit the remarkable appeal and psychology of the production.

Regardless of the fact that the accessories are not yet completed, the territories were closed, so thorough is the confidence of each man in the past achievements of Equity Pictures in this respect and so impressed were they with "What's Wrong With the Women?"

Rogers in Deal

Lou Rogers, president of Rialto Productions, Inc., has arranged to have the Alexander Film Corporation State right the single-reel Funny Face comedies. There will be 12 pictures, all of which will be shown at the Rialto and Rivoli Theatres in New York.

Graphic 'Change Men Will Hold Big Convention

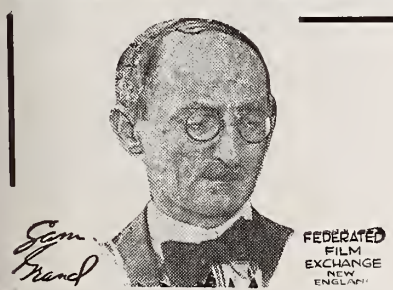
Prominent exchangemen from all parts of the country, who hold Graphic Film Corporation franchises, will hold their first annual convention at Astor Hotel, New York City, on Monday, August 14. While of particular interest to Graphic, this convention will interest the trade in general for reports of conditions found in the various territories will be made known. The exchanges to be represented are affiliated with Graphic Film Corporation and will distribute the entire Ivan Abramson output. The meetings will be held primarily to discuss a new angle on independent distribution, according to Mr. Abramson.

The convention will consume two days. The first will be given over entirely to a discussion of important problems and the consummation of several picture deals said to be pending. The second day will see the premier showing of "Wildness of Youth," the latest Abramson picture, with exchangemen and trade press editors in attendance. The first public showing of this picture is slated for Asbury Park, N. J., on August 20, for the benefit of the Hebrew Day Nursery. The advance sale is said to be a record-breaker.

Those who are expected to attend the convention are E. H. Emmick, of San Francisco; Frank Zambrino, of Chicago; Frank Fay, of Dallas; Harry A. Lande, of Pittsburgh; Herman Rifkin, of Boston; E. E. Richards, of Kansas City; Sam Werner, of St. Louis; H. A. Sherman, of Philadelphia; Mills & Berkowitz, of Buffalo, and many other Graphic exchangemen.

Schlank Visits

Morris Schlank, President of Anchor Film Distributors, Inc., arrived in New York this week.



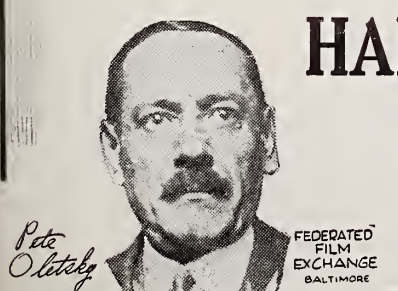
CANADA sold

The Best Independent Showmen Know the Best Independent Comedies

They've bought the new

HALLROOM BOYS COMEDIES

CALIFORNIA sold



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Merit Film Corp., 680 Broadway, Albany, N. Y.

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Exhibitors Clamoring For Big Independent Pictures

Business, despite the heat that seems to prevail generally throughout the country, is unchanged, with certain spots reporting an increase for July as compared with June. This report is surprising for the reason that the breaks were against the showmen in July, while in June, with much rain, there was unusual inducement for the fans to hop into theatres. Nevertheless, the exhibitors report this to be a fact, so it must be accepted as such. In New York business is still so-so, with the suburban houses showing the best grosses, although the neighborhood exhibitors seemed to have no kick, everything considered.

The best money-getter seems to be "I Am the Law," the C. C. Burr Northwester. This production is getting into the best houses and breaking records left and right. Particularly true is this in the Middlewest, where exhibitors are outbidding each other trying to book this summer picture. Good exploitation backed by a splendid entertainment attraction with box office names had much to do with the shattering of the records reported to have been set by this one.

However, exhibitors are in general laying low. No few houses have been closed in all parts of the country. But the panic is gradually dying out and prosperity seems at hand if the reports from the various exchanges are to be taken seriously. The exchanges that have lined up big pictures—and made that acquisition known to exhibitors—are particularly enthusiastic, for the theatre men are coming through with bookings in grand style.

Another interesting sidelight in the independent theatre situation as it affects the state rights market in general is the fact that the big exchanges with box office pictures are having no trouble getting good prices for their wares. Take, for instance, Philadelphia, which is practically owned outright by the Stanleys, who recently, by taking over the Aldine, tied up the first run situation so securely that it is impregnable, is showing an improvement. These exchangemen all seem satisfied with prospects for next season—and the liver exchanges are clamoring for worthwhile pictures.

Manager Hugh Gardner, of the Orpheum and Fotosho Theatres of Nesho, Mo., a small burg, had heen having much trouble putting over Wesley Barry and had given him up as hopeless, when along came one of Al Kahn's hustling salesmen who sold him "School Days." The picture opened at the Orpheum and much to the surprise of Gardner the vehicle hung up a new record. So he hooked it into the Fotosho and repeated. Now he's after all the Barry pictures the Warner Brothers will release in the independent market.

Producers' Security Corporation's "The Country Flapper" with Dorothy Gish, went over like a house afire at the Capitol Theatre in New York, where it showed to nearly capacity audiences every day during one of the hottest spells the big town has ever experienced.

Dave Starkman pulled one that has all Philadelphia and Atlantic City talking. Dave recently decided to go into the exchange business, so he sold his lease on the Woods Theatre in Atlantic City. But before relinquishing that valuable lease he shoved his picture, "The Love Slave" at $1.50 top. The wise birds gave Dave a day, but the production finished the week, and at that big price did a great business, Starkman says.

For the information of the mauy theatre men who have written to this department for data on the future status of "After Six Days," the super-special dealing with the Old Testament, which the Weiss Brothers own, let it be said that negotiations hetween several national distribution companies and Weiss Brothers make it impossihle to state definitely whether the latter will go through with the origiual intention of road showing the picture that stood them up in Atlantic City a few weeks ago.

Costume pictures iu New England seem to he jonahs, according to reports received hy this department from exhibitors there during the past few weeks. Exchangemen, too, seem to he laying off this sort of entertainment.

Just how the association of Billy Gray with the Famous Players theatres in Vermont and New Hampshire will affect the State rights market remains to he seen. Billy Gray is one of the strongest exhihitors in that territory, and with his reported acquisition of a number of houses in Vermont and New Hampshire, those in on the inside, cling to the helief that he can come pretty near to fixing rental prices there.

Richard Talmadge pictures are "catching on," for out of 36 reports received from exhibitors 32 out of them praise the Talmadge vehicles. Loew is finding the star a good card. More extensively exploited, this star should arrive this coming season, for he is certainly in a class by himself.

"The best Franklyu Farnum picture I've ever shown at my house." That's Charles W. Lewis' report on "So This Is Arizoua?" which he played to good husiness at I. O. O. F. Hall Theatre, in Grand Gorge, N. Y.

"Why Girls Leave Home" is going like a house afire in the South. Reports for the past three weeks indicate this. This week S. H. Borisky of the American Theatre of Chattanooga, Tenn., referred to the Warner feature as "sure fire."

The fact that Vivian Martin is co-starring with Lynn Overman iu "Just Married," in Chicago, seems to be helping husiness on the Graphic feature, "Mother Eternal," starring that player.

Hello Prosperity!

You've heard that before, aye?

Well, you'll hear it again, Mr. Independent.

But we're going to tell it to you in a different way.

We're going to prove to you that 1923 is an Independent Year.

We're going to show you how YOU are going to clean up.

And that's only the half of it.

We've stood back of everything we've said.

White paper costs too much to waste it on idle words.

Don't stall; this isn't the time for stalling.

We said 1923 will be an Independent Year and——

Next week on this page we'll prove it to you.

ROGER FERRI.

Irving Lesser Closes Deals on Chaney Film

Irving Lesser, New York manager of Western Pictures Exploitation Company, this week announced new territorial sales on "Flesh and Blood," starring Lon Chaney, with a cast of notable players, including Edith Roberts, Jack Mulhall, Ralph Lewis, Wilfred Lucas, Tego Yammate, Neah Beery, DeWitt Jennings and Kate Price. The picture was made by Irving Cummings.

"Flesh and Blood" to Commonwealth Pictures Corporation, New York, for New York and Northern New York; 20th Century Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Charles Trampe, of Milwaukee, for Wisconsin; All Star Feature Distrihutors, Inc., for California, Nevada and Arizona; De Luxe Film Company, Oregon, Washington, Idaho and Montana.

"The Sagehrush Trail" to Apollo Exchange, for New York City, and Royal Pictures, Inc., Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"The Jelly Fish" Nearly Finished

"The Jelly Fish," a new Smith Cadwell production, is nearing completion and the releasing arrangements are to be handled through Producers' Security Corporation.

Wyndham Standing is starred and J. Barney Sherry and Dorothy Mackaill head the supporting cast.

Hamilton Smith is directing the picture and Arthur Cadwell is the cinematographer. Representatives of Producers' Security are greatly elated with the production and state that it is a real super feature.

No announcement has yet been made as to distribution arrangements.

TORCHY'S PROMOTION

A TORCHY COMEDY

MASTODON FILMS, INC.

C. C. BURR, Pres.

133-135-137 West 44th Street

NEW YORK CITY, N. Y.

BOOK AT EDUCATIONAL EXCHANGES

The Outstanding Box Off

The one picture destined to clean up for every Exhibitor in the world who plays it

Leave open play dates for "What's Wrong With the Women," even if you have to shelve your costliest production that you booked for the Fall or Winter Season

(Motion Picture News, Aug. 12th)

This picture looks to us like a knockout . . . It is dramatic, progressive, rich in plot, suspense aplenty. Goodman has touched the bottom where his predecessors were content to merely skim the surface . . . Truest document which has ever been shown . . . "What's Wrong with the Women?" strikes far deeper note than Hartley Manners' great play, "The National Anthem" . . . Brilliant acting by all-star cast, which includes such great players as Wilton Lackaye, Barbara Castleton, Montagu Love, Constance Bennett, Mrs. De Wolf Hopper, Mrs. Oscar Hammerstein, Rod La Rocque, Huntley Gordon, Julia Swayne Gordon, Paul MacAllister, Baby Helen Rowland, and others.

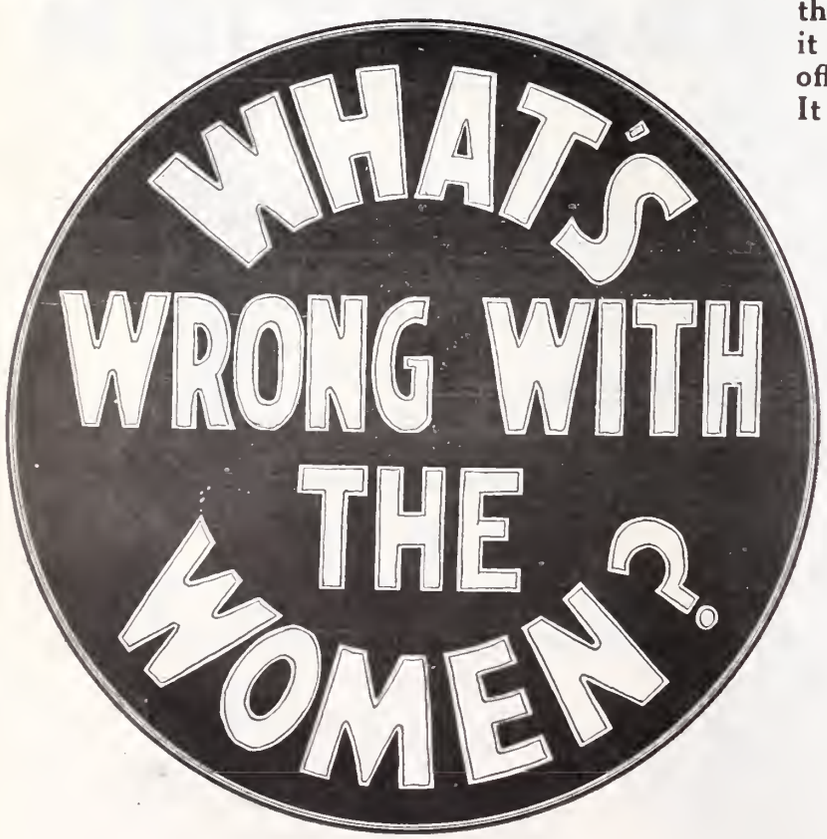
(Moving Picture World, Aug. 12th)

In the opinion of the writer, "What's Wrong with the Women?" is the biggest State rights possibility of the year. To say that it is the greatest Independent picture turned out since Griffith's "Hearts of the World" is merely recording a fact.

Before you arrange your bookings for the coming season, see "What's Wrong with the Women?", for in passing up this one you will be cheating yourself out of a bankroll, and if you miss with this one you will have every reason for turning your house over to some real estate broker to sell for you.

Look the picture over . . . You'll mop up with this one . . . Grab it . . . The sooner you see it the better you will feel . . . Should make box offices jingle with record-breaking grosses . . . It is going to bring exhibitors real money.

It is the kind of a picture every exhibitor in the country has been waiting for . . . That it will be released this season is something over which all exhibitors should rejoice . . .



Write or Wire for Terms and Territory Open

Equity Picture

723-7th Avenu

ice Sensation for 1922-23

Not yet released and already wired for by 24 of America's Finest First-run Theatres

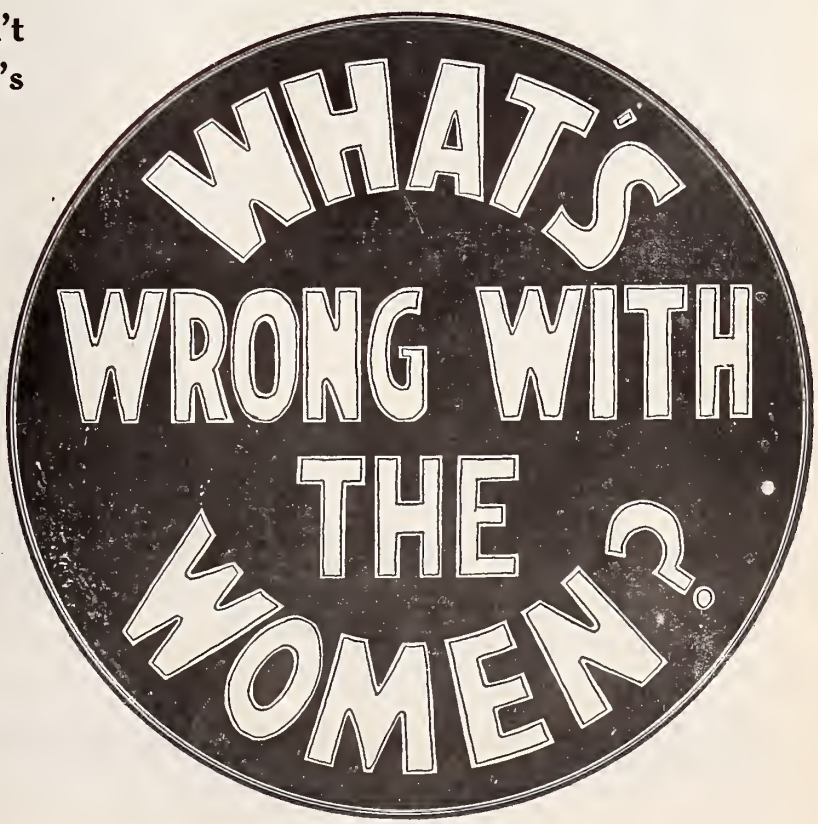
Here's the one amazing picture that guarantees to get back for you some of the money you didn't make on some of the supposedly big winners

(Exhibitors' Trade Review, Aug. 12th)

Daniel Carson Goodman's production, "What's Wrong with the Women?" is powerful . . . He has made a substantial contribution to the State rights market . . . In "What's Wrong with the Women?" he gives us a picture that should find a welcome on any screen in the land. Don't fail to see it . . . R. William Neil directed the production with fine discrimination . . . Picture is impressive . . . The cast is a worthy gathering . . . But don't fail to see for yourself, and soon, "What's Wrong with the Women?"

(By the Buyer of the New England Rights)

My answer as to what I think of Daniel Carson Goodman's new picture, "What's Wrong with the Women?" is indicated by my purchase of the New England rights for this production within five minutes after seeing it on the screen . . . I think it surpasses any picture the Independent market has had in years . . . I've never seen such a cast in any production . . . never have seen such handling of a story, such direction, such a theme, so perfectly done. My trade will positively mop up with it . . . and it ought to bring a fortune to exhibitors in every State in the Union.—Sam Grand, Federated Exchanges of N. E.



42% of the entire United States already sold to date

We guarantee YOU the biggest independent picture in ten years

Corporation

New York City

Joe Brandt Finds Exchanges Want Exploitable Features

These are busy days at the New York offices of the C. B. C. Film Sales Corporation, which this week announced several sales and a number of prospective deals in view that will interest the trade in general when made public. From Joe Brandt, who is out in the territory, came the wire announcing the consummation of a deal with Sol Lesser, whereby the All-Star Feature Distributors, of San Francisco and Los Angeles, took over the California, Arizona and Nevada distribution of "More To Be Pitied Than Scorned," the Charles Blaney success, which marks the first of a series of six big pictures based on established stage successes.

Joe Brandt also notified his New York office that he had closed with J. L. Friedman, of Celebrated Players' Film Corporation, of Chicago, for distribution of the Hallroom Comedy series by that firm, in Illinois, Indiana and Wisconsin. This series will include twenty-six comedies of two reels each. Mr. Friedman knows the value of this series for he has handled the comedies since C. B. C. Film Sales Corporation started producing and distributing them.

Mr. Brandt is making his headquarters at the Congress Hotel, in Chicago, where he can be reached for the next ten days.

The Lesser deal attracted much attention, for it is said that while he has purchased the initial "Big Six" picture, he no doubt has closed for the entire series.

Sol Lesser is recognized as one of the livest men in the State right business, having handled through his organization the biggest independent features of the year and it is his opinion that "More to Be Pitied" is one of the best box-office features he has seen in some time and that its success throughout the country with exhibitors and the public will be instantaneous with its release.

Mr. Lesser was interested in this feature since plans for its making were first announced and was especially anxious to view it on its completion in California. In keeping, however, with C. B. C's policy of showing nothing but the finally edited and completed product to anyone, it was not until prints had been edited, gone over carefully in detail, tinted, and made completely ready for final showing that a print was shipped Mr. Lesser. The sale followed at once.

"This, and from what I can judge, the rest of the pictures on the C. B. C. schedule of box-office winners are of real first run calibre," Mr. Lesser told Harry Cohn, of the C. B. C. firm, who is now on the coast and who produced "More to Be Pitied." "The picture is excellent throughout and I expect great things of it here."

Eastman Books Squirrel Films

Lee-Bradford Corporation, distributors of a series of novel squirrel comedies, this week received a letter from Manager Zimmerman of of the Nu-Art Pictures Corporation of Buffalo in which the latter stated that that series had been booked in its entirety for the new Eastman Theatre in Rochester, N. Y.

New Producers

Edward Belasco and Victor Fisher have joined hands in the formation of the Belasco Productions, Inc., which will shortly start work on its first independent production on the Coast. Both leave for Los Angeles next week.

Passes Board

C. B. C. Film Sales Corporation's initial special picture, "More To Be Pitied Than Scorned," based on the Charles E. Blaney famous melodrama, passed the National Board of Review this week without a single cut.

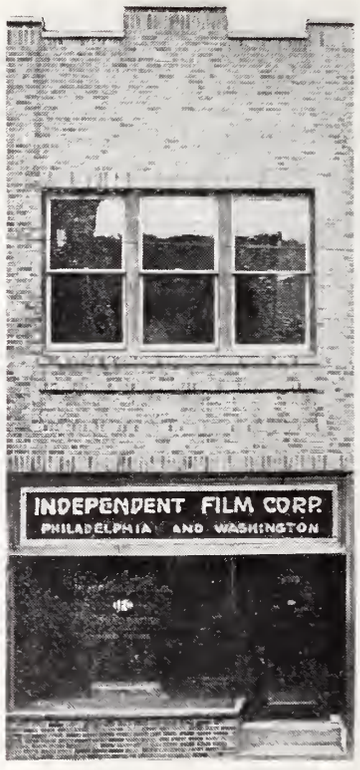
Lou Berman Opens New Philly 'Change

PHILADELPHIA.—(Special) — What has gone down into motion picture history as one of the greatest and most successful openings of an exchange was recorded here on Monday, August 6, when Lou Berman, that enterprising film man whose rise in this business reads like an Horatio Alger novel, threw open the doors of his Philadelphia exchange, occupying an entire floor at 1319 Vine Street. Fully 400 exhibitors, exchangemen, stars and friends from all parts of the territory were on hand to extend the best wishes to Mr. Berman.

The new exchange was officially thrown open at 11 o'clock on Monday morning. The smiling Mr. Berman and his assistants were kept busy from that hour until very late at night greeting the hundreds of well-wishers who came from every city and town in eastern Pennsylvania, from Washington, Baltimore and New York. The outer office on the first floor was bedecked with floral layouts, the gifts of Warner Brothers, Harry Rapf, the Philadelphia F. I. L. M. Board of Trade, Stanley Circuit, Roger Ferri, Moving Picture World, Harry M. Warner and many others.

The opening of the new exchange furnished a fitting climax to the observance of the first anniversary of the founding of the Independent Film Corporation, which has grown to be one of the busiest and best conducted exchanges in the country. The success of Mr. Burman's enterprise is meteoric, for he enjoys the patronage of virtually every exhibitor in his territory. His motto has been "Service plus square deal and big pictures guarantee success." Although the new season has not yet opened, contracts for 1922-23 assure Mr. Berman a splendid send-off. He will release all the Warner pictures in Philadelphia and Washington, maintaining an exchange in the latter city also.

Few are the exchanges in this country more completely equipped than the Independent. In another column is shown a front view of the building. The building is ideal for film distribution purposes and is located in the very heart of Philadelphia's film section. The first floor is devoted entirely to executive



offices, which have been set off with mahogany partitions and equipped with mahogany furniture and other trappings which match the color scheme of the interior of the building. As one enters the exchange he is met by a courteous office boy. Next comes the booking department, presided over by Miss M. J. Neville, who also manages the contract department. Next comes the auditing department, taken care of by Charles Rechetnick. Lou Berman occupies the next office, luxuriously furnished. Then come sales manager B. R. Tolmas' office. At the rear of the first floor is the shipping and film cutting departments wherein are regularly employed eight persons.

The second floor is devoted to the exploitation and advertising departments, with a special display of accessories and exploitation material, set out on the merchandise principle so that exhibitors may see at a glance what the exchange has to offer. Two exploitation men have been engaged to co-operate with exhibitors in putting over the pictures. On the same floor also is an up-to-date and comfortable projection room. In other words, Lou Berman has an exchange that is second to none in Philadelphia.

He has surrounded himself with a staff of assistants that this writer would bet on against the best to be found anywhere in this country. From Lou Berman down to the office boy, the entire staff is made up of enthusiastic and loyal workers. Harry M. Warner, President of Warner Brothers, who made a special trip to Philadelphia with his assistants to attend the opening, was agreeably surprised and congratulated Mr. Berman. Enroute to New York, Mr. Warner said to a representative of Moving Picture World that if "all exchangemen were as keen and as alert as Lou Berman the independent market would need fear no exhibitor nor any competition in this country."

To further celebrate the opening, Mr. Berman carried a remarkable layout insert in The Exhibitor, David Barrist's live regional journal, announcing his Fall product as follows: September, "Your Best Friend"; October, "Rags To Riches"; November, "A Dangerous Adventure"; December, "The Beautiful And Damned"; January, "Little Heroes of The Street"; February, "Brass"; March, "Main Street"; April, "The Little Church Around The Corner," and May, "Broadway After Dark."

Among those who attended the official opening of the exchange were Jules Mastbaum of the Stanley Circuit; David Barrist, Charles Goodwin, Harry M. Warner, president of Warner Brothers; Herman Starr, chief auditor, Warner Brothers; Charles S. Goetz, manager of Warner's New York Exchange; Lon Young, Warner's exhibitor co-operation department head; Roger Ferri, editor of Indepentent Department of Moving Picture World; Miss Constance Jeslin of the D. W. Griffith Company, who played a leading part in "Orphans of the Storm," and is shortly to appear in an independent production; David Starkman, John Evans, J. S. Markf, manager of the Washington office of Indepentent Film Corporation, F. Hanerman, and many others.

Let 'Er Go!

And, when we get going we won't stop until we reach our goal.

Watch 1923. It's going to mean dollars to you. And next week Moving Picture World will prove it. Don't let a camouflaged outburst by those who would find pleasure in seeing you guttered, deceive you.

Moving Picture World is the Independent Man's Bible.

That's why everybody in the independent field reads Moving Picture World.

But the march forward has just started.

Let's go.

ROGER FERRI.

Good News for Exhibitors
QUALITY FILM EX WESTERN PENN AND WEST VA.
CHAS. L STEPHENSON CANADA
GRAND NORTH DE LUXE FILM Co
FILM EX.
UPPER N.Y. STATE
EASTERN PENN. AND SOUTHERN N.J.
FEDERATED FILM EX. NEW ENGLAND STATES
The LANDE FILM DIST. CO
KENTUCKY AND OHIO
APOLLO EXCHANGE
GREATER NEW YORK AND NORTHERN N.J
ALL STAR FEATURE DIST.
CALIFORNIA. ARIZONA. NEVADA.
HURRY TO YOUR NEAREST EXCHANGE AND BOOK THIS RELEASE
IF YOU ARE A SHOWMAN BOOK THIS BIG GRIPPING BOX OFFICE ATTRACTION

MORE TO BE PITIED THAN SCORNED

GET YOUR DATES SET QUICK FOR THE FIRST of

GET READY FOR The 6 BOX OFFICE WINNERS

NEXT RELEASE "ONLY A SHOP GIRL"

WRITE OR WIRE C.B.C. FILM SALES CORP. 1600 BROADWAY N.Y. CITY

Warners Prepared for Busiest Season; Announce Big Releases

The Warner Brothers, this week completed all arrangements for activities for the forthcoming season and are now so strongly organized that they can guarantee a maximum service to exhibitors throughout the country. They have lined up some of the most formidable exchanges in the country and these in turn have augmented their forces and prepared to make 1923 a year in which the name "Warner Brothers" will blaze forth triumphantly.

The New York office of Warner Brothers, this week made a number of important announcements. Perhaps the most important was that concerning the systematic release schedule, which calls for a special to be released monthly, starting with September and continuing through to May. The opening of the new exchange building of Independent Film Corporation, owned by Lou Berman, in Philadelphia; the possible association with J. F. Cubberly, in Minneapolis, who in all probability will be backed by Finkelstein & Rubin; the annexation of the vast theatre interests in New England, where a new exchange has been lined up, together with a number of other important deals tends to make the current week one of the most important in the history of the Warners.

The release schedule of the Warners, together with the pictures, casts, directors, etc., follows:

September—"Your Best Friend," a Harry Rapf production, directed by Will Nigh, with Vera Gordon and Dore Davidson.

October—"A Dangerous Adventure," a Warner special, directed by Sam Warner, with Grace Darmond and Phil McCullough.

November—"Rags to Riches," a Harry Rapf production, directed by Wallace Worsley and Jim Chapin, starring Wesley Barry with Niles Welch, Ruth Renick, Russell Simpson and Snitz Edwards.

December—"The Beautiful and Damned," a Warner special, adapted from F. Scott Fitzgerald's novel, scenarioized by Olga Printzlau, with Marie Prevost and a stellar cast not yet complete.

January—"Little Heroes of the Street," a Harry Rapf production, directed by William Baudine, with Marie Prevost, Jack Mulhall, Wilfred Lucas, Will R. Walling, Aggie Herring, Joe Butterworth and Charlotte Jackson.

February—"Brass," a Harry Rapf production, director not yet selected, adapted by Monte M. Katterjohn from Charles G. Norris' novel, with Marie Prevost starred.

March—"Main Street," a Warner production, produced by Sam and Jack Warner, adapted by Sinclair Lewis and Julian Josephson, from the former's famous novel, with an all-star cast.

April—"The Little Church Around the Corner," a Warner production, with an all-star cast, adapted from Marion Russell's famous story.

May—"Broadway After Dark," based on the successful melodrama, with an all-star cast not yet selected.

Another interesting announcement had it that six State rights buyers had purchased rights to Warners' "A Dangerous Adventure." These are E. G. Tunstall, of the Tri-State Film Exchange, Minneapolis, has purchased the rights for Wisconsin; Second National Pictures, of Illinois, have secured Northern Illinois; Regal Films, Ltd., of Canada, have taken over Canada and Newfoundland; Franklin Film Co., Boston, contracted for the New England States; A. M. Fabian has purchased the rights for Northern New Jersey, and the Independent Film Co., Philadelphia, controls the rights for Eastern Pennsylvania, Southern New Jersey, Maryland, Delaware, Virginia and District of Columbia.

Will Hays pays visit to Warner Studio on Coast, meeting Harry Rapf, Sam and Jack Warner, Wesley Barry, Marie Prevost and others.

Cummings Not to Desert Field

Irving Lesser, of Western Pictures Exploitation Company, this week announced in New York that Irving Cummings will resume making independent pictures as soon as his present contract with Universal expires.

New Arrangements

Arrangements have been completed whereby Francis A. Mangan and Edward Small, whereby Mangan's version of Victor Herbert's miniature operettas for picture houses will hereafter be booked through the offices of Edward Small, 1493 Broadway, New York.

Incorporations

ALBANY, N. Y.—American Comedies, Inc., of New York; capital, $20,000. Incorporators, C. E. Rhodes, V. Brennan and J. J. Bulleid.

DOVER, DEL.—Second National Pictures, Inc., of Ohio; capital, $250,000. Incorporators—Wilbur A. McCoy, Pittsburgh and W. I. N. Lofland and Frank Jackson of Dover, Del.

ALBANY, DEL.—Love Lace Productions; capital, $50,000. Incorporators—Joseph E. Shea & J. Mountford Adams.

BOSTON, MASS.—Franklin Film Exchange, Inc., of Boston. Incorporated for the distribution of Warner Brothers product for 1922-23.

Gossip Of The Trade

Paul W. Wakefield, formerly of the Houston, Tex., Chronicle, has joined Consolidated Film & Supply Company, of Dallas, as publicity and exploitation director.

David Starkman, who recently disposed of his interest in Woods' Theatre in Atlantic City, N. J., has opened his own exchange in Philadelphia, distributing "The Love Slave." He was a visitor in New York this week.

J. F. Mark, one of the most popular film men in this country, is successfully managing Lou Berman's Washington exchange of the Independent Film Corporation. Miss B. Rose is the booker there. B. R. Tolmas, that dynamic sales genius, is sales manager for both the Washington and Philadelphia exchanges.

George Fecke, owner of the Motion Picture Distribution Corporation, of Boston was in town and is negotiating with Ricord Gradwell for the New England rights to "The Country Flapper," starring Dorothy Gish.

Bob Lynch, manager of the Metro independent exchange, of Philadelphia, is making considerable headway in that territory with both Metro and independent product. Recently he was host to 16 members of the F. I. L. M. Board of Trade in that city.

Lou Epstein and Al Jolson, the comedian, according to reports current in the trade will soon become associated in a venture calling for the production of "The Wildcat," to be made in Arizona.

Truly B. Wildman, of the Enterprise Exchange, of Oklahoma City reports a record breaking business on C. C. Burr's Northwest feature "I Am the Law."

Charles Skouras, of Skouras Brothers Enterprises of St. Louis, has gone to the Coast, where he is expected to remain during the month of August, going over productions being made there.

Standard Film Exchange, of Kansas City, announces the acquisition of three new series, namely, ten Jack Hoxie Westerns, ten Franklyn Farnums and ten William Fairbanks films.

The Eureka Film Exchange of St. Louis, has moved its offices into larger quarters, namely those formerly occupied by the Enterprise branch there.

Tony Luchese and Oscar Neufield, who jointly own the De Luxe Film Exchange in Philadelphia, are applying the finishing touches to their extensive exploitation drive on Arrow pictures in that territory in the near future.

Business out in the Middle West must be shooting skyward for there comes a bit of news from Omaha that Mayer Monsky, of the Liberty Films, Inc., in that city, is making things lively thereabouts with a brand new high-powered roadster.

Al Kahn of the Crescent-Federated exchanges of Omaha and Kansas City, is authority for the statement that exhibitors in his territory reported an increase in business during July as compared with that done in June.

"Ten Nights in a Barroom," the Arrow special, produced by Blazed Trail Productions, Inc., and adapted from the melodrama of the same name by I. Case Russell, following its sensational run at a house in the Strand section of London, is meeting with success at the box offices of moving picture houses in England.

Heavy Bookings on Warner Film

Reports from various exchanges indicate heavy bookings on Harry Rapf's production, "Your Best Friend," starring Vera Gordon. All the big New England circuits have booked the feature, according to Screenart Picture Corporation, of Boston. The Creele Enterprises, of New Orleans, have lined up the Saenger circuit, while the Independent Film Corporation, of Philadelphia, has signed over all the big houses in its territory.

Export News

In the event that "If Winter Comes," the big Fox special, scores the success it is expected to register in this country there is a strong probability that William Fox will open a permanent studio in England. No comment of any definite nature on this report was available in New York, however.

Ernest Shipman is in Willingate, Newfoundland, where he intends producing an epic film of Newfoundland. Mr. Shipman seems to be quite popular with Canadian film interests and fans in general.

The demand for American-made productions in Italy is bigger than ever before. The invasion of Italy by American producers who are making pictures there, seems to have served as sort of a stimulant.

The A. M. Putnam Company has leased the Thanhouser studio in New Rochelle, N. Y., where a series of eight two-reel pictures already has been completed. Clark-Cornelius Corporation will State right these pictures.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Real Florida Snow Storm Is Worked by Means of Vacuum Cleaner and Two Fans

GETTING a display for "I Am the Law" gave H. G. Griffin, of the Phiel Theatre, St. Petersburg, Fla., a place in the Exploiters' Hall of Fame as the inventor of a simple and practical snow storm idea.

This carries into execution two of the sure-fires of exploitation; the snow lobby and the animation of a display. The Alaskan setting he used was seen in a regular blizzard, which increased manyfold the pull of a straight snow set.

Simple Equipment

All you need is the backing, two vacuum cleaners, two electric fans, some mosquito netting and a little compoboard.

Mr. Griffin's display was set into the space above his entrance; an arched doorway, and the foundation was a background of an arctic scene, which was made more real through the introduction of miniature huts. This scene was continued on a front piece tall enough to hide the mechanism. Where there is no arch, one should be formed of compoboard, curved to conform to the proportions of the set. This false top should be just the width of the space between the backing and the front row.

Shooting the Snow

At the bottom of the set are placed two vacuum cleaners with the dustbags removed. These are set into a well formed by the front and back of the display, and two pieces of compoboard set at a sharp angle and running from the tops of the cleaners to the sides of the display just below the edge of the front ground piece. Mosquito netting or scrim is placed over the open front.

Into the well is dropped an ample quantity of finely cut paper to represent the snow, and this is blown into the air by the two cleaners, being diverted at the top by the curved piece and dropping onto the chutes formed by the angled strips, where the snow is blown back into the well by two electric fans, which are pointed sharply downward.

Looks Very Real

The effect is that of a heavy snow storm, the constant circulation of the paper being secured by the counter drafts, the snow rising to the top and falling back, only to be blown into circulation again.

The best effect is gained by keeping the lighting behind the scrim or net and holding away too much front illumination. This is readily accomplished by lights placed back of the wings and into the arch at the top.

All of this sounds costly, but Mr. Griffin had the fans and borrowed the cleaners with the result that the entire display was built at a cost of less than ten dollars. The increase in receipts was about $125 from which it will be seen that the investment is a profitable one.

It is not yet too late for snow lobbies. Watch for your opportunity to put this into operation.

Floating Harold Lloyd

Eddie Collins of the Rialto, Dennison, Tex., got busy with Harold Lloyd in "A Sailor-Made Man" and mounted a boat on a truck. In the boat were three sailors rowing as though against the tide, though the oars stuck out into the air, increasing the comedy effect.

Art panels in the lobby, painted by Collins, himself, carried out the battleship idea, and a drug store was tied to a window display in return for free tickets to be given with each Sailor-Made sundae. Even with the free tickets the receipts were 25% over par.

Mac's Dizzy Envelope Puts Over Big Sennett

Archie MacArthur, publicity man for Mack Sennett, puts out a new envelope for Mack Sennett's production of "Suzanna," with Mabel Normand, that is some husky advertising.

It is an ordinary white envelope with a red triangle running from the lower left hand corner to the upper. It is lettered in white and merely tells title, star and producer.

As Mac points out, this sort of matter advertises to the postmen, to the mail clerks and to everyone who handles the latter before it reaches the address, and we rather think it yells out of the waste basket at the scrub woman.

It is in no sense artistic, but it is a great advertisement.

Took Arabic Display Out to the Sidewalk

J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, felt that it was not going to be easy to sell "The Sheik's Wife" unless he did something.

He had a fine title and some good paper, but there were no familiar names in the cast to get the attention.

With a powerful argument, he persuaded the authorities to permit him to box in the sidewalk in front of the theatre and fill in with sand. A few cacti placed where they would not interfere, helped along the desert idea, and by noon the sun provided real "hot sands."

A cool latticed lobby, with plenty of foliage, was made all the more inviting through the contrast, and Harrison had to look at the thermometer to be certain it was the summer season. The box-office sheet suggested January.

Plenty of Dog to Sell "Nice People"

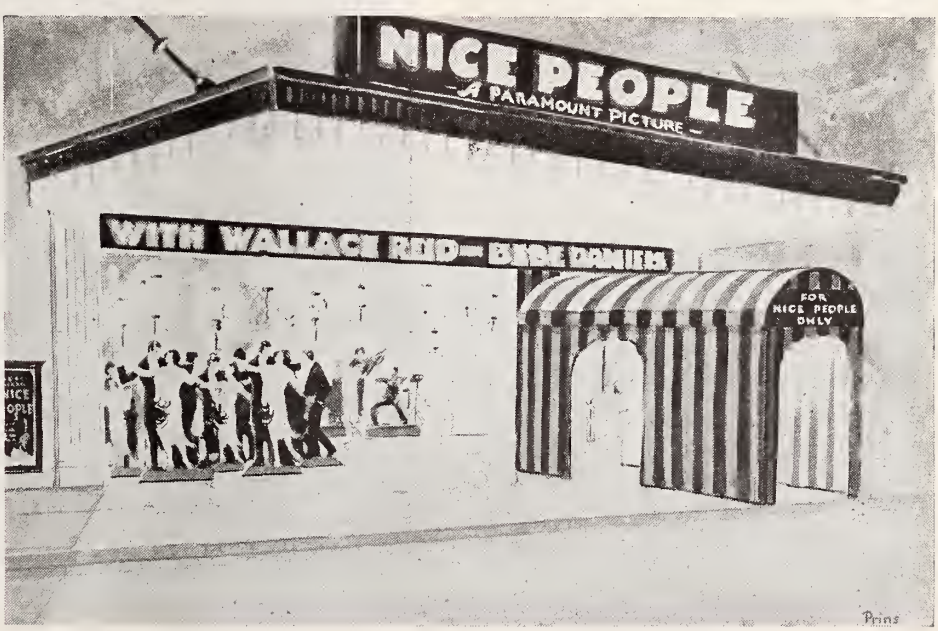
Putting on plenty of style; sometimes inelegantly referred to as "dog" is what will put over the idea of "Nice People," as suggested in this drawing from the Paramount exploitation department.

The basis is a sidewalk awning, with the lobby dressed to suggest a ballroom. This is not as formidable as it sounds. Half a dozen Chinese lanterns, some cutouts from the three sheets, a small band or a phonograph, and you have all the makings. If you have no lanterns on hand, use strings of colored lights.

If you cannot get an orchestra, you can use a phonograph with jazz records and a repeater attachment. Put it to the dealer as a "demonstration" for the repeater and you can get this at no cost.

But if you can possibly afford the cost of a three or four piece jazz band, put them in, they will play in a dollar for every dime you spend on them. Where you can clear your floor, announce a dance (at increased prices) after the last show on the first night, "for 'Nice People' only" and tie that slogan to a hook-up page or anything else you can pin it on.

This lobby is cheap and effective, and suggests that even if Walter Lindlar is out on the road there is still a lobby expert in Claude Saunders' office.



A Paramount Release

A CAPITAL LOBBY SUGGESTION FOR NICE PEOPLE

The essential idea is to suggest a society function for Nice People, and you can hire the sidewalk awning from the nearest city at a small cost. Sometimes you can get one from a caterer if there is no tent and awning maker handy.

Getting a Big Net Profit Out of the Best Pictures of Past Engagements

SEVERAL times we have spoken of the use of "encore week" in the south, and have sketched the general outline, but R. B. Wilby, District Supervisor for Southern Enterprises and still owner of a house in Selma, Ala., sends in an outline of how his manager J. L. Gill, put the idea over.

With Mr. Wilby's details it will be possible to repeat its success if you do the work with the same thoroughness shown by Mr. Gill. You cannot start in today adn pull the stunt in a couple of weeks and get the best results. You must nurse it along and let it grow.

Mr. Wilby gives full credit to Mr. Gill, but we imagine that the general plan is his, for he has been in the business for years and was one of the first contributors to this department. He will be best remembered as the author of the "phonograph record" copy.

First he announced that he wanted to bring back the "5 of the 1000 pictures shown in three years that deserved it," running this on slides variously written, and changed with each picture, for a week. He then ran slides asking that the patrons fill in the ballots being given out to determine which five pictures should be brought back, at the same time giving ballots with some 25 suggested films and five blank lines headed by a black VOTE FOR FIVE and with an explanation of the whole thing at its head. The vote was suprisingly large. The winners were then announced on the screen with the statement that they would be shown sometime in July. Of course some juggling was necessary to get out a couple that couldn't be gotten—"The Spoilers" for instance. All this was in May.

The latter part of June he took it up again, announcing that the "5 pictures you ordered" would be shown the week of July 17th, with the titles and a repetition, of course, of the term "encore week."

Speeding Up

During the week of July 12th he went after them hard, using newspaper copy giving the same old story together with the titles selected, billing "encore week" strongly, and getting a few windows on "you'll encore Blank shows too" In other words he did all the routine stuff as strongly as though the pictures hadn't been there before. Daily ads announcing each picture were used during the week with the tie-up, "The second of the 5 pictures you ordered," usually running two tens and advertising the picture as though no one ever heard of it before.

The net result was more gross than before this summer and about the biggest net profit of a year.

Nothing new, just the old stuff done thoroughly!

Here's Another

The other one was with "Our Leading Citizen." Local paper and theatre jointly offered a cup to that citizen who was nominaetd by the readers and selected as "our leading citizen" by a committee made up of one member appointed from each of the local clubs: Chamber of Commerce, Rotary, Kiwanis, Pilot (women), etc. The cup was to be presented at the theatre two days after the showing of "Our Leading Citizen."

Thaht got the announcement stories, the letters of nomination, letters before every luncheon club asking for the appointment of one member, a story on each man appointed, the presentation of the cup, stories about the presentation.

Of course the picture did well, and the night of the presentation was particularly big, with a different picture, of course.

(The first person nominating the man finally winning also got a month's pass to the theatre.)

The cup cost $1800!

Not new nor even particularly ingenious, but just about every thing in it was squeezed out. And, as you've been preaching for some several years, that's the whole trick.

Prehistoric Autos Helped Wally Reid

When he is not busy wrapping up posters and mailing out mats H. C. Eagles, of the accessories department of the Paramount Exchange in Seattle dabs away at exploitation, and he pulled a good one for "Across the Continent" when that played the Liberty, Tacoma, for Jensen and Von Herberg.

He staged a real race with cars which figured in the early days of the racing game as a diversion at the motor races at the Tacoma Speedway.

There was an aboriginal Ford car built for Barney Oldfield, an antique Oldsmobile, an Overland and a "Dent." Oldfield drove his own old car, and the veterans chugged around the track while the spectators shouted their glee and boys threw out dodgers announcing that the Dent would be seen at the Liberty that evening. It was, and by a large percentage of the crowd which had been at the track.

Perhaps you have no speedway, but you can stage a road race with cars handicapped according to their ages, and you can make it funnier than a donkey race.

Tiny Flags Helped Sell "Young America"

Julian M. Solomon, sometimes known as King Solomon, sends in a clever stunt for Young America. He got flags about one and a half by two inches for fifty cents a gross and enclosed these in envelopes costing $4 per thousand, printed with an advertisement for the Cohan play. Two thousand cost about $15.50 and gave big box office returns in three of the houses operated by Haring and Blumenthal in in their theatres on the Jersey side of the Hudson, 6,000 being used in all.

For "School Days" the King borrowed desks and at a cost of 48 cents for tar paper blackboards and two cents for chalk he had a fine business building lobby display for the National, Tivoli and Lincoln. The chalk was used to write advertisements on the blackboards.

Made Bargain Day One Glorious Day

"One Glorious Day" naturally suggests bargain day to a lot of women and so Ray Whitfield tied the Will Rogers to a department store when the picture came to the Majestic Theatre, Austin, Texas.

In return for an all the week tie-up, the store was given passes good for Friday only at a reduced rate. Friday was a glorious day of bargains at the store, and purchasers of three dollars' worth of goods were given a pass to the performance—good only on that day—one of the off days with the house.

The store advertised the stunt heavily, with plenty of space for the theatre, and the results were so entirely satisfactory that the merchant wants another hook in as soon as Whitfield can think one up—which will not be very long.

Sent 2000 Letters

Having assurance that the Paramount "Little Minister" was a good bet, Hugo Plath of the Queen Theatre, Abilene, checked up his mailing list and then sent out some two thousand special letters on the attraction. As he reserves this stunt for the pictures on which he is absolutely safe, it worked a large percentage.

Then he gave a special showing to ministers —of all sizes—and let the newspaper men come in, too.

A First National Release

HERE IS THE SUCCESSOR TO THE FAMILIAR DONKEY STUNT

The text reads that "even a dumb bell knows a good picture when he sees one." It adds a few remarks about J. Coogan in "Trouble." It was originated by the Des Moines Theatre, Des Moines, Ia. The bells are flat and are tacked to a curtain and pole.

Paramount Releases

TWO EXAMPLES OF SOME UNUSUAL PARAMOUNT HERALDS

These are in vivid colorings, yet so well printed as to class as art work, and are the products of one of the foremost New York print shops. They will be issued on most of the important titles during the coming season.

Paramount Heralds Real Works of Art

For their best bets, the Paramount exploitation department is issuing a set of color heralds that are unusual in scheme and execution. The cut shows those for "Manslaughter" and "Blood and Sand," but similar heralds are in preparation for other titles including "Nice People," "The Valley of Silent Men" and "Her Gilded Cage."

These are all printed in colors and first came under the observation of the writer through the pride taken in the work by A. H. Kellogg & Co., who are doing the printing. They regard these as some of the best work they have ever done and are showing them to their other clients as samples.

Covers in Colors

The inside is in black, but the covers are in several colors, so well handled as to have the value of paintings and are not at all in the same class with the usual product labeled color work.

Some of th pieces have the entire back page reserved for house advertising and all of them give more than half the back page for the house imprint and smaller features. They really are exceptional advertising aids and will be welcomed by the exhibitors when they are distributed.

New Space Stealer Is From Milwaukee

Contests get tiresome after a while and when Manager Wettstein, of the Merrill Theatre, Milwaukee, had to get a new one for "Greater Than Love," he adapted "The Inquiring Reporter" idea to a new angle.

Ten students from a local school were sent out to interview well-known persons on the inquiry, "Is there anything greater than love?" The paper arranged for the interviews and directed the cub reporters, and the stunt attracted much more attention than the usual symposium because of the new angle of interest.

Wait until the high school opens and wish this on your own editor. He will see the news angle and the circulation angle and will be willing to give you your share.

Bachelor's Babies Shouted for Star

A. H. Cobb, of the Alamo Theatre, Griffith, Ga., knows that he can dress up even a throwaway stunt.

He built a throwaway for "The Bachelor Daddy" on a Paramount three column mat. Then he loaded all the kids he could get aboard his car, told them to yell for Tom Meighan and took them for a long ride about town. People read the throwaway to see what it was all about, and it pulled in a better than average business on one of the hottest days of the season. Just handing out the bills would have done nothing in the face of the heat. It was the kids who brought the increase.

Testimony

Because a window display on "The Bachelor Daddy" did so much for the store in which it was placed, half a dozen other merchants came to Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., and begged for displays for their stores or the marquise. Now he has the entire town lined up for windows when he wants them.

Arabian Atmosphere Got Shrine Visitors

It is not easy to sell a lollypop to a man with a stick of candy in each hand, but the Savoy theatre, San Francisco, did pretty much that the week of the Shrine Convention.

The most difficult thing for the Shriner visitor to do in San Francisco was to dodge the entertainment committee and get a chance to sit down for a rest. There were free tickets to pretty nearly everything except the jail and the Sub Treasury, and they were literally forced upon you.

To try and sell a picture show in the face of this opposition was not an easy task, but the Savoy booked in The Isle of Zorda and then stressed the desert scenes to the limit, knowing that the Shrine is a supposedly Arabic order and that all novices are supposed to cross the desert sands.

In addition to the ballyhoo float shown special one sheets were pasted on the 24-sheets making an appeal to the visitors to go over the hot sands to the Isle of Zorda with "the original Monte Carlo, Mysterious Orient, Turkey, Slave Market, Harems, Romance, Beauty."

Much the same copy was also used on tack cards, and as a result the crowds were tolled up to the lobby, where an oriental sky piece completed the sale and gave the Savoy a real business.

A Pathe Release

HOW THE SAVOY THEATRE, SAN FRANCISCO, APPEALED TO THE SHRINE VISITORS

Stressing the desert angle of "The Isle of Zorda" and making an Arabian ballyhoo brought business to the house at a time when free tickets to all sorts of attractions were more plentiful than the flakes of a snow storm, and they actually drew the visitors away from the free attractions to see the adaptation of Jules Verne's famous story.

Express Tag Guarantee for Original Costume

Because of the number of "original" costumes being shown, when the State Theatre Minneapolis displayed the original costume worn by Jackie Coogan in "Trouble" the clothing was shipped from Hollywood, and the express tags were tacked to the garments to prove their authenticity.

One of the tags is seen just below the waistband and the other is on the left leg. It might have helped to use one of the cutouts for a face and shoes and present a front view, but even the clothing tacked up attracted general attention.

This seems to be a publicity scheme, for the same tag guarantee is found on a suit displayed by the Walnut Theatre, Cincinnati, with the announcement that the suit will be sold to the highest bidder, and the additional information that Jackie was particularly fond of the phonograph record being plugged by the concern in whose window the display was placed. The garment was to be sold for the benefit of a local charity, an idea first used on Norma Talmadge's wedding dress in "Smiling Through," in New York City.

A First National Release

THE COOGAN DISPLAY

"Old Kentucky Home" Cost but $10 to Boom

J. M. Edgar Hart believes in making a noise that can be heard but he does not believe in spending all of the boss' money for a drum, so he put over "My Old Kentucky Home" for a ten dollar investment and hoisted the business by a good third.

He built a paddock in the lobby and placed a colt inside, the lobby not being large enough to contain a horse, and a colt makes more of a hit with the women. Then he hired two girls, one to pose as a jockey and the other as the owner, and he hid under some hay in one corner a phonograph which played "My Old Kentucky Home," with a repeater attachment.

That is Hart leaning against the rail on which is lettered "Don't lean on the fence." Broken rules mean nothing to him. Edgar is no prize beauty, as you can observe, but he has brains in that round head of his—lots of them.

Start in now to get after your fall business. Picture theatre advertising will give you many tested ideas.

A First National Release

A CAPITAL IDEA FOR AN AUTOMOBILE PERAMBULATOR

A cut-out from the 24-sheet gave the Hope Theatre, Dallas, Texas, a startling ballyhoo on Anita Stewart in "The Woman He Married." A low hung car will give the best results, through making the cut-out appear to be larger than it really is.

Sectional Essay Idea Helped Hook-up Idea

Because he had a bunch of four Paramounts in a row, Leon J. Bamberger, Toronto Paramounteer, persuaded Charles Darwin McGregor, of the Princess Theatre, Chatham, Ont., to lump his exploitation and sell Paramount.

Four good windows were obtained for display of star pictures and the bookstore window carried photoplay versions of the Paramounted novels. The other displayed their usual stocks.

Then Bamberger got ten co-operative ads for a double deck each with a cut of a Paramount star, and started a contest on "Why I like —— best." The novelty angle was that if you liked Gloria Swanson best you took your reply to the hardware store in whose space her cut was displayed, but if your preference was for Wallace Reid you might leave it at the drug store which had drawn him. It brought some trade direct to the stores as well as the indirect influence, and had a good moral effect

An American Releasing Corp. Release

PIPE J. M. EDGAR HART BREAKING HIS OWN RULES

He paints "Don't lean on the fence" and then does it, perhaps to show he is boss around there. Some nerve, what! How he put over "My Old Kentucky Home" at the Palace Theatre, El Paso. It cost ten dollars for this very elaborate display.

A Mechanical Display Jammed Arcade Lobby

Guy A. Kenimer, of the Arcade theatre, Jacksonville, made one of the map-on-an-endless belt display for "Across the Continent," and boosted the receipts on this Wallace Reid story.

The display shown on this page was in a box about nine feet long and six high. The map was the track on which the cars were placed, and ran over a pair of rollers, one of which was belted to a motor. Mr. Kenimer writes that the crowds clogged his lobby watching the device.

The stunt is very well done, but it would be a small matter to render the display even more effective by painting a panorama on the back and speeding this to match the floor belt.

Kenimer had the idea of putting boys around the auditorium to work up the excitement, but they were not needed, for the audience supplied its own cheering and rendered the plants unnecessary.

Three hundred tack cards were used along the road to Pablo Beach, where real races were held, and he had planned for a Ford parade, but the dealers were turning them over to purchasers as rapidly as they arrived, and the best he could get was to banner the demonstration cars.

A Paramount Release

ANIMATED THE WRONG BELT IN JACKSONVILLE

Guy Kenimer, of the Arcade, used a map on an endless belt beneath the autos, but the background stood still. Both can be made to work on the same power with only a little more trouble, and the display for "Across the Continent" is bettered.

Sold the Kiwanians on "Smilin' Through"

When J. M. Blanchard, of the Strand theatre, Sunbury, Pa., does a thing, he puts in all the frills.

He sold Kiwanis on the Smilin' Through slogan. Then he sold them on a benefit for the Playground Fun. The regular Kiwanis notice started off with the statement that five tickets to the Strand were enclosed and none were to be returned. Then he smears both sides of the letter head with Strand advertising until the Secretary is moved to remark:

"A blind man could tell who furnished the stationery this week, but at that Jess is a real fellow and always gives the public the best and last thing in photoplays."

Then he adds a last line "Read the other side if you want to see who gummed this notice," and of course the other side is a display for Norma Talmadge and her biggest hit.

It comes pretty soft for people who hustle for it.

Keith Theatre Plants Pharaoh Publicity Gag

Because some employee of Keith's Theatre, Syracuse, painted the crosswalks with signs for "The Loves of Pharaoh," a stern and unrelenting cop made him scour the paint off again.

It made a lot of talk while the signs were being painted and it made three times as much while the employee labored under the vigilant eyes of the bluecoat with turpentine and rags.

It was all a part of the same stunt, for the management had arranged for police interference beforehand, not only avoiding possibility of trouble, but making the newspaper grade with a matter of police record, the story "breaking" on the police run instead of being sent out from the house.

To help along, Fred V. Greene, Paramounteer, got the Postal Telegraph Company to write out a fake cablegram from Lubitsch to the theatre; the company being glad to horn in on the pblicity, most of which has gone to the Western Union in the past. The company took its pay in a ring around the "via Commercial" in the form and an added "Even in Europe 'via Commercial' means something."

A Hadkinson Release

SUMMER WAKENS RIP FROM HIS LONG SLEEP ONCE MORE

It's a fine summer picture for vacationing kiddies and even if it is a year old, the Florence Theatre, Seattle, found it could get a crowded business in the July heat by cool lobby decoration. The centrepiece is patterned after the 24-sheet.

Got Two for One

Most managers figure that the telephone stunt is an exploitation in itself, but now and then someone finds a way to build on it, as has been recorded here.

Add to the previous ideas the work of Brentlinger, of the Liberty Theatre, Terre Haute, Ind. He persuaded the telephone company to place two switchboards (though desk instruments would have sufficed) in the window of a retail shop and two girls telephoned all day; a card announcing that they were advertising "Smilin' Through."

This not only got the attention of the passing throng but it helped to put the calls over giving these additional effect.

Tireless Wheels

This seems to be a new one.

In addition to the map-auto stunt suggested for "Across the Continent," A. L. Snell of the Imperial Theatre, Gadsden, Ala., hooked the electric company to a window display of an auto, the wheels of which were a pair of fans, stripped of their wire guards and with the standards masked.

A third fan, masked behind an announcement card, blew out the ribbons attached to the cap of the cut-out driver and aided the illusion. To help along the three fans all blew around the sand used for a groundwork. Try the wheel effect on any automobile picture.

Paramount Evolves a Ready Print Scheme for Costless House Program

PARAMOUNT is announcing to its exhibitors a new scheme for a free monthly house organ, and offering an alternative scheme whereby the issue may not only be free but may be made to show a profit.

Strictly speaking, it is not a Paramount scheme, since it is the independent venture of an individual concern, but since the bulk of the type material will relate to Paramount productions, it is primarily to be classed as a scheme for Paramount exhibitors. In strict fact any exhibitor in a town where there is no Paramount service used can get the franchise.

How It Works

The publication is to be known as the *Motion Picture Review* and is to be printed in twenty page form but with the pages numbered from one to ten and from fifteen to twenty-four leaving a space in the center for a four-page insert locally printed by the concern to which the ready prints will be shipped.

This insert is printed from copy supplied by the exhibitor and may contain such house talk as he desires including the monthly program. A certain portion will also be reserved for local advertising.

But one house in a town will be supplied with this publication, and the franchise holder has an option of using one of three schemes.

Select Your Own

The exhibitor can purchase the sheets outright at a cost of $100 for the first thousand and $50 for each additional thousand. He then obtains his own advertising and retains for himself any profit over the cost of copies and the press work on the four-page insert.

He may lay off the venture to a local advertising agency, paying for his sheets and dividing profits with the agency.

He may guarantee the distribution of a specified number of copies monthly and let the Macon Publishing Company get the ads and take the profits, if there are any.

Not a Charity

This looks almost too good to be true, but the idea is merely an adaptation of the old "sheet writing" game in which traveling fakers sold fountain pens for half a dollar and threw in a farm journal or an automobile paper or something.

By explaining that the publishers were giving the pen as a premium, the faker removed suspicion from the pen. He paid from three to six cents "turn in" for the subscription and perhaps ten cents for the pen. The rest was profit.

The idea of the paper was to obtain circulation, and the "turn in," or money paid the publisher, was merely a technicality to satisfy the post office.

Names Count

The circulation was what the publisher sold the advertiser. The subscription was negligible. The sheet writing has been practically stopped, but there are numerous sheets—and good ones—which are circulated largely as premiums with other publications.

This works on the same idea. The Macon company wants a guaranteed circulation. It can obtain it through the picture houses. It does not aim to make money out of the exhibitor, but rather to make money for him.

It looks like a material help to the exhibitor who gets a fine job for nothing and even has a chance to make a little money. One house is already using an eight-page insert to care for the extra ads it is getting.

Colorado Exploiteer Has Odd Trick Auto

Rick Ricketson is Paramounteering around Denver and the rest of the State and in a letter to Claud Saunders he tells of E. C. Marquand, of the Isis Theatre, Longmount.

Marquand has an idea that if he can make money with exploitation he might as well exploit, so he pulls up one picture a week and puts that over so strongly that he can pay the rent even if others flivver.

One of his chief aids is an automobile which has a body he can strip off in ten minutes. Then he puts on a framework and shoots the car all over town. When they see Marquand's car with a fresh set of whisker disguises they stop pitching quoits or talking politics and crowd into the Isis. It does not bother Marquand that the picture is old. If it is he figures that it will be new to his people and he puts it over just like a preview.

This doesn't mean that he books only the memories. He will come close to first run if he wants a certain title and along about May he starts in to spend more money for his film than he does in the winter months.

He knows he will have to use better pictures in summer to get them in, so he uses them, and does an average business the year around. It costs him more in summer, but he gets a profit and does not have to pay rent on a dark house.

Just as a sample he had "Saturday Night," "Fool's Paradise,," "The Great Moment" and "Moran of the Lady Letty" for his June and July bookings.

There's a moral to this. You write it. Then it will sink in deeper

Crosses Work Well for N. Y. Crossroads

Here is a typical design for the cross pieces advised for "The Crossroads of New York." This particular example was employed by the Capitol Theatre, Davenport, Ia., which also hooked to the street cleaning department to get signs on all rubbish cans and dump carts.

A First National Release

THE CROSSROADS SIGNS

Another good stunt worked by the Capitol was a competition for a chorus on "The Crossroads of New York" to the air of "The Sidewalks of New York." The promise was made that the lyric would be submitted to a prominent music publisher, but this didn't mean anything. It did help, however, to interest in the competition, the firts prize in which was a pack of fifty passes to the theatre.

Changed the Signs

Among the traffic regulations of Oklahoma City is one requiring all autos to come to a dead stop at certain points, designated by a "Stop" painted on the pavement.

When S. S. Wallace, Jr., of the Capitol Theatre, got the Curwood "I Am the Law," he added these words to some 300 police signs—first obtaining permission—and when the title was more fully advertised, the connection sank home. The idea can be adapted to semaphores and other police signs.

Paramount Releases

ON THE LEFT IS E. C. MARQUAND'S ACTING AUTOMOBILE. IT'S A WONDER

The Boss of the Isis Theatre, Longmont, Col., believes in exploitation and he has had this car so planned that he can skin off the body in ten minutes and build a new structure. It has been a battleship for Cappy Ricks, the racer, in "Too Much Speed," and ..has even masqueraded as an airplane. On the right is the display for "The Sheik," old, but still interesting, when you read about Marquand's policy.

Los Angeles Spaces Offer Big Contrast

These two examples from Los Angeles are from the same artist. One of them is good and the other is in his more usual style. That for "The Ordeal" has a certain directness in style the other lacks. The selling lines are placed where they may be read as a whole and you do not have to go skittering all over the place to convince yourself that you should see this picture. In the top mortise you are told who Miss Ayres is through reference to her work in "The Sheik" and other plays. There is also

KEEP COOL
AGNES AYRES
In The Ordeal
California THEATRE
W. SOMERSET MAUGHAM
Author of "The Circle"
ROBT. C. BRUCE'S
"My Country"
Examiner-Goldwyn Screen Tests
HEAR ELINOR'S POPULAR ORCHESTRA
3 GREAT CONCERTS EVERY DAY
A BEAUTY DRAMA PORTRAYING A WOMAN'S STIRRING STRUGGLE FOR HER OWN SOUL—
WONDERFUL GOWNS AND BEAUTIFUL WOMEN
with CONRAD NAGEL
ZONA MURPHY, CLARENCE BURTON AND ADELE FARRINGTON

A Paramount Release

A WELL-ORDERED SPACE

mention of the fact that this is Maugham's first screen drama, which to many persons will be of greater interest than Miss Ayres who is already known to them but who are attracted by the first direct screen work of the English dramatist. Below the cut are the selling arguments for the play itself with a reference to the costuming and the leading members of the supporting cast. On the left is the panel for the other features. In the original cut this was barred by the artist to panel the various announcements but the agent wisely cut these through to permit this section of type to be put in as a whole, separating by dashes instead of double cutoffs. The star and title are very

A Metro Release

BACK TO CONFUSION

nicely lettered in a reverse circle black enough to give contrast and the whole forms one of the best displays we have received from California. This was used the week preceding "Missing Husbands"' for which the artist made a return to his usual style, in which he kills off the sales boxes through hiding them in a mess of light sketching which means nothing. There are three panels, but you have to look closely to get them, because they form a part of a Moorish design of no particular meaning. The portrait sketch may attract, though she does not look like the woman whose beauty maddened men, but the he-flappers weaken the idea and detract from the appeal. We think that exhibitors make a mistake in playing this up as a Parisian sensation. One of the boxes in this space runs "It has played a year in Paris and is still going." The stuff that kept the story going in Paris has been censored out of the picture over here and we get only a hint of what the picture could be with the cuttings left in. As a shocker it is distinctly a disappointment and can be nothing else. The shocks have been denatured or deleted. What is left is a good story; an interesting one and an oddity, but it is no more shocking than "Ten Nights in a Barroom" or "The Old Homestead," and to talk of what the picture was instead of what it is is not only to mislead and disappoint, but to kill off the present value of the picture through overselling. Sell it as a novelty; something different, but don't sell the shocks which are back in the cans in the Metro office. People who go in looking for nudity and sensation will not find it, and no matter what else they find will not count. They will feel they have been swindled. Sell them rather on the Atlantean "She," sell them on the woman with twenty-three husbands and more to come. Sell them on the idea of the lost race, and you will satisfy them with the picture, but don't sell them what Paris saw and we do not. Announce less than you have to offer and you will prosper, but you will never build a clientele trying to sell what you cannot deliver.

—P. T. A.—

Another Example of Restraint in Cuts

Here is another example from Baltimore in the use of cut for attention getting. The portrait of the star and the girl on the island with the wrecked ship in the distance all suggest a virile story without taking more than one-fourth of the 85 by 3 used. The title seems to be taken from a Paramount press

CENTURY
JACK HOLT
and
SYLVIA BREAMER
in "The Man Unconquerable"
A Paramount Picture
A dramatic fight for love and millions on a South Sea isle of romance. Packed with exciting climaxes, it's Jack Holt's greatest picture.
Jack Holt is one of the best "Strong Silent Men" of the screen
We recommend "The Man Unconquerable" as a rorking adventure story —N. Y. Sun
It is a straight from the shoulder story, much more plausible than the customary sainted tramp and sinuous vamps of recent years.—N. Y. Herald.
Wm. Schwartz, Tenor
Century Symphonists
Chas. E. Fanson, Conductor

A Paramount Release

A WELL SIZED CUT

book. It might better have been set in more legible type, but it is reasonably clear, and the title is less important than the star and the copy is set in readable type which helps more than a little, though we question the value of the New York press notices. Just one of these would have sufficed and this would have given room for a larger display for the stronger selling line, which then could have been put in ten point with about six points of lead between the lines. But taken as a whole this is a good space and of real selling value. We hope some of the Western artists happen to see it. It may help them, and they assuredly need help.

—P. T. A.—

Working Plan Book for Original Space

This four elevens from the Luna Theatre, Lafayette, Ind., works up a plan book cut into an original display for Barthelmess in "Sonny." That cut looks as though it might mud up on slight provocation, but with careful press work it has just the right color and it works into the space nicely in spite of the irregular design—or perhaps because of it. It would be possible to

A First National Release

A PLAN BOOK CUT

set the lines at the left in larger type without killing down that space, the better way being to set up the "Can you win mother love with a lie?" and letting the rest stay as it is. In a 24 or 36 point this would have sold much better. And on the same lines to have cut in the reference to "Tol'able David" with a bold face title would have helped, the remainder of the line being held to roman. It would be more trouble to get the idea over to the printer, but in time he can be trained to set things your way and pull up the points to make them effective.

—P. T. A.—

Show Window for "Across Continent"

H. C. Farley, of the Empire Theatre, Montgomery, Ala., made a real production window on "Across the Continent" He used a painted background in the full window, flooring with sod, with a sand road, along which were strung out a dozen toy automobiles. Miniature 24-sheet stands of proportionate size were strung along the road, advertising the attraction, and toy cows and horses disported in the fields.

It worked so well he was almost tempted to put a tent around it and charge an admission fee.

He tied a local "drive it yourself" company to a procession of Ford cars, and persuaded the Essex agency to keep a car out for two days telling what that car had done in a local road test.

Down South the managers used to complain that they could not sell Reid in an automobile picture, but they find that exploitation will turn the trick. Mr. Farley, for example, boosted his takings about a quarter.

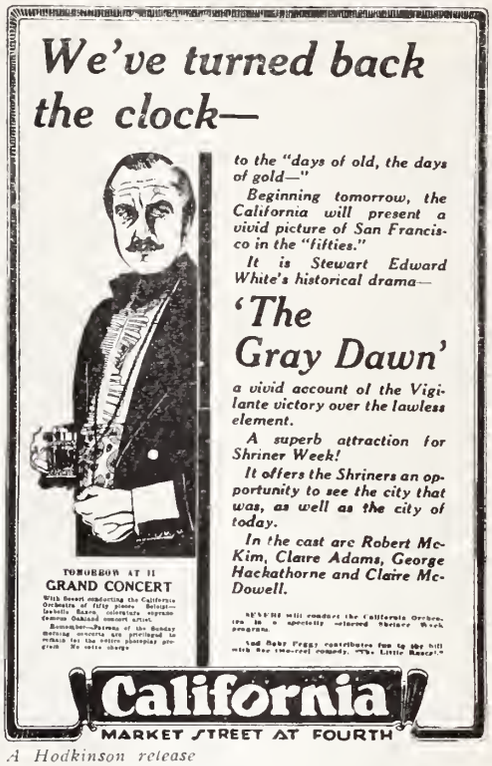
Too Much Design Is Weakening in Effect

Milt Samis shoots in some samples from the Roth and Partington houses in San Francisco and opines that the display on "Our Leading Citizen" is a bear. We gather that Milt refers to the copy and not to the design, for we feel that he knows that the letter is what sells and not the picture of three people, nor yet the portrait of an unknown person. Just who that is in the circle is not clear. It's the poorest thing we have seen from Bubar in long months, and the entire layout is not up to his standard. Even the lettering is not

A Paramount Release

TOO MUCH PICTURE

good. The letter is worth more, as advertising, than all the pictures Bubar can draw between now and eternity. The drawing should have been shot in favor of a larger reproduction with a big play to the line "Even the author likes it." That, the letter, the title and the cast might well have been made the basis of an all-type display for a change. It would have done the house much more good. Bubar at his best takes second place to none, but he should be held back when type will work better than his drawings, even though the drawings be good. We like better, so far as the arrangement goes, the display for "The Gray Dawn," which is mostly in type. The overline is not good, for "We've turned the clock back" sounds too much like a daylight saving announcement. "Back to the days of '49" would have been more striking and more explicit, but the type layout is better than the best lettering, though the argument might have been made a trifle stronger. The idea was to sell the visiting Shriners on seeing what the San Francisco of old was like, in contrast with the city of today. The allusion to '49 would have done this better, and then the point could have been put over in more convincing fashion with a little jazz. Perhaps something like this would have won more attention: "Today San Francisco is a city of magic raised to greet the visiting Shriners; a city of the West transformed into a blaze of Oriental glory, as different from the San Francisco of yesterday as that differs from the San Francisco of the pioneers. After you have seen the city that is; when you have tired of sightseeing, drop into the California Theatre (which is within easy reach of all the hotels), and see the city that was. Make an adventure into the golden past and find rest and enjoyment combined. You can see all the pictures you want in your own home town, but see this tale of Old San Francisco while you are visiting in the new." That might


We've turned back the clock—
to the "days of old, the days of gold—"
Beginning tomorrow, the California will present a vivid picture of San Francisco in the "fifties."
It is Stewart Edward White's historical drama—
'The Gray Dawn'
a vivid account of the Vigilante victory over the lawless element.
A superb attraction for Shriner Week!
It offers the Shriners an opportunity to see the city that was, as well as the city of today.
In the cast are Robert McKim, Claire Adams, George Hackathorne and Claire McDowell.
TOMORROW AT 11
GRAND CONCERT
California
MARKET STREET AT FOURTH

A Hodkinson release

A NEAT TYPE LAYOUT

have brought more of them in, though the California seemed to be doing very well the two occasions we got to visit the house that week. But the big point is that Milt gets more chance to sell with type if he gets a chance to use the types, and we take it that he has the editorial control of the art work. He should have. We are looking for more type from Milt and we believe that it is coming.

CHRISTMAS IS COMING

Probably you know that, but

DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

FREE

all the other schemes in the book for midsummer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue New York, N. Y.

Nursing Business

Because "The Glorious Fool" opened an engagement at the Majestic Theatre, Memphis, the night the hospitals graduated their nursing classes, H. C. Clarke, the manager, invited the classes and all other nurses off duty to be his guests, because the picture deals with hospital phases.

The newspapers all gave him a write up, and business was bettered by more than two hundred dollars, not counting the post value of the courtesy, which is by far the more important angle.

Cartoon Sketches Help Ticket Sale

The artist of the Garden Theatre, Baltimore, had to go and spoil it all with some unnecessary hand lettering, but he turned out a capital advertisement for Wanda Hawley in "Bobbed Hair." The display looks like a chart from a barber shop, but you do not pass it up on that account. You look to see what it is doing in the theatrical ads. Because it is different it gets over where the best of half tones would flop like a fish out of water. That some of

GARDEN
THIS THEATRE COOLED WITH WATER WASHED AIR
Wanda Hawley
IN
"BOBBED HAIR"
The ticklesome tale of a flapper who tried to be futuristic. Oh, what wonderful things happened to this young Goddess of Liberty when she tried to live up to her curls and notions!
GOOD-TIME VAUDE-VILLE

A Paramount release

FITTING THE FLAPPER

the sketches are new art style helps not a little to give real distinction to the space. This sort of illustration sells tickets. It is a part of the sales argument and not merely decorative material. You might pass over the title but all those short-haired girls look interesting and you stop to read. The chances are that you are sold on the feature, and the house gets your money. The most surprising thing is that the artist had the good taste to hold off and give the girls a chance. He might have drawn in three times as many and have killed off all he had done. Instead of this he holds the sketches apart so that they stand out and get proper attention. It is so well done that we are wondering if perhaps the agent did not prepare this ad himself by cutting heads from magazines. But then the agent would not have lettered the title where type would have been so much better. It must have been the artist, and clever as he is, he was not strong enough to resist the temptation to letter in the title in the fatuous idea that he was helping things along. Outside of that lettering this is a wonderfully good ad because it is both simple and effective, and effective because it is simple.

—*P. T. A.*—

Non-Stop Record for 'Across the Continent'

Here is a ballyhoo for "Across the Continent" which is a sticker. Once you wind it up it runs for 24 hours. It was developed by I. C. Holloway, of the Rialto theatre, Columbus, Ga., who got reckless and spent all of ten dollars putting this over for three days.

He used a lobby display from the Howard theatre, Atlanta, a map with a tiny car, and he worked up interest through the Ford angle with slides for the Ford which linked to the picture.

On the strength of this he persuaded the local Ford agency to hire the car used in Atlanta and put it on the roads for a 24-hour non-stop record with prizes to anyone who caught the engine dead between eleven o'clock one morning and the same time the next day. Ten prizes were offered, but none had to be given out, since the car kept on going. This gave a vital interest to the ballyhoo and everyone kept an eye out for it.

After the test the car was run to all the nearby feeder towns where it capitalized the interest created in the test.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

CRADLE BUSTER. Ran this to a nearly full house with no kicks whatever. J. W. Lumpkin, Cupid Theatre, Miles, Texas.

JAN OF BIG SNOWS. Very poor. Did not think Curwood subject could be so poor. Snowstorm scene poorest I ever saw. R. A. Bradshaw, Grand Theatre, Crestline, Ohio.

SISTERS. Good picture, well liked. Seena Owen does splendid acting. It is a little too long and sadly in need of good comedy; attempts to lighten it with negro humor were a failure. Advertising, more than average. Patronage, best. Attendance, poor. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

Associated Exhibitors

THE DEVIL. Picture fine. Exploitation possibilities great. Went over big, two days; first two-day picture ever run. Advertising, general, good lobby display. Patronage, general. Attendance, good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

LADY GODIVA. Patrons remained silent on this picture; a good picture for a high class audience. Advertising, photos, ones, window cards. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SINS OF MARTHA QUEED. Pleased most of our patrons. Would consider it a fair box office picture. Advertising, usual. Patronage, better class. Attendance, poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Equity

WHAT NO MAN KNOWS. A good program picture. Clara Kimball Young doesn't pull, and public say they do not like her as formerly. Advertising, newspaper, lobby and pretty front. Patronage, mixed. Attendance, fair. King Solomon, Bijou Theatre, Clarksburg, West Virginia.

F. B. O.

BARRICADE. A very good picture, will stand on any program. R-C (F. B. O.) pictures are very, very good. Advertising, one and three sheets, and slide. Patronage, small town. Attendance, fair. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

LIVE AND LET LIVE. Good clean feature. Excellent moral. Pleased all. Rental O. K. Advertising, regular. Patronage, small town. Attendance, good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SO LONG LETTY. Film in good shape, excellent photography; fine light comedy. Old picture but pleased 100 per cent. Advertising, ones and threes. Patronage, small town. Attendance, good, plus. C. C. Johnson, Amuse-U theatre, Melville, Louisiana.

WHY MEN FORGET. Very poor picture, made in England. American pictures popular. For me it is not worth running; stay away from it. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

First National

CHILD THOU GAVEST ME. Will please all classes. Advertising, posters, newspapers. Patronage, country town. Attendance, quite good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GIRL IN THE TAXI. Not quite as good as "Twin Beds," but well worth showing, just the same. It will please. Advertising, posters and press. Patronage, small town. Attendance, good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York

MOLLY O. Pleased them fairly well. But the rental was entirely out of line with the attendance despite a strenuous exploitation. BE CAREFUL WHEN YOU BUY THIS. Advertising, mailing list, ones and threes. Patronage, health seekers and tourists. Attendance, fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MY BOY. Good business getter and satisfied patrons although I would not advise an advance in admissions. Advertising, heavy. Patronage, better class. Attendance, good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

OLD DAD. Very good drama. Mildred Harris Chaplin especially adapted for this sort of picture, although picture old. Advertising, newspapers and posters. Patronage, mixed. Attendance, poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

PECK'S BAD BOY. This is Jackie's first visit, but take it from me and my audience, we all liked this one. While it is not a knockout, it will please. The only thing I found wrong was the footage which was 'way short, only fifty-five minutes running time—should have been an hour and fifteen. Ran with Lloyd's "Among Those Present" for two days. Advertising; extra lot windows, cut-outs, sixes, heralds. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

POLLY OF THE FOLLIES. A comedy that seemed to please the majority. Advertising; newspaper, photos, twenty-four sheet. Patronage; mixed. Attendance; good. J. Kenrick, Strand Theatre, Ithaca, New York.

SMALL TOWN IDOL. Was afraid of this and held it off a long while. Result was surprising and the people came out for it and seemed to like it, particularly the men. Ran two-reel drama with it, making well balanced show. A good picture to change the style of show; something different. Patronage, general. Attendance, fair. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

SMILIN' THROUGH. Very fine picture; pleased all. Had very good comments. Should have more pictures like it. Attendance, large business. N. La Page, Rialto Theatre, Superior, Wisconsin.

SONNY. Condition of film excellent. I never could wish for a better picture. Barthelmess made a hit here and the supporting cast could not have been better. Plot, photography, direction and cast O. K. Pictures like this will get patronage back. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THOUSAND TO ONE. Good picture, but does not suit our patrons; not picture's fault. Advertising, regular. Patronage, small town. Attendance, fair. S. H. Miller, Liberty Theatre, Montezuma, Georgia.

WOMAN'S SIDE. Kept four ushers busy keeping patrons awake. My opinion is Katherine must wake up and get some better stories. Advertising, usual newspaper, window cards. Patronage, family. Attendance, very poor. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

Fox

OVER THE HILL. Without a doubt one of the greatest pictures ever produced. It brought out people who never came before. Advertising, 200 cards, heralds, etc. Patronage, rural. Attendance, big. Irving Carlin, Opera House, Rocky Ford, Colorado.

OVER THE HILL. Played to the biggest crowds in history of town. Nearly twice the population saw this masterpiece. A little overdrawn, but good. Advertising, ones, threes, posters, heralds, papers. Patronage, small town. Attendance, wonderful. R. K. Russell, Lyric Theatre, Cushing, Iowa.

PERJURY. Three reels too long. No usual Farnum punch. Too heavy a picture, both reels and price, for small exhibitor. Advertising; newspaper, herald, lobby display, etc. Patronage; country town. Attendance poor. H. V. Harvey, Palace Theatre, Dixon, California.

ROOF TREE. Fair William Russell picture, which isn't saying much; not that William Russell isn't good, but Fox puts him in such weak pictures. What goes for this goes for most of the Shirley Mason pictures. Advertising; posters and mail. Patronage; rural. Attendance; fair. B. A. Aughinbaugh. Community Theatre, Lewistown, Ohio.

ROUGH DIAMOND. Below the average Mix picture. Advertising; ones, slides, program. Patronage; small town. Attendance; above average. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

SHACKLES OF GOLD. Farnum in fights and dress suits. If Farnum is a favorite, picture will please. Patronage average mixed. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

STAGE ROMANCE. As about 99 per cent of the exhibitors have said, this is the sorriest piece of "blah" you have seen in a long time. They say they are going to put Farnum back into blue shirt stuff. He is pretty dead here now, after this last one; so it doesn't matter much what they put him in after this. Patronage; 99 per cent

disappointed. Attendance; poor. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

THUNDERCLAP. Fine picture in every way. Plenty of thrills and is bound to please. Advertising; six, one, three sheet posters. H. Odom, Dixie Theatre, Durant, Mississippi.

TRAILIN'. Mix at his best. A splendid Western that has the thrills and plenty of action. Went over big. Advertising; regular. Patronage; good class. Attendance; great. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

VIRGIN PARADISE. Had more favorable comments on this picture than on any other for some time. Pleased 100 per cent. Advertising; photos and threes. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

YELLOW STAIN. Not more than an average production. John Gilbert plays his role fair, and so do the rest of the cast. Advertising; two ones, one three, one six sheet, slides and programs. Patronage; general. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York

Goldwyn

BEATING THE GAME. Very good, and some nice comedy mixed in Many favorable comments on it. We have had very good success with Goldwyn, and their prices are right, and to any who have not played Goldwyns, suggest giving them a trial, and you will be surprised. Thos. L. Haynes, Toen Hall, Old Lyme, Connecticut.

DOUBLING FOR ROMEO. A "keen" picture for "wise guys," but over the heads of the average patrons. If they like burlesque, they'll like this. Advertising; heavy. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro. Arkansas.

FROM THE GROUND UP. They liked this as well as many so-called "specials" and bought at a fair price. Not big, but entertaining. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

HIS BACK AGAINST THE WALL. Pleased everybody, but no drawing power. Goldwyn has a habit of making good pictures that please all that see them, but it's hard to get them in. Advertising; stunt, and all paper. Patronage; only theatre. Attendance; fair. Queen Theatre, Sweetwater, Texas.

JES' CALL ME JIM. Fair picture. First time I used Will Rogers picture. Think will go better next time. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

JUST OUT OF COLLEGE. A picture that pleased 90 per cent of our audience. A good comedy for any house. Advertising; posters and newspapers. Patronage; better class. Attendance; fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TALE OF TWO WORLDS. A-No.-1 picture. Fine photography; film in good condition, price reasonable; in fact, Goldwyn's prices give the small town man a chance. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Hodkinson

CAMERON OF ROYAL MOUNTED. This could have been a good Western, but the director has not gotten in touch with his subject yet; he's behind the procession. The hero fought a desperate fight in the water and then staggered up the woodland paths for miles, thrusting a dying man in front of him The public wants action all right, but the picture must be plausible and not too much overdrawn. Sometimes we wonder if a director would drop into a theatre where his pictures are playing, if it would help him in making his next picture. Columbia Theatre, Columbia, South Carolina.

CERTAIN RICH MAN. A mighty interesting and clean feature. All who viewed it were pleased. Advertising; regular, lobby. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria. Minnesota.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

An Exhibitor owned a Slamhard Twin-Two car. His exchange man wanted to get a car, so the exhibitor sold him the Slamhard.

Next day the exchange man grabbed him. "Say!" he growled, "That car you sold me—man, there's wires missing from engine to batteries, there's teeth missing from the gear wheels; there's—oh, darn it, there's stuff missing all over the bus. How am I going to get anywhere with a car like that?"

The exhibitor patted him on the shoulder. "Cheer up," he grinned, "That's just like the last picture you sent me—it wasn't all there!" (It ain't right, Mabel!)

Several weeks ago Mr. Walter Odom talked about co-operating with "Straight from the Shoulder." Now Mr. O. K. McNemar, who has started something in his new house in Gilmer, W. Va., speaks up: "Bully for you, Mr. Odom. You have the right idea. Let's all pull on the same cord. It will mean better pictures and better box receipts, and, above all, satisfaction, and a pleased audience."

Bully for YOU, Mr. McNemar. There's a report slip on next page, gentlemen. You all know where to send it.—VAN.

Metro

ALIAS LADYFINGERS. Good picture; good star. Try this one; you can't advertise too much. Advertising; regular. Patronage; small town. Attendance; good. H. S. Miller Liberty Theatre, Montezuma, Georgia.

CONQUERING POWER. Good picture. Title did not appeal. Advertising; average; no lobby exploitation. Patronage; best people. Attendance; small. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

COLDEN GIFT. Very good. Alice Lake never fails to please my patrons. Advertising; usual. Patronage; small town. Attendance; good. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

PEACOCK ALLEY. Exquisite, rich, classy settings. Some real acting and careful directing. Patrons classified Miss Murray as the Blonde Nazimova. Advertising; regular. Patronage; small town. Attendance; good. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

PEACOCK ALLEY. Good. Come again! A tonic for summer. They say she is "light and frivolous," but they come. Advertising; newspaper, window cards, photos, one sheets and lobby display. Patronage; country. Attendance; good. H. V. Harvey, Palace Theatre, Dixon, California.

PEACOCK ALLEY. Fine attraction. Drew well. Patronage well pleased. One of Miss Murray's best. Advertising; one, twos, threes and sixes. Patronage; mixed. Attendance; good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

TURN TO THE RIGHT. A splendid picture, pleasing all, and at special prices. Censors cannot complain at this one. Advertising; mailing list, program, etc. Patronage; small town. Attendance; fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

Paramount

ACROSS THE CONTINENT. I have played pictures and more pictures; am pleased to say this one had everything one could ask in the way of story, speed, action, scenery; some picture. Pleased everyone who had any brains at all. By far the best Wallace Reid picture ever made; that is my opinion. It is splendid. You will not be disappointed. I made lots of money for Paramount with this picture. I had lots of fun running it and paying the bills. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

AFFAIRS OF ANATOL. A nine-reel "problem" play treating of the lounge lizard, champagne, etc. Received some favorable reports on this but, in my estimation, Anatol had about five reels too many affairs. Would also pause to remark that some of the affairs were pretty racy ones, too. Local ministers occasionally drop into the Pyam to spend an evening. Am thankful none happened in that evening. Advertising; one sheet, special slide and monthly program. Patronage; village and rural. Attendance; poor. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

BACHELOR DADDY. The verdict of my patrons: the best picture in months. A knockout! Personally, I think it's about the best Tom Meighan picture I ever saw. Mind you, it's a Tom Meighan picture and he does great—but the director, Leatrice Joy, those "five kiddies" are a wallop. Go to this! Everything you say in its favor will be verified in the screening. It was reviewed well by the trade papers, but they didn't do it justice—not to my way of thinking. Weather very warm, but fine patronage for this, and things are quiet at that. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BACHELOR DADDY. One of the best Meighans ever made. Book it, boys, because it's bound to please all classes. Acting of the kiddies great. Boost it big; it will not fail you. Advertising; regular, insert cards. Patronage; all classes. Attendance; good. C. B. Harvey, Strand Theatre, Laurel, Montana.

TOO MUCH SPEED. Good Reid picture. Better than some of the new high brow stuff they are putting out. Patronage; best small town. Attendance; good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

THE WORLD'S CHAMPION. Well liked picture. Advertising; usual. Patronage; health seekers and tourists. Attendance;

good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Pathe

WITHOUT BENEFIT OF CLERGY. It is a remarkable picture of Kipling's story, but you must have read the book and understand Kipling to enjoy it. It will please the better class, but 50 per cent of your patrons will not like it. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Selznick

CHIVALROUS CHARLEY. A comedy drama of merit; positively the best Eugene O'Brien picture I have ever run. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LOVE'S MASQUERADE. Very good picture. Pleased everyone. Advertising; regular. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

MAN'S HOME. Have run several that were not bought as specials that were as good. A good picture that pleased. Advertising; one, three, slide, heralds. Patronage; small towns. Attendance; fair. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

United Artists

THREE MUSKETEERS. Played two days; could accommodate all at one show. Not near the attendance of "'Way Down East." Every one was much pleased with it, though. The producer got all the cream. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WAY DOWN EAST. About 99 per cent of the exhibitors have reported this as a very good show. Thought their price so high that I booked it on percentage. Paid 'em about one hundred smackers more than I would if I had paid their price. Originally booked it for two days, but after packing 'em in for two shows I had to bring it back a week later to another full house. Of course, it may be possible that we have all had pictures bigger than "Way Down East," when viewed from its various angles, but for drawing power I don't recall any at this time. It is probably poor taste for a Hick Exhibitor to try to give Griffith any pointers, but it is a thousand to one bet that Griffith, when a kid, never lived near a river where they had big ice jams and logs running wild in the spring. If he had ever played "stump the leader" on those occasions he never would have had Dick Barthelmess hopping around on the frozen cakes of ice, like a hot bean in a skillet, wearing a seventy-pound fur overcoat. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

Real Enthusiasm

When Mr. William Thacher, Royal Theatre, Salina, Kansas, runs out of report blanks, he sends reports on his bank deposit slips. That's the spirit! It doesn't matter HOW the reports come, just so they COME—and come from exhibitors.

Universal

CONFLICT. A very good picture, but I have seen lots much better. However, it will get over and please at raised admission. Advertising; extra big. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

DELICIOUS LITTLE DEVIL. The report I have to make on this reissue of Valentino and Mae Murray I cannot begin to get on regular report card. Many years ago Universal made a picture with Valentino and Mae Murray called "Delicious Little Devil." It was no good even at that time, but after waiting all these years Valentino and Murray are rated good. So Universal makes a new print of this picture and are putting on a big drive for exhibitors to play this. I did, knowing it was not the thing to do. Both these stars appeared to be new to the game in this, and they were; clothes out of style, story very light, photography not up to standard. None of the new, snappy stuff, as in present day productions. Yes, it was "rotten," disappointed the people. No excuse for them trying to put this over. It has a kick-back that you can't get away from, even if you do get the money first day with it. They curse you under their breath. Can you blame them? Lay off it, boys; it may put you on the bum, the "close-up" wagon. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....

Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

MAN TO MAN. A fairly good picture, what I saw of it, as the film was so dark I could hardly see it in spots. G. K. Nenes, Liberty Theatre, Miami, Arizona.

PLAYING WITH FIRE. Very good. Advertising; ones and 11x14 photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

SHARK MASTER. One of Frank Mayo's 100 per cent satisfaction. Boost this; you will make money on him. Film in excellent shape. Advertising; ones and three sheets. Patronage; mining. Attendance; good. O. K. McNemar, The People's Theatre, Gilmer, West Virginia.

STEP ON IT. Far below Gibson's standard. One of the poorest pictures I have seen in a long time. Can't see where they got the title. Advertising; threes, ones, photos. Patronage; small town. Attendance; fair. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

SUNDOWN JIM. Harry Carey at his best. This is a rather old feature, but we didn't worry about getting 'em in. Will please the majority. Advertising; newspaper. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

SURE FIRE. Here is a good Western with plenty of action. The best Hoot Gibson that I have run. He had good support in this one. Advertising; lobby; sixes. Attendance; good. Patronage; small town, all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SURE FIRE. Hoot Gibson hasn't given us a lemon among his five releases. I'll put him up against any in his line. Advertising; ones and 11x14, photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

TRACKED TO EARTH. Well made picture; pleased 100 per cent. Supporting cast well balanced. All Universal pictures we have played are good, because five reels tell the story and do not drag. Advertising; posters, weekly and daily newspapers. Patronage; mixed. Attendance; fair. M. F. Schnibben, Opera House, Florence, South Carolina.

THE TRAP. A fair offering, but not what is to be expected from a Jewel. Mr. Chaney does some great acting, however. Advertising; threes, ones, newspaper. Patronage; small town. Attendance; fair. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

THE TRAP. Never has Lon Chaney done better work. His work in this production is the work of a master actor. This picture will live long in the memory of the fans, and is another feather in Chaney's already well decorated cap. Book it, play it, boost it. We have heard nothing but praise. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Vitagraph

ROMANCE PROMOTERS. Good program picture. Earl Williams well liked here. A picture that pleased 90 per cent or better. Advertising; ones, threes and lobby. Patronage; average. Attendance; good. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

Comedies

BE CAREFUL (Monty Banks—Federated). Good comedy. Monty always pleases. This one went big. Advertising; ones and photos. Patronage; middle class. Attendance; good. Wm. Thacher, Royal Theatre, Salina, Kansas.

BUGGINS (Reelcraft). This two reel comedy for me absolutely junk. People

walked out on this. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

DUMB BELL (Universal). A comedy that kept them laughing, pleased better than some of the much advertised ones. Will hold up a program to any audience. M. V. Cousins, People's Theatre, Pineland, Texas.

EDGAR COMEDIES (Goldwyn). Children go crazy over these cemedies, but grown-ups dont' care for them. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

FALLING FOR FANNY (Christie). A good comedy. Christie comedies are usually good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

SAILOR MADE MAN (Assoc. Exhib.). Drew better than "Foolish Wives," "Queen of Sheba," "Over the Hill." It's a winner if they like comedy. J. Kenrick, Strand Theatre, Ithaca, New York.

THE SHOW (Vitagraph). Good. Pleased all. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Serials

ADVENTURES OF ROBINSON CRUSOE (Universal). Started out fine, but is nothing like the book story. Drags too slowly from sixth to twelfth chapter. Attendance has fallen off. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

WHITEHORSE MAN (Universal). Ran the first episode. Looks as if it is going to be a good serial. Did a fair business for hot weather. Also ran mixed short stuff with serial; makes a good variety show. Wm. Thacher, Royal Theatre, Salina, Kansas.

Mr. Johnson's Big Four

Pictures OUR Patrons Liked Best

Wet Gold (Goldwyn).

North Wind's Malice (Goldwyn).

Two Kinds of Women (R. C.)

The Fortune Hunter (Vitagraph).

Some old, but they are all worth playing, says Mr. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Short Subjects

DEPTHS OF THE SEA (Epstein). Four wonderful reels of the queer denizens of the sea. Can be purchased singly, or all four at once. Old subjects—ran them before this department became operative; but will never forget them. Recent issue of American Magazine had an interesting article on fish, by director of New York City Aquarium; anyone running this subject probably would do well to hook up with this American article. I spent an interesting hour at the Aquarium some time ago, but must say that the hour spent in watching these films was fully as enjoyable. This subject is to the underwater world what "Four Seasons" is to land nature. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

INTERNATIONAL NEWS (Universal). The best news on the market for me. Have used them all. Lots of my patrons come to see the News alone. Book it: it's what they want. O. J. Petrich, Rex Theatre, Vale, Oregon.

State Rights

BLUE BLAZES (Western Exp.) Here is a Western that measures up 100%. Cuneo rivals best daredevils in the business and will win many favorites. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

DEVIL DOG DAWSON (Western Exp.). Very good Western; lots of action, fights and rough stuff. If you like it, play it and you'll get it. Pleased 60%. A. E. Rogers, Temple Theatre, Dexter, New York.

MASKED AVENGER (Western Exp.). A good Western that will please anyone who likes a good Western. Lester Cuneo played a good part in this picture. Pleased all who saw it. Advertising; threes, ones, photos. Patronage; small town. Attendance; good. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

SCHOOL DAYS (Warner). A first class picture in every way. Have played most of Warner Brothers' features, and never found a poor one. Print in excellent condition. Wm. F. Eddy, Star Theatre, Bristol, Rhode Island.

SOULS OF MEN (J. & J.). Fair program picture. Film in good shape. Played with Hank Mann comedy, "Lost Detective," which was also good. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

TEN NIGHTS IN BAR-ROOM (Arrow). One hundred per cent production. If you don't go to sleep on the job, will please 95%. Advertising; heavy exploitation. Patronage; family. Attendance; excellent. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the Industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Monte Cristo

(Featured Cast—Fox—8 reels)

M. P. W.—Score another triumph for William Fox. . . . It should prove to be a big money-maker for any exhibitor.

F. D.—Smashing dramatic values and exceptional production qualities.

N.—The best thing that can be done with such a frankly fanciful romance as Alexandre Dumas' famous story, "The Count of Monte Cristo," is to let romance run riot.

E. H.—Another Fox special that will make money for the exhibitor.

The Veiled Woman

(Featured Cast—Hodkinson—5,360 feet)

M. P. W.—Tells a satisfying story in a quiet, simple way.

E. H.—A fairly entertaining screen play.

N.—In its favor is the fact that it gets away from the ordinary run of photoplays and presents a line of drama which is absorbing up to the scenes which build the climax.

F. D.—Something very different but may not appeal to all.

T. R.—The plot is powerful, unusual in conception and development, with dramatic moments which strike right home to the mark.

For the Defense

(Ethel Clayton—Paramount)

M. P. W.—Of average appeal.

N.—Society drama of mediocre appeal.

E. H.—Good murder mystery, with an Oriental slant.

T. R.—The story has its weaknesses, but for an audience who is not overly critical, there are thrills of a sort to be got from the various situations.

The Understudy

(Doris May—Film Booking Offices—4,537 Feet)

M. P. W.—An attempt has been made to enforce the laughs with ultra rapid action of the characters in the individual scenes.

N.—It starts off pleasantly enough, but fails to intrigue the imagination after the introductory footage.

F. D.—Farce comedy of fairly amusing quality.

T. R.—A mildly amusing picture with a plot of extremely light construction.

Slim Shoulders

(Irene Castle—Hodkinson—6,050 Feet)

M. P. W.—At the moment when Irene Castle doffs her conventional role and decides to play crook, the picture becomes resourceful and entertaining.

T. R.—A society drama possessing the highest entertainment values.

N.—In all it is a picture which eclipses anything the star has appeared in for some time.

F. D.—Very agreeable entertainment and fine production.

In the Name of the Law

(Featured Cast—Film Booking Office—6,126 feet)

M. P. W.—Picture of family life with strong dramatic touches should have wide appeal.

N.—They have tacked a magnetic, seat-selling title to this picture, and with the proper exploitation there is no reason why R-C or F. B. O. should feel worried over the returns. That the picture is unduly stressed with sentiment and pathos at times does not discredit it.

T. R.—A picture that drags in spots but one in which there are many finely done scenes and decidedly appealing moments.

F. D.—Tells a satisfying heart interest story that touches on the mother love theme in its depiction of the conflict between love and duty as found in the life of an officer of the law.

E. H.—This is a real old fashioned melodramatic picture, full of thrills, home-life stuff, mother love and exploitation angles sufficient to permit of its being put over in a big way.

The Unfoldment

(Featured Cast—Associated Exhibitors—5,795 feet)

M. P. W.—As a picture with a deep religious motive, "The Unfoldment" is unusually interesting.

N.—There are many surprising features in the picture, not the least noticeable the return of Florence Lawrence to the screen. The offering unfolds an unusual plot which is well handled, directed and photographed.

E. H.—This is a strong photoplay with a lesson as its objective.

T. R.—Judged from an artistic standpoint, "The Unfoldment" registers as a high-grade picture. Considered as a straight commercial proposition, its value is lessened by the fact that films with a strong religious atmosphere carry a heavy handicap.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Blood and Sand"

Unusually Strong Box Office Possibilities and Entertainment Value in Valentino—Paramount Picture

Reviewed by Fritz Tidden

It is hardly necessary to dwell on the drawing power of this feature. Exhibitors surely realize the box-office advantages of Rodolph Valentino playing a role to which everyone knows he is eminently suited in an adaptation of one of the most popular novels by an unusually widely read author, Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse," in which Valentino made his first big hit. Not to mention the fact that "Blood and Sand" was further popularized by a stage version, with Otis Skinner as star, last season. Some idea of the drawing power of the film may be surmized from the fact that thousands of persons fairly fought to get into the Rivoli Theatre, New York, at all performances during one of the most torrid weeks Broadway has had this summer. There is no reason why the same thing should not obtain everywhere.

Theatre managers have sometimes found that big box-office pictures do not always send away the crowds wholly satisfied, as far as entertainment goes. That is the last thing they need worry about in showing "Blood and Sand." It is one of the most exciting, most colorful, most dramatically entertaining pictures of a year marked by many such productions.

There are so many contributing influences to the excellence of "Blood and Sand" as an exceptionally fine picture that it is impossible to do justice to all of them within the accustomed review space. However, the outstanding features, if such a thing is possible amid a general high average of merit, seem to be the technicality in telling the story and the performance of the star in a most difficult role.

The scenario, by June Mathis, sweeps the story onward in a dramatic crescendo that keeps the spectator's interest keyed up continually. And from this ground plan Fred Niblo, the director, has made a production of superlative value as entertainment, staging the action in the right tempo in the various moods of the story and giving the production all the color the tale demands. He has augmented the excitement and given full scope to the thrills.

The producers are to be commended for retaining the original ending. Blasco Ibanez wrote "Blood and Sand" as an indictment against bull-fighting and any change from his climax would nullify the power of the story.

Valentino approaches as near as is humanly possible to a characterization that has been detailed at great length by the author of the original book. His portrait of the vain, courageous matador, Gallardo, the idol of Seville and all Spain, and a man of a thousand moods who is really never master of himself outside the bull-ring, is a masterpiece of character transference from literature to visible expression. Valentino is Gallardo on the screen, and his rapid but unusually wide popularity will be further increased by all those who force their way into a theatre to see "Blood and Sand." The star is supported by a cast which includes, without exception, performers that deserve individual commendation. Nita Naldi, as Dona Sol, Blasco Ibanez' symbol of the fickle crowd, is tremendously effective as the seductress, and Lila Lee is appealing and exactly suited to the role of the neglected wife. The others, too many to mention, and including a number of well-known names, contribute to the value of the production in no small extent.

IN THIS ISSUE

"West of the Pecos" (William Steiner).
"Life's Greatest Question" (C. B. C.).
"Honor First (Fox).
"The Crusader" (Fox).
"The Price of Youth" (Arrow).
"Queen of the Moulin Rouge" (American Releasing).
"Fools of Fortune" (American Releasing).
"Motion to Adjourn" (Arrow).
"The Loaded Door" (Universal).
"Rose o' the Sea" (First National).
"The Hands of Nara" (Metro).
"Blood and Sand" (Paramount).
"The Married Flapper" (Universal).
"The Heart of a Texan" (William Steiner).
"Flesh and Blood" (Western Pictures).
"Her Majesty" (Playgoers).
"The Eyes of the Mummy" (Paramount).
"One Terrible Day" (Pathe).
"365 Days" (Pathe).

The Cast

Juan Gallardo	Rodolph Valentino
Carmen	Lila Lee
Dona Sol	Nita Naldi
El Nacional	George Fleid
Plumitas	Walter Long
Senora Augustas	Rose Rosanova
Antonio	Leo White
Don Joselito	Charles Belcher
Potaje	Jack Winn
El Carnacione	Marle Marstini
Garabata	Gilbert Clayton
El Pontelliro	Harry Lamont
Marquise de Guevera	George Periolat
Dr. Ruiz	Sidney De Gray
Don Jose	Fred Becker
Senora Nacional	Dorcas Mathews
Fuentes	William E. Lawrence

Adapted from Vicente Blasco Ibanez's Novel of the Same Name.
Scenario by June Mathis.
Directed by Fred Niblo.
Photographed by Alvin Wyckoff.
Length, 7,235 Feet.

The Story

Juan Gallardo is a poor boy in a little Spanish village. But he, ambitious and romantic, longs to be a famous toreador. After attaining some local successes in the bull-ring, he rises to prominence and is taken to Seville, where he soon becomes the favorite toreador of Spain. Before Juan attains fame, he marries his pretty boyhood sweetheart, Carmen.

During one of Juan's triumphs in the bull-ring, there is attracted to him Dona Sol, a hot-blooded and flirtatious beauty of the Spanish Court. Juan visits her and, after resisting for some time, succumbs to her vampirish charms. This causes a break between Juan and his wife.

Dona Sol plays with him for a while, but soon tires of him and casts him off. Juan's passion for her turns to hate and, when Carmen refuses to take him back, he turns to dissipation. In the greatest bull-fight of his career he is tossed by the bull. In the crisis Carmen comes back to him, and he dies in her arms.

Exploitation Angles: Just tear this loose. Play on the wonderful opportunity Valentino has in this character, tell of Ibanez, hook both author and player to "The Four Horsemen" and don't forget to tell of the New York success. To see people fighting to get into a theatre in August is something worthwhile talking about.

"Rose of the Sea"

First National Feature, with Anita Stewart, Has Plot with Many Surprises

Reviewed by Marguerite Kemp

Here is something new—a picture in which the beautiful heroine does not marry the handsome young man, but takes his father instead. Another surprise element is that the parentage of the shipwrecked baby is not revealed. Film audiences have grown so accustomed to finding one or the other of the characters encountered along about the third reel to be the father or mother of a missing baby that it is rather a shock when the elderly man turns out a lover instead of a father.

The story is sometimes jumpy; events happening with such startling rapidity that the plot does not always travel a well oiled path. The actors exhibit a pronounced tendency to over-act. The confusion becomes somewhat puzzling in the final reel, when the fiance of the heroine turns up, married to a chorus girl.

To be commended are the writer and illustrator of the sub-titles and the one who arranged the stage effects. A glimpse of a room through an arched doorway, a night scene of the harrassed Rose through the gratings of a street door, and the halo-like effect of a round panel on a gorgeous bed are stunning effects.

The Cast

Rose of the Sea	Anita Stewart
Elliott Schuyler	Rudolph Cameron
Roger Walton	Hallam Cooley
Lady Maggie	Kate Lester
Peter Schuyler	Thomas Holding
Viv Raymond	Margaret Landis
Daddy Eton	John P. Lockney
Geo. Thornton	Chas. Belcher

Adapted from the Novel by Countess Barcyncka.
Scenario by Bess Meredith.
Directed by Fred Niblo.
Length, 6,037 Feet.

The Story

A tiny baby cast on the shore after a shipwreck is brought up by an old sailor who dies when she is eighteen. Rose, as she has been named, is next found working in a Fifth avenue flower shop, where she attracts the attention of Elliott Schuyler, the dissolute son of a millionaire. After an automobile ride, Elliott becomes intoxicated and falls, striking his head, as Rose resists his amorous advances. Believing him dead, Rose runs to tell his father, but Elliott recovers and gets home before she leaves. Elliott becomes involved in an affair with a chorus girl, who is bought off by the father, and the young woman gives the money to Elliott to pay a gambling debt. Later Rose is taken in charge by an elderly woman who plays matchmaker to the extent that Rose and Elliott become engaged. However, Elliott believes himself unworthy of her and after being prevented from suicide, marries the chorus girl, and Rose returns to the flower shop. Later she is the means of reuniting the father and son, who has been disinherited, and marries the father of her erstwhile sweetheart.

Exploitation Angles: Play up the odd angle of the story and play it strongly, then add in Miss Stewart and the romantic locale, and throw in the titled author for good measure.

'Queen of the Moulin Rouge'

Interesting Story Adapted from Well-Known Musical Comedy—American Releasing Feature

Reviewed by Fritz Tidden

Another famous musical comedy, which was justly successful some years ago, has reached the screen in Pyramid Pictures' production of "Queen of the Moulin Rouge." The screen version adheres in essence to the original story, but the plot has been elaborated to fill out the accustomed feature length. This elaboration has been done in most commendable fashion by the pair of capable writers who built up the scenario, Garfield Thompson and Peter Milne. They have made an interesting drama out of the material in hand, and one that keeps the spectator interested at all times. It has human appeal, and the strong love interest is another bid for popular favor that will not go by the board. Although it is a simple story, its dramatic construction makes it vital.

Ray Smallwood, the director, has accomplished a fine piece of work in staging the piece. He has injected realistic atmosphere of the Montmartre section of Paris that adds impetus to the story and lends a glamour that is agreeable. Smallwood was assisted in the technical direction by Ben Carre, a noted French art director. The action in the individual scenes has been well staged and there are many picturesque scenes that please the eye, especially the shots in the famous Moulin Rouge cafe. Smallwood has not neglected to place strong feminine appeal in the production.

The cast is headed by Martha Mansfield, who not only is pleasing in looks and personality, but draws a careful characterization. She is supported by a company that includes some fine types and able performers. The lighting and camera work is an advantageous feature of the film.

Altogether a good picture. Exhibitors will find that it has strong popular appeal from many angles.

The Cast

Rosalie Anjou.....Martha Mansfield
Tom Vaughn.....Joseph Striker
Louis Rousseau.....Henry Harmon
Jules Riboux.....Fred T. Jones
Gigolette.....Jane Thomas
Moozay.....Tom Blake
Albert Lenoir.....Mario Carillo

Adapted from Paul M. Potter's Play of the Same Name.
Scenario by Garfield Thompson and Peter Milne.
Directed by Ray C. Smallwood.
Photographed by Michael Joyce.
Length, 6,704 Feet.

The Story

Tom Richards has spent all of his mother's savings in the study of music in Paris. Rousseau, his master, realizes that his pupil plays without soul quality, and that genius will not come to him until he has tasted the joys and the bitterness of life. Tom lives with Jules Riboux, a struggling young artist in his atelier in the Latin Quarter.

Another in pursuit of fame comes to Paris from Normandy, Rosalie Anjou. Her beauty and innocence and ignorance of Paris engage the attention of Apaches, who lead her to the Cafe des Innocents, a notorious cabaret, where she is robbed. Realizing her greater danger, she escapes, taking flight over the roof tops, and is overtaken by an Apache. In her struggle she crashes through a skylight into Riboux's studio.

Richards falls in love with her. The master learns of her ambition to be a dancer. Pretending poverty and inability to continue Tom's studies unless paid, Rousseau prevails upon the girl to dance in the Moulin Rouge, most notorious of the Paris cabarets. Reluctantly she makes this sacrifice to help the lad she loves, and with difficulty maintains her secret from Jules and Tom. Becoming the star of the resort, she is selected as its queen; and the master takes her protectors to witness the coronation. When Tom recognizes the girl he loves in the seductive garments of the queen, he berates and disclaims her. On a violin he pours out the agony of his soul. The master recognizes genius, embraces Tom and confesses his scheme. Tom, overwhelmed by the injustice he has done the girl rushes to the spot he knows she will seek, an embankment on the Seine, and saves her from a watery grave to pledge his life and love in atonement.

Exploitation Angles: Sell the stage success of this story, but point out that what was originally a frothy musical comedy has been transformed into a sound dramatic story with a plot appeal to sustain the interest aroused in the Parisian atmosphere.

Slapstick comedy has a clever new exponent in Lupino Lane. The famous English knockabout comedian, who made a decided hit in this country when he appeared in "Afgar," proves that William Fox made a wise decision when he engaged him for a series of two-reel comedies. The first of these is "The Reporter." If you want slapstick, it's worth your time and money.—M. K.

"The Heart of a Texan"

Neal Hart in Western Melodrama Built Upon Familiar Situations—Produced by William Steiner

Reviewed by Mary Kelly

Take almost any typical Western melodrama where cattle-raiding is the greatest incentive to action and you will have a fair criterion by which to judge "The Heart of a Texan." It offers little that is new. Neal Hart has a chivalrous role that calls for quick shooting and fighting, and proves capable of some convincing and picturesque heroics. Despite the fact that the plot is rather obvious, the suspense is well planned, the action entertaining and the climax effective. This last scene is the siege of the ranch conducted by the cattle-raiders who are sidetracked by an interesting ruse of hero's, which, of course, is successful.

As is usual with Westerns of this type, the material will not stand minute scrutiny in all spots, as inconsistencies exist but are forgotten in the excitement. One important question, however, might be raised without injustice to the whole—why with twenty-four hours' warning wasn't it possible to notify the sheriff of the expected raid and have a more substantial defense. That might have spoiled the climax, but it would have been more logical.

The Cast

King Calhoun.....Neal Hart
Pete Miller.....William Quinn
Ma Jackson.....Sarah Bindley
June Jackson.....Hazel Maye
Commanche Horse.....Ben Corbett
Link.....Yakima Conutt

Story by James Britton.
Scenario and Direction by Paul Hurst.
Length, 4,600 Feet.

The Story

The ranch owned by June and her mother is in constant danger from cattle-raiders. King Calhoun, one of the sons of an old Texan family, hears of a plot for stealing the cattle and kidnapping the girl. He finds that the leader of the gang is the same man who had attacked the girl some time before when he (King) had arrived just in time. King gets help from the neighboring ranches so that when the raid starts, he is prepared. He succeeds in delaying the capture of the girl by riding off with a dummy, so that they give him chase. When the gang learns his game they are determined to kill him, but he gets back to the house in time to save the girl and his friends save the ranch.

Program and Exploitation Catchlines:

The Outlaws Were Going to Get the Girl to Please Their Brutal Chief—King Calhoun Fooled Them Into a Wild Chase by Riding Off With a Dummy—They Thought it Was the Girl—That Was Only the Beginning of the Excitement.

Exploitation Angles: Sell the action and the star.

"The Married Flapper"

Marie Prevost in Light but Entertaining Story Distributed by Universal

Reviewed by C. S. Sewell

There are several angles of audience appeal in the Universal production, "The Married Flapper;" first, the title capitalizing on a timely type of femininity, then the star, Marie Prevost, who has gained a reputation in light comedy because of her ability and charm; there is an excellent auto race episode, and there are also time-tested melodramatic situations which are practically sure-fire, such as having the husband find his wife in another man's apartment, whither she has gone to save a weaker sister.

The sum total of this is a light but entertaining comedy drama, not quite so light, however, as some of this star's previous vehicles. It holds the interest well, moves along at a snappy pace and for the summer season should prove a welcome attraction in a majority of theatres.

Exceedingly well done is the auto race where views of the changing of wheels, etc., is shown in scenes apparently taken at a real race and working in with the principals of the picture. Though not altogether convincing or unlooked for, the scene where the star takes the place of her injured husband and pilots the car to victory, thus saving his fortune, is well handled and provides a thrill.

The star, as well as her support, is entirely adequate. Kenneth Harlan is well cast in the leading male role; Philo McCullough is convincing as the millionaire "heavy," and Lucille Rickson, who has graduated from kid into a flapper role, gives a really remarkable portrayal, pushing the star for honors.

A good lesson is brought out in this picture, that even though a certain type of woman may, because of her strength of character, commit certain "flapperish" indiscretions, they are liable to lead to disaster when her weaker sisters try to imitate her.

The Cast

Pamela Billings.....Marie Prevost
Bill Billings.....Kenneth Harlan
Glenn Kingdon.....Philo McCullough
Oliver Holbrook.....Frank Kingsley
Carolyn Carter.....Lucille Rickson
Gwen Barker.....Kathleen O'Connor
Muriel Vane.....Hazel Keener
John Holbrook.....Tom McGuire
Robert Mills.....Burton Wilson
"Wild Ben" Clark.....Wm. Quinn
Mrs. Brewer.....Lydia Titus
Aunt Libby.....Martha Mattox

Story by Bernard Hyman.
Scenario by Doris Schroeder.
Photographed by J. J. Rose.
Directed by Stuart Paton.
Length, 4,662 Feet.

The Story

Pamela Billings, though married, remains a typical flapper, her husband goes his own way, much interested in auto racing. Business reverses bring them together and Pam knuckles down to housekeeping minus luxury. Kingdon, a former admirer of Pam, turns his attention to Carolyn, a young girl who imitates Pam in everything. His principles are not of the best and he maneuvers so that Pam comes to his apartment to save Carolyn. Pam's husband finds her there and she takes all the blame, an estrangement results, but he takes time to soundly thrash Kingdon. In the struggle, his arm is injured, but he determines to go on and win the auto race which will mean his financial salvation. Just before the race, Pam explains the truth, locks her husband in a room and wins the auto race, so everything ends happily.

Program and Exploitation Catchlines:

A Charming and Clever Star, Marie Prevost; a Pleasing Story, a Kippy Auto Race, a Good Scrap, What More Do You Want?

Here's a Picture That You Will Like. See Marie Prevost in This Story of a "Married Flapper."

Exploitation Angles: Play on the star and the auto racing angles, tying the garages and auto agents to the latter.

"Motion to Adjourn"

Arrow Picture, Adapted from Peter B. Kyne Story, Has Wide Sweep

Reviewed by Marguerite Kemp

The story has a wide sweep from brokerage offices in New York to the Far West and a return to the East where sombreros and frock coats sociably intermingle. The plot gets under way slowly, development is rather retarded at first, but after the story switches to the West "where men are men," it grows more entertaining and carries a number of real thrills.

The chief attraction of this picture lies in its wealth of "old man" types, which could have been given more attention without detracting from the interest of the story. The hasty close-ups of the officers and members of the lodge of "The Ornery and Worthless Men of the World" are by far the best part of the picture.

Marjorie Daw is a delightful addition to any picture, and strikes the beauty note of this particular feature. So wholesome and real does she seem that one isn't annoyed by the wealth of black curls which she wears after the good old Pickford manner. Roy Stewart is enjoying great popularity at the present time, but his characterizations do not show much difference—somehow, he always seems just Roy Stewart, with a nice toothy smile which he flashes at intervals.

A glimpse of a girls' school, with a dance on the lawn and a fudge party, furnish the exhibitor an excuse to put out some good looking pictures, as well as the interesting ones of the lodge. And the wide range of the story will afford entertainment to all classes of patronage.

The Cast

Silas Warner.....Harry Rattenburg
Silas, Jr.....Roy Stewart
Archie Warner.....Sidney D. Albrook
Louise Warner.....Evelyn Nelson
Doc Bleeker.....Norval McGregor
Sally Bleeker.....Marjorie Daw
Valentine, the maid.....Peggy Blackwood
Jor Selinsky.....William Carrol
Jim .....Charles King
Faro Dan.....Bill White
Butterfly Kid.....Jim Welsh

Adapted from the Story by Peter B. Kyne.
Scenario Not Credited.
Directed by Roy Clements.
Length, 5,785 Feet.

The Story

Silas Warner, Jr., the dissolute son and brother of ambitious brokers, finds his supposedly perfect brother rifling the family safe. He is found by his brother while replacing the wealth and goes West after refusing to explain the situation. In the West he becomes a member of a lodge of Worthless and Ornery Men, as well as a partner of an old prospector, who dies, leaving him his wealth. Claim jumpers plot to steal the gold dust, and in warning Silas of their plans. Sally, the daughter of the president of the lodge, places herself in a compromising position. Her father forces a marriage between the two, and Silas leaves the country. Later the father dies and Sally is sent to a fashionable girls' school by the members of the lodge. There she meets the sister of her husband and they are reunited when she visits her friend's home.

Exploitation Angles: Play on the Kyne name, which will sell in conjunction with his magazine and screen fame, then hook in the cast. You can get something out of the "lodge" if you seek a novelty angle.

"Typical New England"

Charming views along the New England Coast are shown in this Urban Popular Classic. It is, as one of the sub-titles states, a bit of the Old World in a New World setting. There is something restful about the picture, showing as it does the small towns and the small-town-folk and the leisurely manner in which they go about their occupations and pleasures. There are "shots" of Glouster, and Dalton, and Lenox and Pittsfield. Also views among the hills and a little further inland, as well as the yacht races which were an annual event off Marblehead. —T. S. daP.

Authenticity is the fine recommendation which accompanies "The Ex-Kaiser," a short subject which will soon be released by Harry Levy. In about 1200 feet, it depicts the "Woodcutter of Doorn" as he is living today. It is unusually informative and impressive, with a significance that makes it worthy of special featuring.—M. K.

"The Price of Youth"

Arrow Presents Neva Gerber in a Role Which She Handles with Unusual Skill

Reviewed by Mary Kelly

Neva Gerber's sincerity is a compelling feature of "The Price of Youth." In fact, it is more than a feature; it might be called the spirit itself of the picture, as it is the high point of appeal in every scene. Her performance is out of the ordinary because of a naturalness and modesty that makes the spectator forget that she is acting. She has taken the archaical theme of the small town girl going to New York for a career and innocently accepting favors from a wily villain, and has given it something besides a common flavor. It is not easy to dignify this type of material as a rule, but this story is a little more plastic than the usual run, and this fact, in addition to the star, indicates that the picture will be well liked.

Atmospherically, too, the picture should please. The picture opens in the home of an old family of the South, then a little bit of Wall Street and a strain or two of grand opera enters to accelerate the interest. The supporting cast, including Spottiswood Aiken, Ashton Dearholt and Jack Pratt, shows interpretive skilled, and the settings are quietly effective.

The Cast

Adela Monmouth.....Neva Gerber
Gregory Monmouth.....Spottiswood Aiken
Owen Barwell.....Ashton Dearholt
Hugh Monmouth.....Charles King
Doctor Holt.....Joseph Girard
Spencer Trayes.....Jack Pratt
Kerenski .....Pietro Sosso

Story by Wyndham Martin.
Scenario by Hope Loring.
Direction by Ben Wilson.
Length, 4,995 Feet.

The Story

Adela Monmouth leaves her Southern home after the death of her father and brother. She goes to New York, where she hopes to win success as a singer. Her father told her just before his death of her unhappy mother who left him to go away with a man who soon deserted her. Adela's father does not tell her the name of the man, but fate brings her in contact with him, and she, like her mother believes his promises when he plans to make a star out of her. Owen Barwell, who is is love with her, hears of the man and comes to New York to warn Adela against him. Adela meantime has learned his real character and has schemed to make him pay for ruining her mother's life. Owen tells her that the man is his father, but Owen has never used his name as he is ashamed of the relationship. He arrives before Adela has come to harm, and persuades her to marry him.

Exploitation Angles: Here is another opportunity to hook the cosmetics and creams to a selling title. This will give plenty of hook-ups to put over the title, which should be played above the cast.

"The Fable of the Mischievous Cat"

As the title implies, the cat in this Paul Terry cartoon comes to grief as stated in the adage, "Satan Finds Mischief for Idle Hands." The most humorous episode is the bull fight which ends disastrously for the cat. There is the usual clever animation in this number, but altogether it does not rank with the best of this series (Pathe release).—C. S. S.

"Fools of Fortune"

Fine Cast in American Releasing Feature Adapted from Tuttle Story

Reviewed by Fritz Tidden

The short stories by W. C. Tuttle are well-known for their sparkling dialogue and humorous descriptions. Their plots are nothing to write home about as they are generally merely frail frames upon which the author hangs the above mentioned qualities, with excellent results. It naturally follows that in transferring these plots to moving pictures they sometimes seem quite a little frailer than usual.

What the producers of "Fools of Fortune" have attempted is to boost a thin plot into a six-reel feature with comedy situations and frequent sub-titles that are designed to be humorous. They have succeeded in part, and if some of the titles that strain at humor a little too obviously, and if some of the over-drawn comedy scenes were eliminated, which would speed the story up considerably, "Fools of Fortune" would serve as a light summer attraction where audiences like comedy of the broadest sort. The main idea of the film, that of treating humorously, the theme of the return of the long lost son, by a fake claimant, to the bosom of his rich family, is a novelty.

The cast, which includes some well-known names that presage good acting, does much in making the sometimes over-drawn situations humorous, particularly in the cases of Tully Marshall, Russell Simpson, Jack Dill and Frank Brownlee. These men are called upon to depict a quartet of broadly drawn characters, and by dint of their acting ability they enhance the entertainment value of the loosely connected scenes. Marguerite De La Motte is not called upon to do anything but look pretty, which she most certainly does to a highly agreeable extent.

The Cast

Chuck Warner.....Jack Dill
Magpie Simpkins.....Russell Simpson
Scenery Sims.....Tully Marshall
Ike Harper.....Frank Brownlee
Milton De Puyster.....Thomas Ricketts
Marion De Puyster..Marguerite De La Motte
Mrs. De Puyster.....Lillian Langdon

Adapted from W. C. Tuttle's Story, "Assisting Ananias."
Scenario by the Author.
Direction by Louis William Chandet.
Length, 5,609 Feet.

The Story

Chuck Warner, Montana cowboy, reads a newspaper story to the effect that years ago, at the age of twelve, Ashburton De Puyster ran away and is probably now somewhere in the West, ignorant of his heritage as a member of the wealthy De Puyster family in the East.

Humorously Chuck conceives the plan of representing himself as a De Puyster and persuades his good-natured comrades to embark on the adventure. They journey to the home of the De Puysters, and after various setbacks, appear before the family. Old Milton De Puyster denies he ever had a son and prefers to idolize his daughter, Marion, than any possible usurper.

So riotously do Chuck and his friends behave that the police are summoned and, finally, facing arrest, Chuck sheepishly admits his deception but adds that his real name is Ashburton and he did run away while a boy. By means of an old watch Mrs. De Puyster recognizes her son by an earlier marriage and Chuck unexpectedly comes into his own, which includes the friendship of Marion, whose eyes hold out larger hopes.

Exploitation Angles: Playing on the title will give a good hook-in to a contest stunt, the winners being designated by the title. The author can be used where his work is well-known, but the thoroughly good cast provides the better argument and should be played up for the chief appeal.

"The Dog and the Fish"

Audiences that have viewed the earlier issues of these Paul Terry cartoon fables, distributed by Pathe, will find in this one repetitions of the idea of having one of the characters save a fish who in turn repays the debt of gratitude in time of need. This situation is cleverly handled, however, and should appeal to those who did not see the earlier cartoon.—C. S. S.

"The Loaded Door"

Universal Western, Starring Hoot Gibson, Has Novel Climax

Reviewed by Mary Kelly

The element of novelty suggested by the title of "The Loaded Door" is chiefly noticeable in the climax. Special effort has been made to give the picture an out-of-the-ordinary twist by elaborate preparations for this final thrill, and while the suspense is thereby maintained, there is considerable extemporaneous material. The explosion, destined to take place at the unfortunate moment when the loaded door is opened is the scene which everyone is anticipating, and the attempts to postpone this, are rather obvious. For illustration, the tramp comedy is at times worked for all it is worth. This does not apply to the last scene where the hoboes supply a splendid anti-climax in surviving the dynamite catastrophe. This ends the drama with a big laugh.

There is melodrama of a familiar sort in the body of the story in connection with the hero's difficulties in rounding up liquor-traffickers. Much fighting, an unexplained murder and a misunderstanding with his sweetheart precede the final stroke of justice. Hoot Gibson, cast as "The Cherub," has an ingenuous part to which he is suited, and Gertrude Olmstead, playing opposite, adds a pictorial touch.

The Cast

Bert Lyons.....Hoot Gibson
Molly Grainger.....Gertrude Olmsted
Bud Grainger.....Bill Ryno
Joe Grainger.....Eddie Sutherland
Blackie Lopez.....Noble Johnson
Stan Calvert.....Joseph Harris
Dad Stewart.....Charles Newton
Purdy.....Charles A. Smiley
Slim.....Victor Potel
Fatty.....C. L. Sherwood

Story by Ralph Cummins.
Scenario by George Hively.
Direction by Harry A. Pollard.
Length, 4,563 Feet.

The Story

Bert Lyons returns to his ranch to find his former foreman dead and the place leased to a real estate shark. The new crowd in charge of the ranch are trafficking in booze and narcotics under guise of raising cattle. Bert goes to see his old sweetheart, Mollie Grainger, who tells him of her suspicions of the new lessees of the ranch. The smugglers do not relish Lyon's curiosity and plan to "get" him. Meanwhile the new boss of the ranch has designs upon Mollie and attempts to abduct her by telling her that if she will accompany him across the border, he will save her brother, who is in prison, charged with murder. Bert learns of the ruse, tricks the smugglers who are plotting his death, and rides to Mollie's rescue. The smugglers are rounded up, Mollie's brother is freed when the real murderer is found and Mollie and Bert make plans for their own little home in the West.

Program and Exploitation Catchlines:

The Story of a Fateful Door—the Turning of the Knob Meant a Report from T. N. T.—He Was the First One to Touch the Knob, His Sweetheart Was the Second, and the Third—Then Came the Explosion!

Exploitation Angles: Play up the bootlegging and drug traffic angles and offer it as something new in Western drama.

"The Copper Beeches"

That the story's the thing seems to be borne out once again by "The Copper Beeches," the current two-reel Adventure of Sherlock Holmes released by Educational. The finished product proves that in the raw it was ideal screen material. The plot is strong, the suspense exceedingly well maintained, the characterizations immense. The work of the players is delightful, the peculiarity of each character being sharply delineated.

While Eille Norwood is featured throughout the series and deserves the honor, it is one Madge White who commands and holds the eyes in this one of the series. Her acting is far above the average. American producers are advised to see the picture, for then they will surely wave a contract in front of her.—S. S.

Pathe is releasing two new series of comedies that are sure to make a strong bid for popular approval. One is Snub Pollard's initial two-reel starring vehicles, and the other is the "Our Gang" series which center around the personality of Sunshine Sammy.

If the succeeding releases may be judged from the first of each series shown for review they will go big where broad comedy is liked.—T. S. daP.

"The Hands of Nara"

Clara Kimball Young in Powerful Metro Drama About the Power of Faith

Reviewed by Sumner Smith

Faith can accomplish seeming miracles. That is the theme of "The Hands of Nara," a Metro picture, starring Clara Kimball Young. In this instance, the proof is furnished by a contrasting series of incidents dealing with the healing powers of medicine. Faith succeeds where a physician fails.

The power of faith cannot be disputed, but is a logical topic that is extremely difficult to prove convincingly in a story or motion picture. In the Richard Washburn Child story, from which the picture was adapted, the conclusions were reached definitely and dramatically because the author could write at as much length as he chose, while the picture was of necessity limited to six reels. Sub-titles in the early part indicate that it originally greatly exceeded this footage.

The theme is, however, driven home, and the picture possesses appeal to the intellect as well as entertainment value. Clara Kimball Young gives a dramatic performance as the idealistic Russian woman, injecting much feeling into the part. John Orloff, Elliott Dexter, Edwin Stevens and Vernon Steel are admirable in supporting roles. Some of the sets are above the average, and the gowns worn are strikingly beautiful. The picture starts off with a punch and maintains a good rate of speed in development of plot, despite the necessity for elaborate characterization.

The Cast

Nara Alexieff.....Clara Kimball Young
Boris Alexieff.....Count John Orloff
Emlen Clavelous.....Eliott Dexter
Connor Lee.....Edwin Stevens
Adam Pine.....Vernon Steel
Doctor Haith Claveloux.....John Milterne
Emma Gammell.....Margaret Loomis
Mrs. Miller.....Martha Maddox
Carrie Miller.....Dulcie Cooper
Mister Miller.....Ashley Cooper
Vanessa Yates.....Myrtle Steadman
Mrs. Claveloux.....Eugenie Bessemer
From the Novel by Richard Washburn Child.
Scenarioist Not Credited.
Director Not Credited.
Length, 6,000 Feet.

The Story

Nara, the daughter of a wealthy Russian killed by the Bolsheviki, flees to America and meets Adam Pine, a sculptor, who marvels at the beauty of her hands. Through him she meets Mrs. Vanessa Yates, a patroness of the arts, and Dr. Emlen Claveloux, who is completely absorbed in science. Connor Lee, a fake spiritualist, persuades her that she has a God-given power to cure ill people, and profits financially by her success in this work. This brings her into conflict with the physician, whom she loves, but her faith in the power of will and her beauty of character finally teach him that faith is at least an important adjunct to medicine.

Exploitation Angles: Give most of this to Miss Young to carry, but do not overlook the value of the appeal to those who believe in various cults of faith healing. If you can get the physicians to argue the question in the local paper, it will help not a little, and most physicians are not averse to free advertisement.

"Life's Greatest Question"

Louise Lovely Featured in Entertaining Subject Released by C. B. C.

Reviewed by Marguerite Kemp

This picture is another treatment of the good old question: "Should a wife tell her husband of her past life?" The plot does not allow much originality, but the keen-witted producers of this picture have combined it with a Royal Northwest Mounted Police angle, placed the locale in the great North woods, and built up an entertaining story.

Louise Lovely is charming in a mature role, and portrays the woman with a past in a wholly satisfactory manner. Dorothy Valegra is a cute flapper, who doesn't rise to any great dramatic heights, but makes her Dorothy Cumberland a real person. Harry Von Meter, as the jealous husband, is fine in his fury, but a man wearing a long tailed coat should never run in the movies, unless it is a comedy!

The story has a surprise element or so, the best of which is the concealment of the identity of the murdered person, and the story rings true throughout. The North woods locale is suggested mainly by the use of log cabins, and about three trees, but there is one thrilling bit when a horse running at top speed through a stream falls with his rider. The same rider also gets a fall down a cliff which must have cost him plenty of bruises.

The Cast

Private Dick Osborne.....Roy Stewart
Nan Cumberland.....Louise Lovely
Julio Cumberland.....Harry Von Meter
Dorothy Cumberland.....Dorothy Valegra
John Carver.....Eugene Burr

Story, Scenario and Direction by Harry Revier.
Length, 5,000 Feet.

The Story

John Carver looked through the window of a little church in the North woods and saw the woman who had once been his own being made the wife of Julio Cumberland, the most prosperous citizen in the village. He is pursued by Private Dick Osborne, of the Royal Northwest Mounted Police, the lover of Nan's new stepdaughter, who recognizes the uninvited guest and knows Nan's story. Julio regards the conferences of his bride and Dick with jealous suspicion, and while spied upon by the criminal, attacks the officer, leaving him unconscious. Later the bride is found dead, and suspicion points to the officer as her murderer. John is captured and admits his guilt only when Dorothy prevails upon him to save the happiness of herself and the officer by confessing the crime.

Exploitation Angles: Sell this on the controversial angle of "Should a wife tell?" and through play upon the title.

"The Worm That Turned"

That theory and practice are two different things, is the moral of this Paul Terry Anmiated Cartoon, which for the most part is a cartoon vaudeville show. The theme is slight and shows how a hen-pecked hippopotamus on seeing the Paul Terry series of Aesop's Fables of a worm that turned on his pursuer, goes home and tries the same stunt with disastrous results. The cartoonist has his pen-and-ink animals performing some clever but impossible stunts, many of which are laughable, and there is the usual amount of good humor in this offering.—C. S. S.

"The Great Adventure"

Bessie Love's charm is the outstanding attraction of this three-reel Pathe playlet originally issued in five reels. From other angles it is not as satisfactory entertainment as many of the other playlets, due largely to a lack of naturalness in the development of the theme which affects the plausibility of the story. Prominent in the cast are Flora Finch and Chester Barnett. The story deals with a country girl with stage ambitions, who comes to the city and achieves success. There is a romance in which an obscure actor wins out against the girl's manager.—C. S. S.

"West of the Pecos"

Neal Hart, the Writer, Director and Star of a Fine Offering—Produced by William Steiner

Reviewed by Mary Kelly

"West of the Pecos" is a fine vehicle for Neal Hart. It is far-reaching in its sympathetic appeal and is out of the ordinary as a Western melodrama because it is short and direct. The story itself is the main consideration; the vigorous action and thrills are more of a means of expression than merely a spectacular asset. There has been no effort at padding and this is a big reason for the picture leaving a definite impression of success.

The human interest is keen because it centers around the early experiences of home-seekers in the West. Outlawry and claim-jumping were the evils of the day and prairie schooner outfits were the victims. The tragic side of life in those days has been effectively portrayed without too many harrowing touches of brutality.

Neal Hart fans will be sure to like their hero this time. He has a part that brings out his sincerity and emphasizes the qualities that are most characteristic and likable. Important among his feminine assistants is a child whose name is not mentioned in the cast, but whose charming manner is something that makes a lingering impression.

The Cast

Chuck Wallace.....William Quinn
Joe Madison.....Max Wessel
Jack Laramie.....Neal Hart
June Osborne.....Helen Maye
Mrs. Osborne.....Sarah Bindley
Wolf Bradley.....Ben Corbett

Story, Scenario and Direction by Neal Hart.
Length, 4,300 Feet.

The Story

The sad story of a woman who has lost husband and son in an outlaw raid in the Southwest, causes the U. S. marshal to send his best man to investigate, and to arrest the evil doers. He sends Jack Laramie. Laramie learns while in the cafe who the members of the gang are, and where they have hidden the woman's daughter, June. Meanwhile he saves a little girl, the last of her family who were killed while crossing the prairie on their way toward a claim. Laramie arrives at the cottage where June is imprisoned at night, shoots at her captor and escapes with her. He succeeds in bringing the others to justice and wins June for a bride and promises the little stray girl a home with him.

Program and Exploitation Catchlines:

Back in the Days of Claim-Jumping No One's Life or Home Was Safe—Jack Laramie Had a Dangerous Task Running Down the Outlaws—But He Found a Tragedy That Gave Him Supreme Courage—He Stuck It Out Until He Won.

"The Reporter"

Lupino Lane, the famous English knockabout comedian, who made a great success in America with his performance in "Afgar," is to be featured in a series of two-reel comedies for Fox, the first of which is "The Reporter." It is an especially fortunate vehicle for him. He proves eminently suited to acrobatic comedy on the screen, and is a refreshing entertainer because he presents a new angle on a popular brand of comedy—namely, slapstick. The fun lies deeper than in merely physical antics as a subtle understanding of real humor is evident in everything he does. In this number he is seen as a pink-blooded reporter sent forth to cover a story of a revolution in Mexico. He meets "the leader of yesterday's revolution who expects to be president tomorrow," a formidable foe who really furnishes the reporter with an exciting story if there were only time to put it down. The scribe decides in favor of life, rather than a literary career, however. Wherever good slapstick comedies are popular, "The Reporter" should find an enthusiastic welcome, and if a fair representative of the Lupino Lane series, it speaks well for those which are to follow.—M. K.

A new star looms on the horizon. He may be a star on all fours, but he will win an immediate popularity. He has an unusually strong appeal, he acts with dignity and he is magnificent to look upon.

He is Tony, Tom Mix's horse.

Tony makes his first starring appearance in "Just Tony," which has the added advantage of appealing to children as well as their elders.—F. T.

"The Crusader"

Fox Stars William Russell in Five Reels of Well-Planned Entertainment

Reviewed by Mary Kelly

Its variety in moods, scenes and character types marks "The Crusader" as a resourceful production. William Russell has not recently appeared in any picture that is as satisfying in general effect as this. The story is entertaining and on the whole plausible, the adaptation and direction show an alert understanding of the material, and the performance is interesting.

William Russell has a versatile career as farmer, lumber jack and miner, but his gradations are smoothly connected, and no scenes without a definite bearing on the purpose of the story have been used. The effect is one of compact entertainment. His role is the honest American type and the manner in which he handles it shows fine directing. Splendid teamwork and unusually quick perception is evidenced by everyone in the cast, which includes among others, Fritzie Brunette, Carl Grantvoort and Gertrude Blair.

The North woods locale provides beautiful exteriors, some brilliant vistas of mountain and rivers, passive touches that come at welcome moments. The mine explosion is an effective climax. It has been approached and followed up with a naturalness of detail and a slight touch of comedy that makes it convincing.

When first shown in New York, "The Crusader" met with unmistakable approval.

The Cast

Peter Brent.....William Russell
Mrs. Brent.....Gertrude Clair
Mary ..... Helen Ferguson
Alice ..... Fritzi Brunette
James Symonds.....George Webb
Bob Josephson.....Carl Grantvoort

Story by Alan Sullivan.
Scenario by William K. Howard and Jack Strumwasser.
Direction by Howard M. Mitchell.
Length, 4,780 Feet.

The Story

Peter Brent, a farmer boy, promises his mother that he will be a crusader, and never be afraid to fight for success, as he bids her good-bye and leaves home for the first time. He joins a lumber gang. They decide to play a joke on him, and direct him to a point two hundred miles away, where they tell him he will find his fortune in silver. He follows directions and finds that he is trespassing on the claim of Alice, who is in charge while her father is ill. They become friends and Peter gets possession of the claim next to hers. He finds silver, wires Symonds, of his home town, who proves to be a crooked prospector, and the excitement begins. Peter and his men get trapped in a mine after an explosion, but are rescued by Alice and her father. Peter goes back home after his mother and then returns to Alice.

Exploitation Angles: Don't overboom this, but make them understand that it is a better than average story, well told. Touch on the scenic angles, but make it patent that first of all it is a story.

"Honor First"

Interest Is Firmly Maintained in Fox Picture Starring John Gilbert

Reviewed by Fritz Tidden

"Honor First" has an appealing story, is well directed, artistically mounted, finely photographed and unusually well acted. Even though the other qualities have high merit, it is the latter of the film's advantages that seems to be the most outstanding. John Gilbert heads a cast which includes players that give well nigh faultless performances. Gilbert essays a dual role, and makes the mistaken identity seem more logical than is usual. Diametrically different in type and character (but looking exactly alike), Gilbert's performance of the two characters marks him as a most distinctive actor.

The story is founded on an episode in the war, but the war is so far in the background that it never obtrudes into the personal conflict of characters, which is interesting and, while purely fictional in type, is so well related that it takes on a distinct appearance of reality. The love theme is strong, but never mawkish, being delicately handled always.

The continuity is smooth though the agency of a good scenario and competent direction. In the latter department Jerome Storm has done some excellent work that surely increases the interest, particularly the manipulation of characters in the individual scenes. Some fine double exposure work is a feature of the film.

Exhibitors may safely promise a picture that holds the interest throughout the entire five reels.

The Cast

Jacques Dubois } .....John Gilbert
Honore Dubois }
Moira Serern.....Renee Adoree
Barry Serern.....Hardy Kirkland
Piquette ..... Shannon Day
Tricot ..... Wilson Hummel

Story by George Gibbs.
Scenario by Joseph F. Poland.
Directed by Jerome Storm.
Photographed by Joseph August.
Length, 5 Reels.

The Story

The picture tells the story of two brothers, both of whom are serving in the French army, one as a private, the other as an officer, during the World War. Jacques, who leads his brother's company to the attack when Honore becomes panic-stricken and flees, wins a vital victory, but is mistaken for the deserting brother and honors are heaped up on him in the other's name.

Honore, the deserter, arrives in Paris, where Jacques, the real hero, comes after his release from hospital. It is at this point that serious complications develope, resulting finally in the death of Honore when he attempted to have Jacques murdered, and the ultimate happy ending of a romance between the latter and Moira, who had been Honore's wife in a loveless war marriage.

Exploitation Angles: Offer this as a different dual role story, but keep away from the war angle and tell chiefly of the capital work Gilbert does. Get them interested in the playing of the role.

"Cupid by Proxy"

Baby Marie Osborne is the star of this three-reel Pathe playlet, originally issued in five reels. The story is very slight and a large amount of the footage is used before you ascertain the main theme. Apparently built to suit the personality of the diminutive star it does not give her nearly as good opportunities as some of her other pictures, and altogether it does not measure up in entertainment value to the majority of other pictures in this series. It however should interest the children because of the pranks of the star, together with Sunshine Sammy and another youthful player. An interesting member of the cast is Mildred Davis, who has since achieved success as leading woman for Harold Lloyd.—C. S. S.

"Flesh and Blood"

Western Pictures Exploitation Company Presents Film with a Background of Chinese Life

Reviewed by T. S. da Ponte

Lon Chaney's enviable reputation as an actor will probably be strong enough to pull 'em in to see this picture, but it is likely that many persons will consider that the story does not fill the requirements for so capable a player. In this particular play Chaney does everything that is required of him—and does it well, as do also the others of the cast—but there is not quite enough action to make the production noteworthy, and there are parts that are unexplained that make it necessary for the spectator to draw too strongly on his own imagination so as to make the tale jump the gaps.

The weird mystery that hangs over the Chinese quarter of a great city, give an interest to the picture that will have a large appeal. The Chinese characters are well drawn and the subtle manner in which the Orientals baffle the police pursuit of criminals is cleverly portrayed. The beauty and charm of Edith Roberts is not to be left unremarked and do much to lend the film attractiveness.

Iniquities of the "third degree," as shown on the screen, will make the spectators feel a pang of sympathy for the man who is being tormented in order to make him give evidence to the police as to the whereabouts of his friend, but there is not enough of the torture methods exhibited to affect the nerves of even the most super-sensitive.

There are some small parts of the film that are in colors and that are a pleasing innovation.

The Cast

David Webster.....Lon Chaney
Detective Doyle.....DeWitt Jennings
Li Fang.....Noah Beery
Fletcher Burton.....Ralph Lewis
Ted Burton.....Jack Mulhall
The Angel Lady.....Edith Roberts
The Prince.....Togo Yamamato
The Landlady.....Kate Price
The Policeman.....Wilfred Lucas

Story by Louis Duryea Lighton.
Scenario Not Credited.
Directed by Irving Cummings.
Length, 5,300 Feet.

The Story

David Webster escapes from prison, to which he had been "railroaded" by Fletcher Burton, and seeks refuge in Chinatown, protected by influential Chinese friends. He sallys forth in disguise to revenge himself on Burton, but foregoes his vengeance when he finds that his own daughter is in love with Burton's son and that their marriage is about to be celebrated.

Exploitation Angles: Pin your faith to Chaney and talk more about him than the play, but make what capital you can out of the Chinese environment.

"Abraham and Lot"

How Abraham and Lot, with their caravans, met and joined forces, only to find later that their herdsmen could not agree, and how Abraham solved this problem by allowing Lot to choose the portion of the country he wanted while he (Abraham) took the other side, is interestingly and reverently told in this single-reeler. It is the seventh episode of the series of Bible stories produced by Sacred Films, Inc. At the Capitol Theatre, New York, this offering was well received and was applauded after the showing.—C. S. S.

"Such Is Life Near London"

Not London, but its environs, forms the subject of this single-reel Hy Mayer Travelaugh which is distributed by Film Booking Offices. The scenes, many of which show beautiful spots near the English capital, views of the countryside and the Thames, have been carefully selected. There is also the artist's usual clever selection of types and scenes which in his own inimitable manner are first cartooned and then fade into the photographs. There are a number of humorous touches and it is an interesting number of Mayer's series dealing with points of interest in Europe.—C. S. S.

"The Copper Beeches", Educational's latest in the Sherlock Holmes series of two-reelers, is especially recommended to the attention of exhibitors. While its predecessors have furnished excellent entertainment, this subject, by reason of its exceptionally interesting story and skilful acting, wins itself special mention. All theatre owners should give it the onec-over.—S. S.

"One Terrible Day"

A Distinctive Comedy of the Broad Type in Which Mischievous Children Play the Principal Parts

Reviewed by T. S. da Ponte

This two-reeler, the first of "Our Gang" series produced by Hal Roach for Pathe, carries a good deal of humor and will excite the risibilities of almost any audience from the time the first scene is flashed on the screen.

The action centres mostly around a bunch of kids and their antics and the mischief they get into when taken on an outing to the palatial country home of a society woman.

"Sunshine" Sammy is among the actors, but he does not usurp the entire spot-light, by a long shot. The other kids in the production acquit themselves no less creditably, and there is a well-trained monkey besides whose almost human aptitude for fun-making adds a lot of joy to the piece. Other animals, too, are seen in the production, and while most of them are used more as "background" than as active participants there is, however, one capable horse which does his particular "stunts" in a thoroughly workmanlike manner.

While the "grown-ups" take a somewhat secondary part in the film, their ability is not to be overlooked, each acquitting himself or herself in a capable manner and about as true to life as "grown-ups" would be when, trying to have a sedately god time on a holiday they are pestered by the mischevicus pranks of a lot of children whose animal spirits carry them far beyond the bounds of decorum.

Bob McGowan and Tom McNamara did good work in directing, and the photography stands out remarkably clear.

"India's Three Hundred Million"

In this single-reel number of the Urban Popular Classics the point has been stressed that custom presents a barrier to progress as the natives do not take kindly to improvements, believing implicitly in the wisdom of their ancestors. As a result many primitive customs and devices still survive. It is an interesting subject treating the every-day life of the majority of the inhabitants and with the mela or periodical religious festival, which is the big event in the lives of the people, though without thrills for a Westerner. No attempt has been made, in this film, to delve into the mystic side of East Indian life.—C. S. S.

"The Farmer and the Mice"

This Aesop's Film Fable offering, produced by Cartoonist Paul Terry for Pathe, will afford amusement to any audience. The moral is that "in rash endeavors to reduce our ills, we may increase our troubles," and makes this fact so evident in a comical way that the laughs will be spontaneous. A farmer and his wife, unable to rid their premises of a scourge of mice, finally decide to move their house bodily after enticing most of the mice outside by an offering of cheese, but after a series of misadventures on a long trip they find that many of the mice have followed them and their moving was all in vain.—T. S. daP.

"365 Days"

"Snub" Pollard Stars in First Two-Reeler in this Comedy Produced for Pathe by Hal Roach

Reviewed by T. S. da Ponte

The power of money to create harmony among a lot of relatives who were always ready to fight among themselves until a rich relative came along and bribed them to behave is ludicrously shown in this production.

The manner in which the story is carried out is unique inasmuch as it portrays a new screen plot which centers largely around the way a family can live in a house, which is suspended above ground, by being hitched to a captive balloon. Charles Parrott directed.

Of course, the mishaps which befall the dwellers on the earth beneath the house in the air by reason of all manner of things falling on them give opportunities for a lot of fun-making, and the way in which the earth-dwellers try to "get even" are pegs on which a good deal more comedy is hung.

"Snub" Pollard is the star, this being his first two-reel starring vehicle. Marie Mosquini plays up to his lead in a capable manner, and her attractiveness adds a great deal to the film.

The story shows how an old man, with many branches to his family tree, attempts to make the quarrelsome crew live in harmony by promising them his money if they will all build houses on the same plot of ground and live peacefully for one year. Not having room on the lot one family takes to the air, hitching its home to a balloon. This creates a disturbing element by reason of the things that fall overboard. But when the year is up, and there has been a reasonable amount of peace, the old man starts to divide his fortune, but is mistaken by all the heirs except one for a "faker," and the lucky one is rewarded with the entire estate.

"The Drifters"

Two days away from civilization, they awoke one morning to find that their canoe had floated down the stream far out of their reach. This is the dramatic portion of the sixth of the Robert E. Bruce "Wilderness Tales." The story has been told in picturesque shots with no unusual features in the way of scenery or atmosphere, but with a smoothness and charm of simplicity. It is a good opening number for the summer program. An Educational release. —M. K.

"The Truth Jugglers"

"The Truth Jugglers," a Hal Roach production for Pathe, gives Paul Parrott an opportunity to put across a batch of laugh-making stunts. The plot hinges largely on a story the screen hero tells to his mother-in-law in order to appease her anger, and the events as he tells them are visualized on the film.—T. S. daP.

"A Wild Life"

Harold Lloyd in "A Wild Life," one of Pathe's re-issues, puts over some good comedy, but the film isn't up to Lloyd's high latter day standard. He is given good support by Harry "Snub" Pollard and Bebe Daniels, who help along the fun-making by getting Lloyd deeper into the mire of complexities, from which he always manages to extricate himself in a laugh-provoking way.—T. S. daP.

"Our Better Selves"

The always charming Fanny Ward plays the star role in this three-reel re-issue of a Pathe film, originally released in five parts. It is a war story, primarily, with a good many thrills, and will appeal particularly to audiences which like to see marching armies, some heavy fighting, and the pangs and hardships that go with warfare. This is relieved to some extent by the depicting of the society butterfly existence which the heroine lives in one part of the film—before her patriotic impulses called her into the thick of the fighting, where she and her husband both meet death.—T. S. daP.

"Her Majesty"

Mollie King Pleases in Dual Role in Playgoers' Picture, Released by Associated Exhibitors

Reviewed by Mary Kelly

Light entertainment on the mistaken identity theme is offered in "Her Majesty." Much of it is unreal, but it has been rather gracefully done, and Mollie King, who doubles, and is on the scene every minute, is attractive enough to hold the interest. She is more pleasing and convincing in the sophisticated half of her role, as the other, that of the familiar fluffy-haired girl skipping over the open plains, seems affected in its demureness.

The story of twin sisters who are confused by everybody, including the sweetheart of one, has been worked out with suspense and some original touches that save it from an effect of monotonous similarity to the many pictures of this type. The opening scenes show the Cinderalla influence, and doubtless be popular with the many who like a highly imaginative treatment of everyday life. From the standpoint of drama, the best scene is the confusion before the masked ball, as there is enough variety and action here to be stimulating. The ending is pleasant, the more pointed because it is preceded by a bit of melodrama, and the picture as a whole leaves one satisfied. Photographically, there is room for improvement, as some of the scenes are not sufficiently lighted.

The Cast

Susan } Rosalie } ..... Mollie King
Ted Harper ..... Creighton Hale
Mrs. Worthington ..... Rose Tapley
Harry Ives ..... Jerome Lawler
Neville Percy ..... Wilford Parkington

Story and Scenario by H. Thompson Rich.
Directed by George Irving.
Length, 4,331 Feet.

The Story

Susan and Rosalie are twins. Susan has been brought up on the farm by a poor aunt; Rosalie in society by a rich aunt. Just before returning to college Ted Harper meets Susan. When he comes back he mistakes Rosalie for the girl he loves. Rosalie keeps up the deception, partly because her aunt wishes it, but largely because this flirtation enables her to carry on a clandestine affair with Harry Ives.

The aunt Susan lives with dies. Alone and unexpected, Susan starts out to find her rich aunt. She innocently accepts the assistance of Joe McMillan, who takes her to a questionable rooming house. There she is befriended by Mabel Lafache, an old flame of Harry Ives. This meeting later enables Susan to save Rosalie from making the hideous mistake of a runaway marriage with Harry. Rosalie repents her foolishness, brings Ted and Susan together and accepts the heart of her most faithful suitor.

Program and Exploitation Catchlines:

Mollie King in a Double Role—the Poor Little Rich Girl and the Rich Little Poor Girl—They Get Mixed Up and Fool Prince Charming!—a New Romantic Version of the Cinderella Tale.

"The Ex-Kaiser"

Here is history, geography and drama, all in one reel. The subject, devoted to the ex-Kaiser and his retirement at Doorn, is an unusually valuable program number because it is authentic. It will have a big appeal for the many who are still curious about "the wood-cutter of Doorn." The scenes show him on his daily walk around the extensive grounds of the castle, close-ups of the castle, the well-known wood pile and a glimpse or two of other parts of the village. It is evident that the pictures were taken under difficulties as there are few intimate touches and the one close-up of the ex-Kaiser is too hurried to be satisfactory, as he shows a decided disinclination to be photographed. This, however, will probably make his personality and the whole picture more interesting to some. Before the subject is released to exhibitors, the present version which was shown to reviewers, will be edited and rearranged. The length is about 1,200 feet. Released by Harry Levy. —M. K.

Getting them in a theatre in droves is one thing. After they are in, pleasing them is another. "Blood and Sand" will do both anywhere.

The picture has box office advantages that need no recounting, and at the same time is an artistic and entertaining achievement.

Rodolph Valentino will increase his already wide popularity with his performance of Gallardo.—F. T.

"The Eyes of the Mummy"

U. F. A. Production Released by Paramount Has Dramatic Force and Is Well Directed

Reviewed by J. M. Shellman

A lot of fine things can be said about "The Eyes of the Mummy," in which Pola Negri is starred and is supported by an excellent cast, including Emil Jennings and Henry Liedke The story has dramatic force and is directed well. What it lacks in humor it makes up for with its tense situations. There is a clear-cut, sparkling quality in most of the photography. Close-ups are used sparingly and the scenes generally are handled in a manner that is different from the style in vogue with American directors. There is no attempt at soft focusing or other artistic methods of presentation, but the photography is uniformly delightful.

There has been an attempt to make the sets artistic and to conform with the station in life of the characters. The sets representing the Egyptologist's home are in thorough keeping with the character, the salon d' art is well carried out and the interiors of Vernon's home are good. If the attempt to overdecorate the rooms could be quelled, the effects would be better. The atmosphere of a home in England is not convincing, according to the American idea of what English life is like. All the actors appear and act like Germans—too much so to be taken for English.

The atmosphere of Egypt is carried out to a nicety. Some of the lighting effects are very convincing, especially that one in the Egyptian tomb, when Radu and Vernon fight and the torch falls to the ground, leaving the wavering flame to cause grotesque shadows to be thrown against the walls, even though the shadows fell the wrong way in the beginning of the scene. Artistically wrought sub-titles are the rule.

Pola Negri's work is good; Henry Liedke is fine, and Emil Jannings, as usual, measures up to his high standard of work, giving just the right emphasis and tone to his portrayal of the fanatical Radu, who exerts a hypnotic power over Marah. But there is a tendency on the part of the players to overdo their parts, which may be the fault of the director.

The Cast

Marah ..... Pola Negri
Radu, a fanatic ..... Emil Jannings
Albert Vernon ..... Henry Liedke

Story, Scenario and Direction Not Credited.
Length, 3,805 Feet.

The Story

This is the story of a young girl held captive by Radu, a religious fanatic in the heart of the desert, and who, when she escapes from the hypnotic spell of Radu, loves an Englishman with all the energy of her soul. It is this love which almost wrecks her life, but in the end, through a steadfast faith, it brings her to peace and happiness.

Advertising and Exploitation Catchlines:

Pola Negri in a Gripping Story of Egypt and the Tombs of the Pharoah's. Tense, Gripping and Seething With the Mystery of the East.

A Powerful Drama of the Orient, in Which Pola Negri is Hypnotized by a Fanatical Worshipper of Pagan Gods and Rescued by a British Officer from His Lair in the Desert.

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KANSAS CITY	1627 Main Street
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PHILADELPHIA	1324 Vine Street
PITTSBURGH	1026 Forbes Street
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SEATTLE	2020 Third Avenue
SPOKANE	4 South Bernard Street
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The Showmans

HODKINSON PICTURES

PROJECTION

By F. H. RICHARDSON

Biggest Question

(Continued from last week)

The question, propounded by a San Francisco projectionist, is: IF YOU WERE CALLED UPON TO DESIGN AND EQUIP A 2-PROJECTOR PROJECTION ROOM IN A HIGH-CLASS, STRAIGHT MOTION PICTURE THEATRE, AND TO ADVISE AS TO THE LOCATION AND CONSTRUCTION OF SAME, AND TO ADVISE AS TO THE SELECTION OF A SCREEN, WHAT WOULD YOU DO WITH REGARD TO EVERY ONE OF THE ITEMS CONCERNED, AND WHY WOULD YOU DID IT?

It must also be understood that distortion of picture height has a very bad effect if any portion of the audience views the screen from a heavy side angle.

In Figure 2 we have an object, F G on the screen, which we will assume to have a width of two feet. Spectator, B, who is seated directly in front of the screen, will view the object normally, and will see it at its full width, but to spectator C, seated in one of the front side seats, it will appear as being only as wide as the dotted line D, which is equal to F E, hence the object appears very much narrower to C than to B.

This is bad in any event, but if the object happens to be a man or woman and the height is made abnormal by distortion, then the effect is made very much worse, and the actor appears as a sort of animated match. To fully understand this you must remember that the foreshortening as per D, Figure 2, occurs in any event, but is not exaggerated when applied to a figure of normal height as it is when applied to one whose height has been unnaturally increased.

Distance and Definition

The distance of the projection room from the screen may either be made too short or too long without encountering difficulties. A too-short distance gives the projectionist an excellent view of the screen, which is good, but it compels the use of a very short focal length projection lens, and such lenses seldom give good, and never give the best definition. This is because the curvature of field is too great (we assume a regular size theatre picture, not less than twelve feet wide), as is illustrated in Figure 3.

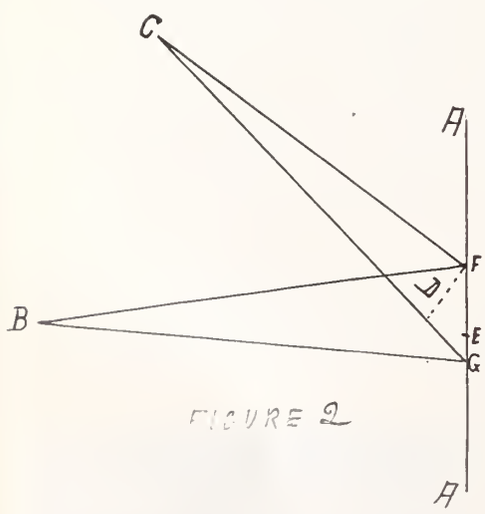

FIGURE 2
Illustrating an Answer to the "Biggest Question"

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

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In Figure 3 we have a lens, A, and two screens, B and C. Let us assume screen B to be forty feet and screen C 80 feet from the lens; both pictures sixteen feet wide. B and C are lines scribed by a compass, one point of which is set at A. The difference in curvature of the lines is the difference in curvature of field at those two points.

A lens is presumed to focus all rays in or on one plane, which is not a flat plane, but one curved so that its every point is equidistant from the lens. Once you grasp this point you will see how much more difficult it would be for a lens at A to focus a picture twelve feet wide at B than at C, lenses of proper focal length being used in both cases, of course. Line C is comparatively straight, whereas line B is very much curved, and since in practice the screen is a flat plane, it follows that position C is very much the better of the two, insofar as has to do with definition of the picture.

The condition as at B may be said to become noticeably objectionable when a lens of less focal length than four inches is used. Any lens of less than four inches E F will not give good definition all over the screen. It may, therefore, be laid down as a good rule to follow that NO PROJECTION ROOM LOCATION COMPELLING THE USE OF A LENS OF LESS THAN FOUR (4) INCHES E F SHOULD BE CONSIDERED.

On the Other Hand

On the other hand a too-great projection distance is distinctly objectionable for several reasons. In the first place the projectionist does not have that clear, sharp view of the finer detail of objects on the screen necessary to enable him to keep the picture in the sharpest possible definition-focus. In proof of this you have but to stand fifty feet from a tree and examine it closely, then slowly back away to a distance of 150 feet and watch the amount of detail you have lost. This will, of course, vary with different eyes, but there are few, if any, which can see the same detail at 150 feet they can at fifty.

At fifty feet the normal eye will be able to clearly make out not only the shape and outline of all leaves and the pattern of the bark, but will even be able to trace the veins on the leaves. At 150 feet few eyes will be able to distinguish the exact size and shape of all leaves, and many will be able only to see the mass of foliage as a whole. No normal eye can possibly trace the veins of leaves at 150 feet.

Now think a moment. The same thing applies in projection. The projectionist MUST be able to see the finer detail of the picture clearly or he cannot possibly tell if the focus is sharp enough to bring them out sharply, and unless they are brought out sharply much of the beauty of the picture is lost, particularly to those seated within fifty to seventy-five feet of the screen.

That is just plain common sense, is it not? If you say yes to that, then you must admit that a long projection distance cannot but operate to lower the average sharpness of the picture, and thus detract from its beauty. On this point we may lay down the rule that ANY PROJECTION DISTANCE EXCEEDING 100 FEET IS OBJECTIONABLE, THOUGH NOT NECESSARIALLY SERIOUSLY SO UNLESS THE EXCESS BE CONSIDERABLE.

(Continued next week)

Does Not Agree

L. M. Reid, projectionist, Lyric Theatre, Beckley, West Va., says:

You ask for ideas concerning B. Hilton's method of getting rid of bad splices which cause so much trouble, by using a motor strong enough to exert considerable pull on the rewinder and braking the tail reel enough so bad or weak splices will be pulled in two.

Here is my own view of the matter and I hope to see expressions from others. Audiences and projectionists both greatly admire nice scratchy, rainy pictures! My rewinder drives through a picture which has just enough tension to wind the film closely. I have seen a good many pictures ruined by slipping the films on rewinder, so I for one cannot indorse this method.

I enjoy reading the department very much; also I get many helpful suggestions from it.

Revising the Reason

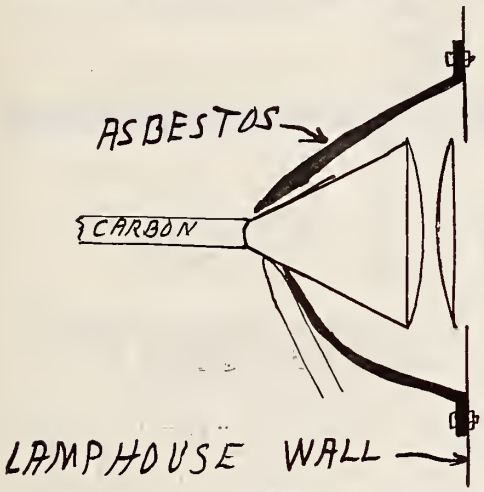
Brother Reid, you put your finger on the spot, but it seems to me you put it on backwards. You are right in saying that many films are injured or ruined by slipping on rewinder, BUT your inference is wrong.

The slippage you refer to is due entirely to too-loose rewinding, so that either the motor finally slips the roll itself (unlikely, but not impossible) or the projectionist tightens the film roll by "pulling down."

The scheme proposed by Hilton has the virtue that the film is wound tightly from the very

FIGURE 3
Illustrating an Answer to the Biggest Question"

start, hence no slippage is possible. It makes no difference how tightly the film is wound, within reasons, of course, provided there be no slippage, and where there is heavy brake and



A SUGGESTION
How an Asbestos Cone Might be Utilized

plenty of power slippage just simply cannot occur.

Do you get me, Brother Reid? Glad to hear from others. Don't hesitate to disagree with me if you believe that I am wrong!

Good Work

July 13 I mounted Nancy Hanks, the Go-Devil, pointed her towards Ansonia, Conn., bent upon examining the results of about two years' work of our old and tried friend, John Griffith. And let me inform you it is wonderfully good. It is going to supply something you, I and the industry have needed for lo these many years. I'll tell you later exactly what it is and all about it. It will make you all sit up and take notice.

After we went over the work and I had it all nicely packed for transportation, John, who, as you may or may not know, is a projectionist in the Capitol Theatre, Ansonia, and has worked for one employer eleven or twelve years, took a day off and we drove over to New Haven, paid our way into the Olympic and looked at the show. Fred Warner was the projectionist on duty, and friend Fred is a good man. He has the Power's G. E. high intensity lamps and says he likes them, though there are minor troubles, as might be expected. But he has gotten along with them very well indeed.

I might here remark that up to this time the high intensity lamp men have given us just exactly nothing at all along the lines of information in lens combinations suitable for their lamps, and as a consequence I find some very weird condenser combinations being used, which act as great handicaps to the high intensity arc.

Great Things Coming

BUT that will very soon be eliminated. John Griffith is the one who has completed a chart which will give you the correct dope, applicable under any and all conditions, regardless of what your projection lens diameter and working distance may be, and we will give it to you very shortly. It is a part of the work mentioned above, but a small part only.

I suggested to Warner that he reduce the chalky white of the picture by securing one of the Runcie rotating shutters. There were some faults in his rendition of the picture—incorrect speed—and some faults in the projection, but they were, I think, not due to any carelessness on the part of the projectionist.

We went up and had a talk with Warner after the show. He impressed me as a man willing and anxious to do the best he possibly could.

One Great Trouble

One great trouble he experienced is pitting of the collector lens. I made what I now think was a very punk suggestion, viz.: that he suspend an asbestos shield in such way that it would come between the flame and the lens. This can be done without in any way affecting the collecting power of the lens or the operation of the arc, but what I for the moment forgot was the fact that the high intensity arc flame shoots backward, instead of forward as with the ordinary arc. Well, we all pull a fool stunt occasionally, I guess, but anyhow it has set me thinking and I'm wondering why it would not be possible to place an asbestos cone somewhat as indicated in the diagram. Such a cone could be moulded and made fairly strong and inexpensive. It could be well ventilated and could, it seems to me, be so made that most of the pitting could be eliminated, unless it all comes directly from the positive crater, in which case the cone would not serve. Mind you, I'm not saying this idea is worth Adam, but am merely offering it as one possible solution of what seems to be a pretty serious matter. Some of friend Warner's discarded collector lenses looked as if they had been sandpapered.

But one thing is more and more evident. The high intensity is here to stay. It is what we commonly term the "candy kid" for projection.

Cranbrook, B. C.

Locksley Clark, projectionist and member Local Union 348, Vancouver (in which union the editor himself is an honorary—some may call it "ornery"—member), says:

With regard to the change of name of I. A., which you have proposed, if the organization has the welfare of the men at heart it is not a big job to do, and will mean a bigger thing than many realize. It would certainly raise the standard of the profession.

Have been reading article on Massachusetts laws with interest. What can one expect, so long as politicians run things to suit themselves? One thing is certain, namely, that there is no such a state of affairs in British Columbia.

Our inspector, W. A. Oswald, who is a man of real knowledge and experience, on his trips of inspection is out to help the projectionist and manager, and not to hinder by foolish orders and impossible rules. He has drafted rules and regulations which can and will stand the test of practice, and, what is more, they are adhered to 100 per cent.

And now look over attached film clipping. If it is not the idea of some political "ward heeler" I'll eat my shirt. Can you imagine such crass stupidity? I amputate such outrages before projecting the films.

CENSORSHIP WITH A PUNCH
Or How Approval May be Made to Resemble Elimination

I thoroughly and completely agree with you. That a censor board is permitted to commit such a stupid offense is almost beyond belief.

As you said, however, the "Board" is probably composed of political appointees, who have but three ideas in life, viz.: First, to get into the limelight; second, to feed out of the public trough, and, third, to be conservators of the public morals, instead of attending to their own.

The projectionists at the convention did not bring the matter of the change before the convention. If they had it might have surprised them to find the new president favorably inclined, and many of the stage employees rather tired of the old cumbersome and rather meaningless name.

I had hoped the really progressive men and unions would make a real fight for so necessary a thing, but they did not. Oh, well, the men merely retarded their own progress.

The censor punch is made in the main title of the British Canadian Pathe News, which is probably too dense to show in the cut. Very likely the punch is made elsewhere and possibly many times in the film. In addition, the main title is followed by the usual notice that the Board of Censors of the Province of Quebec has duly decided that you and I may be permitted to see this news reel. How kind of them! Also how thankful you and I should be that our morals are so well taken care of.

Handbook Handy

Frank Rembusch, the redoubtable Frank, whom about everyone in the industry knows, either personally, or of, writes:

Dear Friend Richardson: Say, Old Man, your handbook came in very handy a short while ago. I got hold of some non-inflammable film and could get no N. I. film cement in all Indianapolis. Looked through my library, but there was nothing doing.

Then I thought of the "Handbook" (shame upon you! Should have thought of it right square off in the first place.—F. H. R.), and there it was, plain as day. Shortly thereafter I had the finest lot of N. I. cement made up you could imagine, and thus the "Handbook" saved my more or less immortal scalp. I want a half dozen more "Handbooks" for my theatres.

You cannot get the Third Edition. It's all goney gone—long ago. New one is all up to the printer and binder now.

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Build One for the Theatre and Sell It to Your Boss
IT'S EASY
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"PRETTY good crowd for such a rotten night," said the Boss to the house manager, as the former inspected the evening's mileage of the cash register.

"Can't kick," admitted the latter. "It goes to show that a good program will sometimes pull 'em out of the wet if you play it right."

"Speaking of wet," continued the Boss, "did you notice that they had a big storm up in New York state recently, and that before the public service commission managed to get things patched up, four Albany houses were minus eight thousand admissions that could never be replaced?"

"That's nothing at all, at all, to what we are scheduled to lose," said the manager, "if this little argument now being debated between the coal barons and the miners becomes much more personal, and the railroad strike gets out of control."

If Rationing Comes

"Oh, well, if the worst happens, it will come to a case of rationing, and the public service companies will get theirs first and then we will get it in the shape of juice. We should worry."

"You bet we should worry and without the reverse English that you put on it," said the manager. "If we *do* get to rationing, which is polite language for robber prices and boarding house portions, the house holders and the merchants can draft a team of pinch hitters in the form of candles, kerosene, gasoline and acetylene lamps, but you couldn't get any nourishment out of any such collection."

"But, man, we are an essential industry. Remember that," countered the Boss.

"You mean we *were* during war times," said the manager, "but maybe we've lost some of our pull since then—same as the ex-service men who were considered very essential at that period, but do not seem to cut so much ice right now when it is a matter of bonus, vocational instruction or the old job. There might be a new classification, you know, and we not in it."

"If it did come to a pinch, while we might possibly have enough juice doled out to us to keep the picture on the screen and some of the house lights going, it's a dead cinch that the front of the house would be illuminated equal to a coal cellar on a dark night."

"You're a cheerful individual," said the Boss. "What would *you* do? Cotton up to Mr. Hoover or send a delegation to Washington?"

"Nix on the delegation idea," said the manager. "Every time a delegation strikes the District of Columbia a committee of wise ones investigates its innards, looking for a nigger in the wood pile, and by the time that they have yanked the Ethiopian out and whitewashed him, or discovered that he is absent, the crisis is over, and those who paid the delegation's expenses are busted or on the road to recovery."

"Well, what *would* you do? Speak up," urged the Boss.

"In view of a possible spanking by the conservator of fuel, the public service companies, the railroads and the mines, I'd try to lessen the impact by cacheing a serviceable stove lid in the sole of my pants. In this case it would take the form of an independent generating plant that I could run with the fuel that makes automobile collisions popular.

"And I'd get a set that would care for the projection, house lighting, and illuminate the front like a Christmas tree."

"And you'd feel like thirty cents if the whole trouble blew over and nothing touched us," opined the Boss.

"Do you carry accident insurance?" asked the manager.

"Sure!"

"And if at the end of the year, you have all your arms or legs still attached, your eyes are in the right place, and no boiler explosion has pulled you apart, you are real sore, aren't you?"

"Not particularly."

"Well, then, forget that a generating plant is equipment. Call it by its right name, 'Interruption Insurance'; buy an outfit that covers your requirements and then be *mighty* glad if you never have to use it. You will find it worth its cost for the peace of mind that it will give you, and worth ten times that amount if you ever have current failure."

"It does sound as if there might be something in the idea," the Boss admitted. "What would one of the layouts cost?"

"About what one dark show would keep out of the cash drawer," said the manager.

Bill Johnson Agrees

Dallas, Tex., July 29, 1922.
E. T. Keyser, Accessories Editor, Moving Picture World:

I read the article entitled "Why Bill Gave His Patronage to the Sunburst," and gave it considerable thought. It is a splendid one and reveals the truth, as I have had occasion to find conditions in my travels throughout the Southland.

The style and language used interests the reader immediately and holds his attention until the article is completed . . As to subject matter, I agree with the author, for no matter how up-to-date a theatre's equipment might be, this article still has a message for that house, because each day new ideas are born, improvements on accessories ushered in and, after all, I might ask, "Is there anything that can be considered final or new?"

As an exploitation representative, I heartily recommend BETTER EQUIPMENT as the first step toward selling your attraction. Who wants to see even the GREATEST pictures when projected from an old, worn-out machine, or when seated in uncomfortable seats or surrounded by many more worse conditions that exist even in big cities.

Good luck and good wishes.

BILL C. JOHNSON,
Exploitation Department,
Southern Enterprise, Inc., of Dallas, Texas

New D. C. House

A new moving picture theatre, to seat 650 patrons, is to be erected in the near future on Wisconsin avenue, near P street, northwest, Washington, D. C. The new house, which will cost approximately $75,000, will be constructed by the Federal Theatres Corporation.

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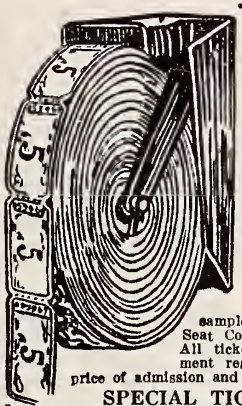

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Cinematography and Lighting As They Affect the Screened Story

By Alvin Wyckoff

Instructor of Cinematography and Lighting in the Paramount Stock Company and School

HELP tell the story of the picture by the photography!

That is the first, middle and last rule for screen photographers. Everything else that can be said on the subject of motion picture photography insofar as it applies to the making of photoplays hinges on this vital fact: That photography is the vehicle that carries the story. That is the initial advice I give the student cinematographers in my class in the Paramount Stock Company and School. By their ability to profit by it will be gauged their success as cameramen.

In the language of picture making achieving perfect photography is called making a "correct exposure." What that means is that the cameraman must get a thorough understanding of what the director is attempting to convey to the audience and then put this photographically into the scene.

This can be done in but one way—by lighting. The photographic effects of a scene are brought out by shadows. These may be very light and shadowy or very black and sharp. The degree of shadow intensity is determined by the dramatic mood or tempo of the scene. It is to determine the quality of the scene that the cameraman must keep in constant touch with his director.

An Illustration

To illustrate: Suppose that the scene in question shows a young woman in a very happy moment. Now the natural tendency of any scene photographed with indiscriminate lighting is to be flat. It lacks in detail and character. This also results when all the light is introduced from one source.

The cameraman's procedure should be to watch a rehearsal of the dramatic business of the scene very closely. Study it. Then light it with a bright highlight here and there and contrasting light shadows.

All light must lead directly to the actress. None of the details around her must be emphasized by the lighting. Unless this rule is adhered to the eye of the spectator wanders to the irrelevant detail.

In a scene with a happy atmosphere the shadows are light. If the scene calls for an expression of hatred those same shadows would be deeper and blacker.

Shadows help more than highlights to express the mood of the scene. These shadows are most effectively used across the face of the subject, but it is not always possible to do this. Some faces will not stand heavy shadows. This is particularly true of so-called "strong" faces or those in which the features are prominent.

Shadows Not Too Pronounced

In this case the shadow effects must be worked out on the background, the furniture or apparel. But these must never be so pronounced as to catch the attention of the spectator and lead it away from the face of the player.

One of the dangers of photography is that it may become too beautiful. When the photography overshadows the story, failure results. As I have pointed out before, photography is the vehicle that carries the story. The story is the cargo and therefore the important thing. At no time must the vehicle attain greater importance than the story it is carrying.

Otherwise good pictures are often ruined by superlatively beautiful photography. What happens in this case is that the eye of the spectator is so busily engaged in enjoying the pictorial beauty that it completely misses the story action.

Beautiful Scenes vs. Story

A perfect picture holds the attention at all times. That attention can be lost by any slight jar. And those jars can be caused by even such small things as a soft focus close-up of the star which, by reason of its photographic beauty, calls the attention away from the action.

If the photographer insists on filming beautiful scenes there is no need of a story. Spectators who are interested in the purely pictorial

Carpenter Wants More

Salt Lake, July 22, 1922.

Dear Mr. Keyser:

After browsing through the issue of the World under today's date the writer feels constrained to get the following out of his system:

From the near-prehistoric days of Aesop, Job et al., the fable, parable and proverb have been the most effective sledge to drive home basic truths. Furthermore, this method of inculcating wisdom has been not only effective but popular.

Ninety-nine out of a hundred exhibitors in search of light will more readily absorb information and advice when they are dressed up in homey language and quaint metaphor. For the reader is prone to pass up straight dignified dissertations on the correct rules governing success.

In other words, the sick man will select the sugar-coated pill always in preference to straight medicine, both of which are designed to better his physical condition.

So let's have some more of WHY BILL GAVE HIS PATRONAGE TO THE SUNBURST, LEAVING THE OLD HOUSE COLD because if we do read for entertainment we in so doing perhaps unconsciously absorb an idea or two that is well worth while.

For the general run of Trade Journals carry too much press agents' bunk plus sidelights upon family rows and too little of the really worth while informative stuff dressed up in readable form for hot-weather consumption.

Very truly yours,
GEO. E. CARPENTER.

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quality of a picture will enjoy a good scenic much more than a photoplay.

I do not mean to exclude beauty from the motion picture screen. But this beauty must never overshadow in importance the dramatic action of the story. A "correct exposure" maintains this perfect balance between drama and beauty.

Learn to make a "correct exposure" and half of the cinematographic art is mastered.

Hits Nail on the Head

Wichita, Kans., Aug. 2, 1922.
E. T. Keyser:

Dear Sir:—Just finished reading your article in the July 22 issue of the MOVING PICTURE WORLD entitled "Why Bill Gave His Patronage to the Sunburst."

I want to tell you that I think it sure hits the nail on the head and contains so much truth that it would be hard for a lot of the exhibitors to swallow it.

If more exhibitors were on their toes today and would advance with the times, the picture industry would be in a healthier condition. This article of yours applies to ninety per cent. of the theatres of the country today. The truth of the matter is that most of the exhibitors try to continue with the same accommodations that they have given the public since they started their show and that's why they are losing out and failing today. Today, it is the survival of the fittest.

Yours very truly,
S. N. CHAMBERS, Mng. Director
L. M. Miller Theatrical Enterprises.

Wants to Know

HOTEL DE NACOZARI

Nacozari, Son., Mex., July 30, 1922.
Moving Picture World:

Would you kindly furnish me the names and addresses of firms handling a portable gas moving picture machine.

This machine is to be used from town to town here in Mexico, most of which towns are not equipped with electric lights. In consequence of this, it would be necessary to make one's own gas.

Thanking you in advance for your trouble, I am,

Very truly,
R. L. HAWES.

Why bother with gas?

Write United Theatre Equipment Corporation, 25 West 45th street, New York City, for information regarding their portable, featherweight generating plant and portable projector.

Entire outfit weighs but 115 pounds and may be easily transported anywhere and furnishes its own electric current.

A Sea-Going Power

While the Pacific fleet was stationed in Puget Sound the U. S. S. New Mexico, installed a Powers 6B Type E projector, which was installed by the Theatre Equipment Co. This makes two projectors on the New Mexico for the entertainment and instruction of the men.

Theatres Projected

TEXARKANA, ARK.—Local capitalists will erect theatre to be managed by S. V. Brown.

LINDSAY, CALIF.—Brunswick Amusement Company will establish an open-air theatre, with seating capacity of 800 for pictures, vaudeville and road shows.

SANFORD, FLA.—I. W. Phillips will erect theatre at Second street and Park avenue.

SANFORD, FLA.—Frank L. Miller and Edward Land have purchased State Theatre at Magnolia and Second street as site for new theatre.

CHICAGO, ILL.—Julius Kramer and David L. Schnadig have plans by Henry L. Newhouse, 4630 Prairie avenue, for moving picture theatre to be erected at Kedzie avenue and 103rd street, to cost $400,000.

WINNETKA, ILL.—Alexander H. Kraus, 220 South State street, Chicago, and others, will open a subdivision at Winnetka avenue and Northwestern Railroad. Company has leased corner site at Center street for erection of an up-to-date moving picture theatre.

CRISFIELD, MD.—Frank White and others are interested in company recently organized to erect theatre, with seating capacity of 1,000, to cost $60,000.

NEW BEDFORD, MASS.—Albert Clerc, 20 Roosevelt street, will erect moving picture theatre at southwest corner Acushnet avenue and Glennon street.

DULUTH, MINN.—J. M. Valet, 1129 East Seventh street, has plans by James C. Niemeyer, 643 Endicott Building, for theatre to be erected at East Seventh and Duluth streets, to cost $30,000.

LUMBERTON, MISS. — Fornes and Walker, of Poplarville, are erecting theatre on Main street.

INDEPENDENCE, MO.—A. E. Elliott, who controls Grand Theatre in Kansas City, has leased building as site for new moving picture theatre with seating capacity of 1,200, to cost $65,000.

KANSAS CITY, MO.—T. L. Ricksecker, 1901 Dodd street, Rosedale, will erect moving picture theatre, with seating capacity of 900.

KANSAS CITY, MO.—Max Eichenberg will erect building at Independence avenue and Harrison street, to include moving picture theatre.

COBLESKILL, N. Y.—Panzieri, Hogan Construction Company, Arkay Building, Albany, has contract for two-story brick, stone-trim moving picture theatre, 45 by 125 feet, to be erected on Main street for J. J. Stacey, to cost $45,000.

NIAGARA FALLS, N. Y.—Wright & Kremers, Inc., Gluck Building, has contract to erect three-story brick and terra-cotta Strand (moving picture) Theatre, store and office building at 31 Falls street for Cataract Amusement Company, 31 Falls street.

NEW YORK, N. Y.—E. F. Albee has purchased site on 125th street, between Seventh and Eighth avenues for new B. F. Keith Harlem Theatre, with seating capacity of 3,000.

ALLENTOWN, PA.—People's Theatre Company, Inc., 1767 Broadway, New York, has plans by Ruhe & Lange, 10 North Sixth street, for one-story fireproof theatre, 60 by 120 feet, to be erected at 718 North Seventh street.

PHILADELPHIA, PA.—George Stewart & Company has contract to erect two-story moving picture theatre at 2119-23 Germantown avenue for Diamond Amusement Company, to cost $50,000.

KNOXVILLE, TENN.—Proposition to conduct open-air moving picture theatres in city parks being considered by Commissioner Neal Adams and Director John R. Bender.

CHILDRESS, TEXAS—Phipps & Layton will erect new theatre.

ROBSTOWN, TEXAS—H. H. Elliott, of Corpus Christie, will open moving picture house here.

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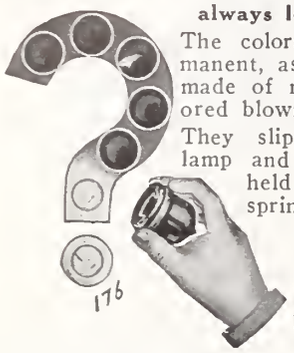

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Management Changes

LITTLE ROCK, ARK.—Joseph Hunter succeeds Edward Kuttner as manager of Capitol Theatre.

MODESTO, CAL.—Frank Vesley, recently manager of Lodi Theatre at Lodi, has become manager of Strand Theatre.

POMONA, CAL.—West Coast Theatres, Inc., has leased new theatre to be erected on site old livery stable.

AMES, IA.—Joseph and Helen Gerbracht have purchased controlling interest in the three moving picture houses here.

GLENWOOD, IA.—John Waller, of Creston, is new owner of Crystal and Rex Theatres.

PRATT, IA.—Scott Garrett and Mr. Paterson, of Wellington, have purchased two moving picture houses here.

CHICAGO, ILL.—Reported Jones, Linick & Schaefer have leased Randolph Theatre in Loop district to Universal Film Manufacturing Company.

DECATUR, ILL.—Spaulding Brothers have sold Gem Theatre to Dominick Frisina and Joe Fasser.

GALVA, ILL.—F. E. Dack has leased opera house to B. E. Nordstrom.

KANSAS, ILL.—Don Neal has sold Pastime Theatre to Ray Delap.

LINCOLN, ILL.—William Wamsher has leased Grand Theatre.

PRINCETON, KY.—C. L. Smith has sold a half interest in Savoy Theatre to R. J. Wells.

LEWISTOWN, MONT.—Leslie Waite has purchased interest of David Trepp in Judith Theatre. New owner will assume management.

SALISBURY, MO.—R. M. Shelton, of Columbia, has purchased Lyric Theatre from J. Q. Adams.

STANBERRY, MO.—Dr. N. B. Giles and I. W. Maple have leased Princess Theatre. Dr. Giles will be manager.

GOUVERNEUR, N. Y.—W. R. Perrin has purchased Gralyn Theatre for $25,000.

WALTON, N. Y.—Frank S. Medrick has sold Majestic Theatre to Morris Lazerwitz and Moe Weisberg for $18,000.

LIMA, O.—George Checkers & Company have sold Lyric Theatre on North Main street to Settos Brothers.

LISBON, O.—John H. Hinciffe, who recently purchased Lisbon Opera House and Grand Theatre, has leased both houses to S. L. Moran. Lessee will operate them as moving picture houses.

KANE, PA.—H. E. Brown and Arthur Nelson have purchased the interest of F. D. Evans, N. A. Nelson and Walter Campbell in Star Theatre Company.

PHILADELPHIA, PA.—Morris, Eugene and Fred Felt, owners and managers of the Aldine Theatre, have sold the Ambassador Theatre at 56th street and Baltimore avenue to F. G. Nixon-Nirdlinger, who will assume management on September 1.

JEFFERSON CITY, TENN.—W. F. Carter has purchased De Luxe Theatre.

CORSICANA, TEXAS—W. W. Grist, of Dallas, succeeds Hal Whitfield as manager of Place Theatre.

SPOKANE, WASH.—Woodward Theatre is now being operated by Albert McGovern.

RICE LAKE, WIS.—Con Martin, of Ladysmith, is new manager of Majestic Theatre.

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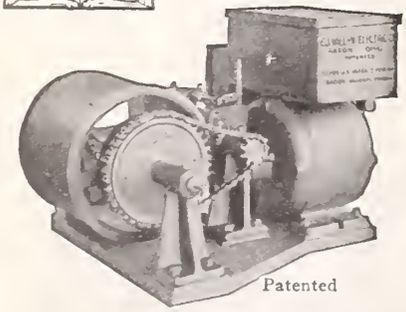

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E. J. Vallen Electrical Company
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FIRE!

May result from badly installed electrical equipment or poorly chosen materials.

Hallberg's Motion Picture Electricity

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is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE NEW YORK, N. Y.

Simplex

THE AVERAGE MAN HATES LIKE THE DEUCE TO WRITE A LETTER

WE MEAN, OF COURSE, WHERE IT'S NOT ALTOGETHER NECESSARY

So when a man will sit down and voluntarily write an altogether unsolicited letter telling us either of his entire satisfaction with a newly received Simplex or expressing unconcealed pride in the performance of his nine-year-old Simplex.

WE ARE SAFE IN SAYING THAT SUCH SATISFACTION EXPRESSES MORE THOROUGHLY THE UNIVERSAL OPINION OF SIMPLEX MERIT THAN WOULD PAGES OF ADVERTISING.

OUR FILES ARE FULL OF UNSOLICITED SIMPLEX TESTIMONIALS

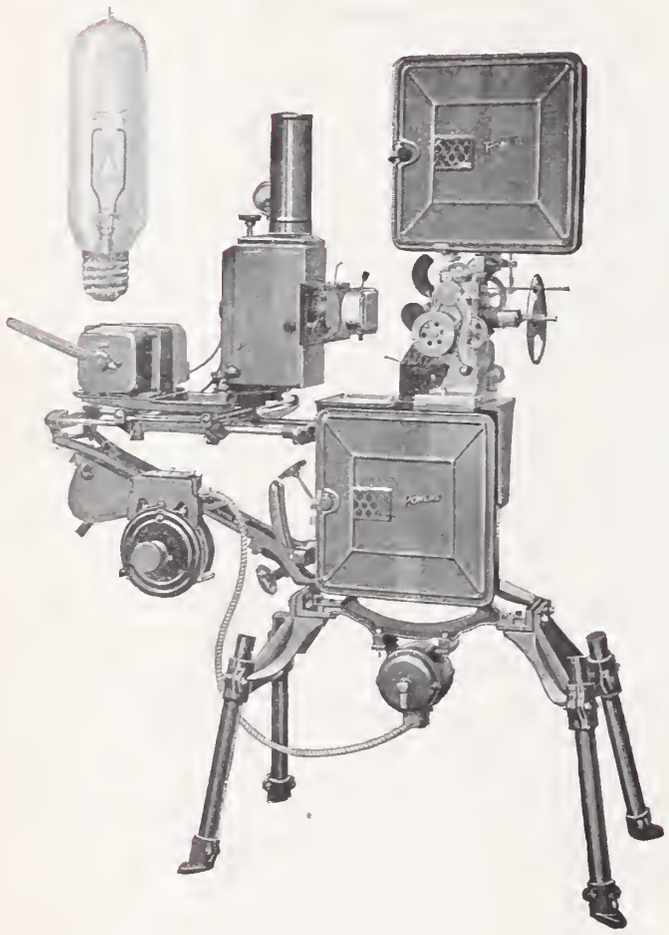
LET US SEND YOU SOME THAT WERE WRITTEN BY MEN IN YOUR OWN COMMUNITY.

YOU CANNOT GO WRONG WITH A SIMPLEX

THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York

For Better Projection

POWER'S G. E. UNIT FOR MAZDA LAMPS



Ready For Immediate Shipment

NOTWITHSTANDING THE EXTRAORDINARY DEMAND
Following Our Advertisement in Two Trade Papers, April 20, 1922

WE ARE NOW ABLE TO ANNOUNCE
PROMPT DELIVERIES
ON
POWER'S G. E. UNIT FOR MAZDA LAMPS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Better Projection Pays

Largest PAID Circulation in the Field—10,709

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

Goldwyn's First Big Picture for 1922-1923

Rupert Hughes'

beautiful drama of American family life

Remembrance

Greater than "The Old Nest"

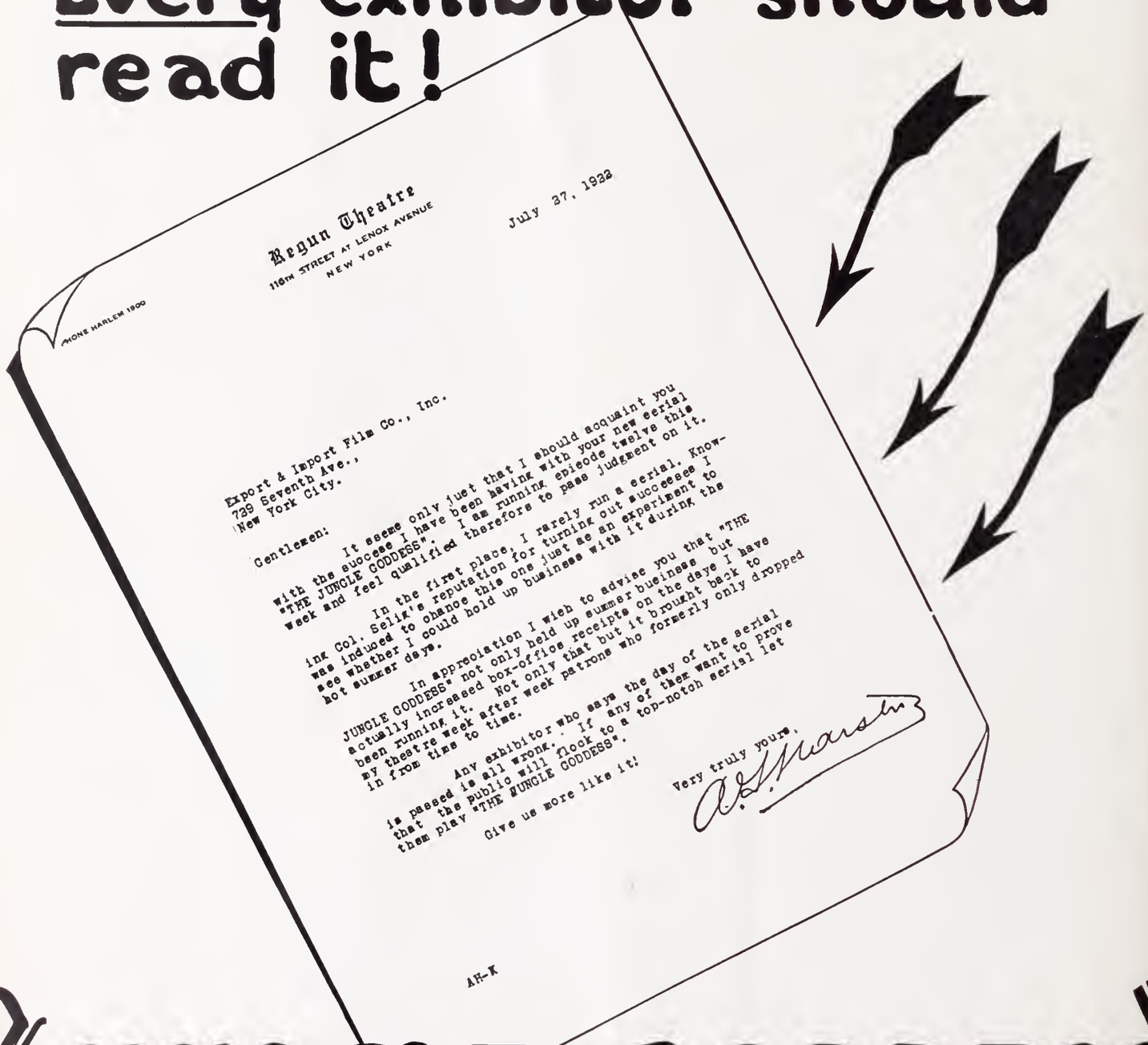
Intensively Advertised

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE., NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 57 No. 9 August 26, 1922 Price 25 Cents

—this is a better "ad" than we could write. An exhibitor wrote it. Every exhibitor should read it!



Regun Theatre
116th STREET AT LENOX AVENUE
NEW YORK

PHONE HARLEM 1900

July 27, 1922

Export & Import Film Co., Inc.
729 Seventh Ave.,
New York City.

Gentlemen:

With the success I have been having with your new serial "THE JUNGLE GODDESS", I am running episode twelve this week and feel qualified therefore to pass judgment on it.

In the first place, I rarely run a serial, Knowing Col. Selig's reputation for turning out successes I was induced to change this one just as an experiment to see whether I could hold up business with it during the hot summer days.

In appreciation I wish to advise you that "THE JUNGLE GODDESS" not only held up summer business but actually increased box-office receipts on the days I have been running it. Not only that but it brought back to my theatre week after week patrons who formerly only dropped in from time to time.

Any exhibitor who says the day of the serial is passed is all wrong. If any of them want to prove that the public will flock to a top-notch serial let them play "THE JUNGLE GODDESS".

Give us more like it!

Very truly yours,

A. L. Marantz

AR-K

"The JUNGLE GODDESS"

Col. Wm. N. Selig's greatest 15 episode serial

World Distributors

EXPORT & IMPORT FILM CO., Inc.- 729-7th AVE., N.Y.C.

Cable Address EXIMFILM, N.Y.

A story of the mad age—

Cecil B. DeMille's PRODUCTION

"Manslaughter"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

The Masterpiece of the Master Producer

JESSE L. LASKY
PRESENTS

Cecil B. DeMille's

PRODUCTION

"Manslaughter"

WITH

Thomas Meighan

Leatrice Joy *and* Lois Wilson

"MANSLAUGHTER" is Cecil B. DeMille's greatest production.

The story by Alice Duer Miller, which ran in the Saturday Evening Post and was also a success as a novel, is vital, dramatic, compelling—a tale of modern life which grips and thrills from start to finish.

The production is the most elaborate that Mr. DeMille has ever made. The spectacular visions, showing the downfall of Rome, exceed in splendor and beauty even "The Woman God Forgot."

The cast includes, in addition to the featured players, John Miltern, George Fawcett, Julia Faye, Edythe Chapman, Jack Mower, Casson Ferguson, Dorothy Cumming, Mickey Moore, James Neill, and Sylvia Ashton.

Scenario by Jeanie Macpherson

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

It's a Paramount Picture

Cosmopolitan Productions
Presents

MARION DAVIES

IN

"THE YOUNG DIANA"

Story by
MARIE CORELLI
Scenario by
LUTHER REED
Directed by
ROBERT G. VIGNOLA *and* ALBERT CAPELLANI
Settings by
JOSEPH URBAN

Created by Cosmopolitan Productions

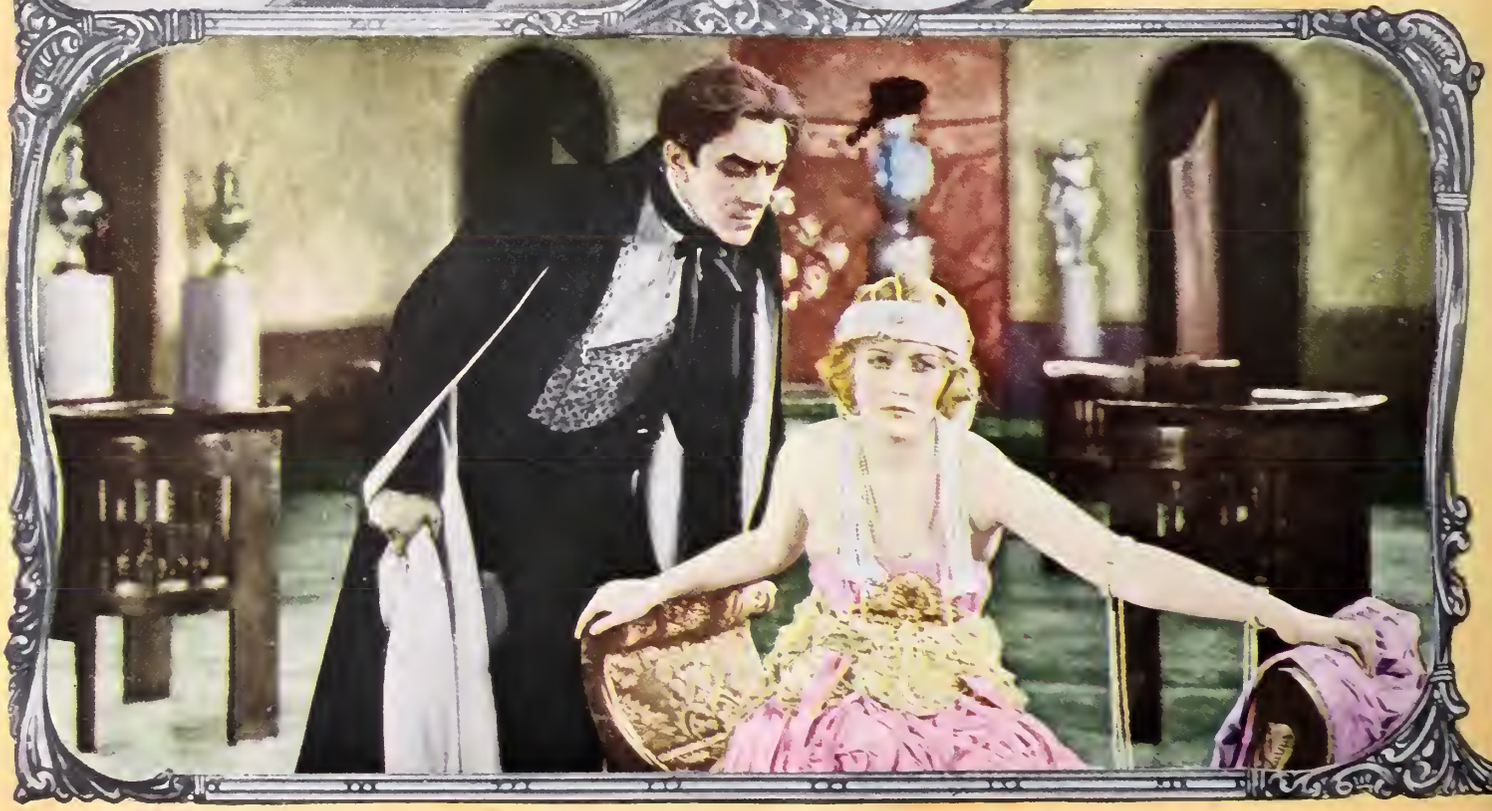
MARION DAVIES

IN THIS exquisite, thrilling production Marion Davies has compelled the enthusiastic admiration of even the most conservative critics.

The combination of comedy and real dramatic ability shown by this delightful actress in a dual role, fixes her even more firmly in the forefront of the glittering galaxy of stars that shine in motion pictures. In support of Miss Davies is one of the finest casts ever assembled, while the story

Holds the Interest Every Moment

It's a Paramount Picture



"THE YOUNG DIANA"

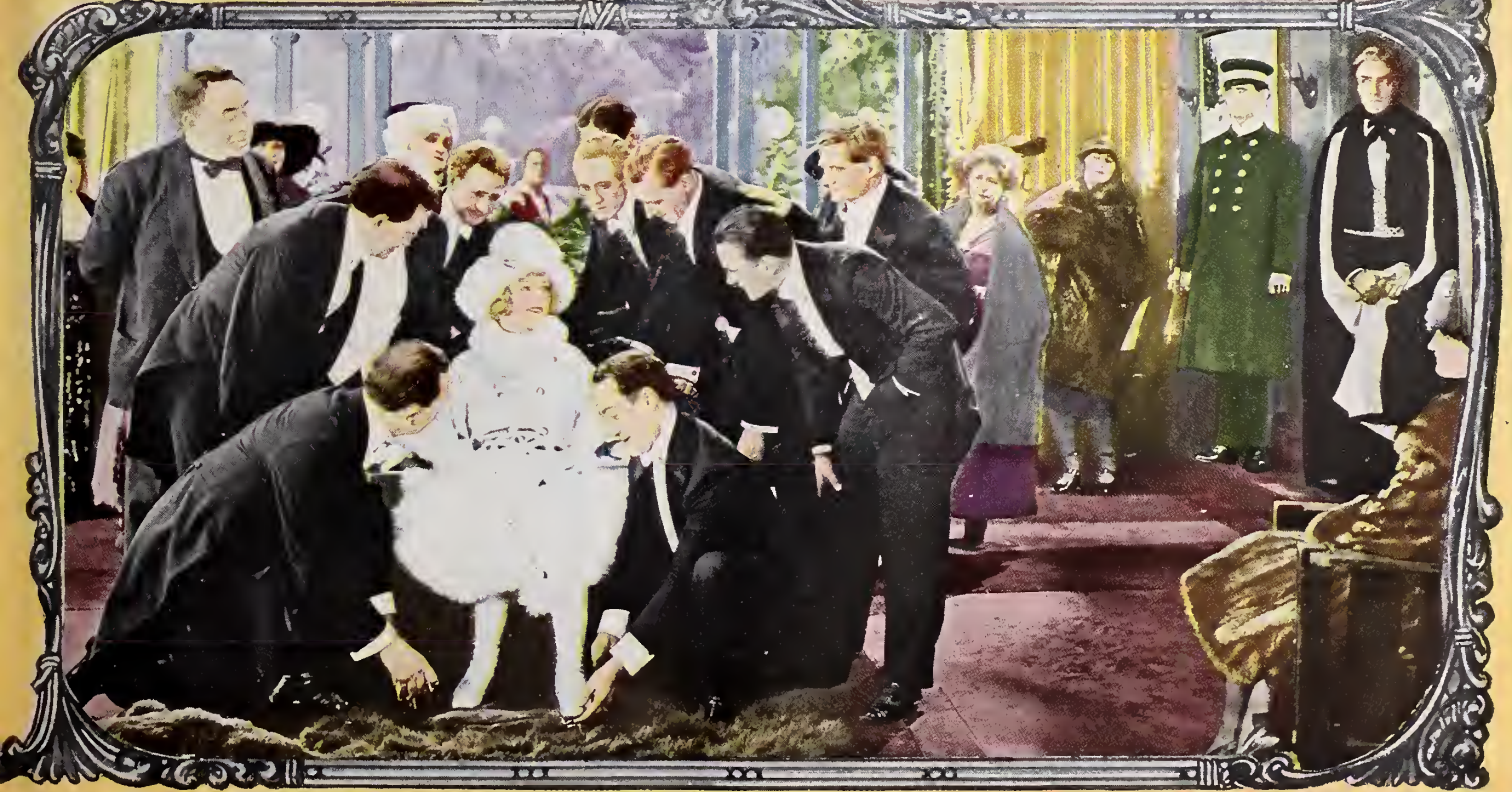
THE brilliancy of pulsating Paris—the colorful ice carnival of Switzerland are among the many gorgeous settings by Joseph Urban which prompted the Motion Picture News to characterize it as the most lavishly mounted picture that Cosmopolitan has ever offered the Paramount program.

The dazzling array of beautiful costumes worn by Miss Davies is in keeping with her wonderful acting and the lavish production.

As the Motion Picture News adds: The Young Diana is

The Picture That Has Everything

Story by
MARIE CORELLI
Scenario by
LUTHER REED
Directed by
ROBERT G. VIGNOLA and
ALBERT CAPELLANI
Settings by
JOSEPH URBAN



Created by Cosmopolitan Productions

MARION DAVIES
IN
"THE YOUNG DIANA"

She'll "spot" every nickel in town!

DORIS MAY

IN THE [S]CREAM OF THE SCREEN

in "UP AND AT 'EM"

BY LEWIS MILESTONE

DIRECTED BY
WM. A. SEITER

An absolutely brand new comedy character on the screen! THE FLAPPER DETECTIVE! A dashing, daring little speed merchant in a hodge-podge of hilarity—A bit of delicious mystery when she trails the crooks to the wax-works and the fun starts in earnest—

An admirable summer attraction—as breezy as a zephyr—as fast as chain-lightning—and all backed by exploitation and showmanship that completely outclasses anything the industry offers.

Play it strong against the summer competition and chuckle when you count the house!

IT'S AN R-C PICTURE REG. U.S. PAT. OFF.

DISTRIBUTED BY
FILM BOOKING OFFICES OF AMERICA, INC.

IT'S ALL HERE!

Motion Picture News

"A Tailor-Made Man"
United Artists—9000 Feet
(Reviewed by Charles Larkin)

CHARLES RAY has come back! "A Tailor Made Man" is one of the finest pictures produced in the history of the silent art. We say this without fear of contradiction. It is some 9,000 feet in length. We understand that it was originally 14. One could have sat through that number of reels if the action continued the way it rushed through the nine.

Mr. Ray in the role of John Paul Hart, the "common clothes presser," who through sheer grit, ambition, enthusiasm and sticktoitiveness fights his way to a seat beside the captains of industry. John Paul Bart is Charles Ray. This portrayal puts the star back where he belongs—at the top.

The cast, undoubtedly, will create a lot of comment. It should. In the personnel are some 26 actors and actresses who are well known in the film world. The various types are wonderfully interpreted by players who evidently were picked with great care. Ethel Grandin, Jacqueline Logan, Charlotte Pierce and Irene Lentz have the principal feminine roles and all do well.

"A Tailor Made Man" has all the elements of the perfect picture: story, romance, comedy, compelling drama, thrills.

Most folks are familiar with the story of the Cohan & Harris play. They will want to see the film version. That's one great asset for the picture. Once the first few audiences see it, the news is going to spread and keep on spreading until the four corners of the world are told that here is the renaissance of real art in picturedom. As John Paul Bart would say—VOILA!

Drawing Power—The finest houses in the world can put this picture on and "clean up," in the full sense of that expressive phrase.

RELEASED BY
UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

In New York, For Example —

The Strand Theatres — both in New York City and Brooklyn — and in Albany and Syracuse as well — And Seventeen B. F. Keith — F. F. Proctor — B. S. Moss Theatres in the Metropolitan District have booked

MAX LINDER'S

Sensational Burlesque

"THE THREE MUST-GET-THERES"

It's a clean-up for the wide-awake theatre-man

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Playgoers Pictures *presents*

"Through the Storm"

with Edith Stockton *and* Louis Kimball

A storm picture. A gripping drama in which the rising emotional stress of the heroine matches the sweeping tempo of a furious hurricane.

This girl started something she couldn't finish. She passed herself off as another girl to escape the sting of disgrace. But she couldn't make it go.

Each lightning flash was a threat of her exposure. Thunder echoed the rumblings of her guilty conscience. She bared her heart to the truth, then love came like the rainbow.

You'll get all the action and interest you want in this drama of tumultuous emotions.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

A·HORACE G. PLIMPTON·PRODUCTION

News Extra!

Week of August 13th to 19th
Dr. H. B. Breckwedel's

Symphony Theatre, Los Angeles

14th Week

Hal E. Roach
presents through
ASSOCIATED EXHIBITORS
Arthur S. Kane, President

HAROLD LLOYD

in

Grandma's Boy

His Latest, Greatest and Longest Production. A Mile Long and a Laugh Every Foot of the Way. 14 Weeks Equals Longest Los Angeles Run on Record

325,000 Saw It Up To August 10th

Follow The Pathfinder

Harry Garson
presents

George Beban

in

THE SIGN OF THE ROSE

with
Helene Sullivan
and a superlative cast

Supervised and Written by George Beban

This is the biggest new motion picture production existing in all the world today. It has made overwhelming box-office records in 18 cities when presented with George Beban and his company acting the wonderful flower shop episode in the fifth reel of the production. We will take no contracts for the picture alone at this time, but our theatrical booking department is booking the combination of the picture and the star and his company of players. Wire us for terms.

"THE SIGN OF THE ROSE" is a proved production that last year for 21 theatres in 18 of the nation's greatest cities presented in conjunction with Mr. Beban and his company, as a road show attraction, topped every record made in the same cities two years ago by "The Miracle Man" and one year ago by "Humoresque."

This wonderful attraction has been reviewed by the motion picture trade press critics and here is their verdict:

MOTION PICTURE NEWS: George Beban's "The Sign of the Rose" has grown as mellow as Warfield's "Music Master." The able actor gets right down to the bedrock of human emotions in an inspired portrayal. There is nothing false in characterization. He touches the human chords by his deft skill in suggesting humor, pathos or sentiment . . . a beloved characterization. The flower shop scene is a true tear-jerker.

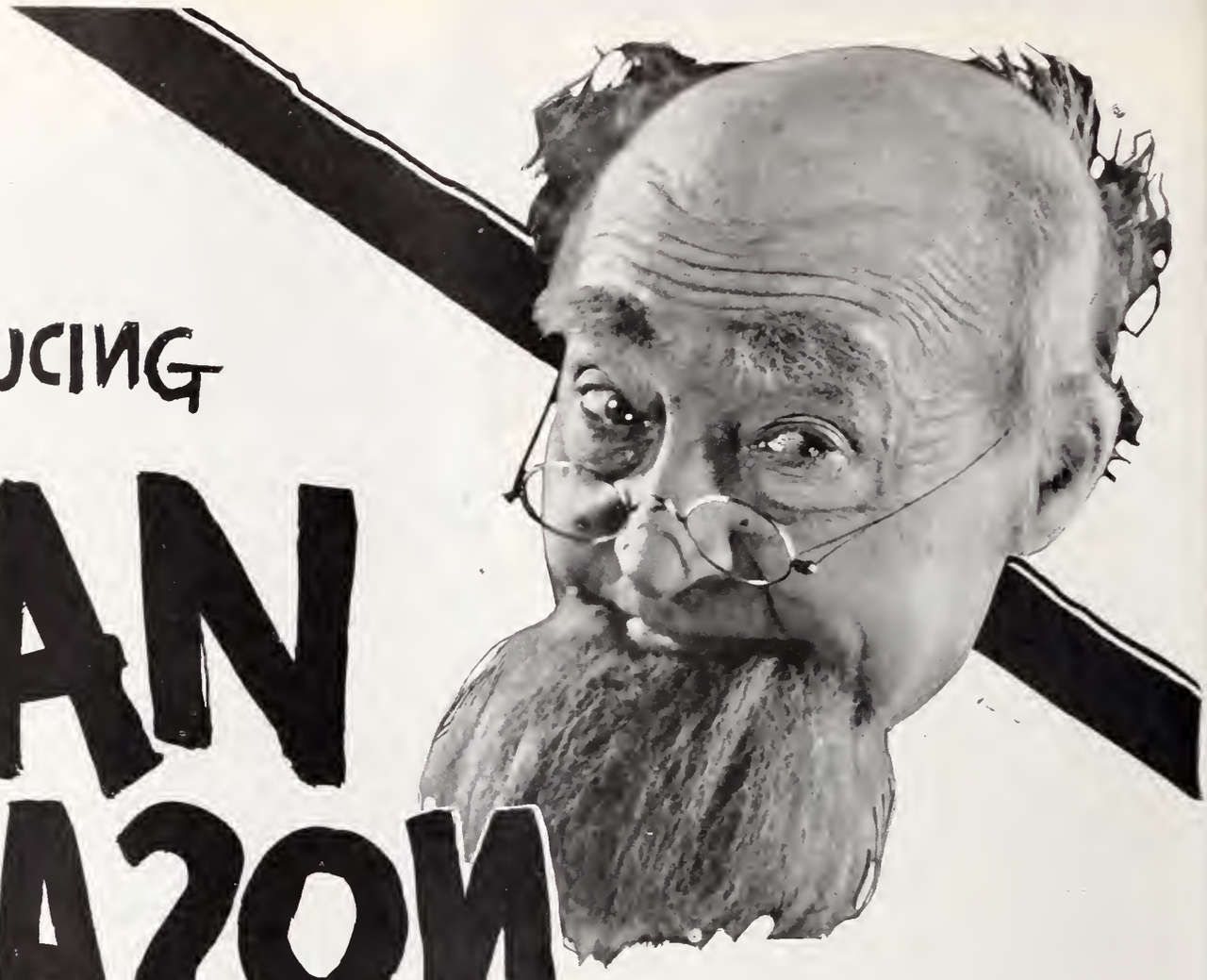
EXHIBITORS TRADE REVIEW: There is a great deal of pathos in this story that has been brought out in a genuine manner without the time-worn glycerin-tear close-ups. If a tearful audience is an indication of good entertainment value then "The Sign of the Rose" has it. Filled with tense moments.

MOVING PICTURE WORLD: This story of Pietro and his bambino is just the type of picture which most people enjoy crying over. The sentimental appeal is by far the greatest feature of the picture. A tremendous angle of exploitation is the unrivalled and long success of this story on the speaking stage.

EXHIBITORS HERALD: All the quaint charm of the stage play. The story that began as a recitation one night many years ago at a Chicago beefsteak dinner has become one of the classics of all time in the theatre and is now made to live on the screen.

THE FILM DAILY: At the present moment "The Sign of the Rose" is being road showed in conjunction with the personal appearance of the star and his company. It was very well received in key cities and won for itself a good deal of applause on Broadway, New York. Excellent drama with plenty of heart interest and human appeal. Splendid character acting of star and well staged accident scenes and steamer panic. Contains powerful situations.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited



INTRODUCING DAN MASON

THE GRAND OLD COMEDIAN OF THE SCREEN NOW UNDER THE F. B. O. BANNER IN

PLUM CENTER COMEDIES

MADE FOR F.B.O. BY THE PAUL GERSON PICTURES CORP.

Dear Old Dan Mason—the Frank Bacon of the screen—is the greatest of all rural character actors—As the erratic little "Skipper" of Toonerville Trolley fame, he set the whole nation laughing—not mere titters and chuckles, but real, deep "belly" laughs that count at the box-office. As "Pop" Tuttle in a brand new series of Plum Center Comedies he goes a step further—He's a POSITIVE RIOT! A character that will chisel right into the heart of America and broadcast a tidal wave of merriment the country over—Never before has a series of comedies so typically American reached the screen—There's many a laugh in sleepy old Plum Center and "Pop" Tuttle finds 'em all! Communicate NOW with your nearest F.B.O. Exchange.

KEEP YOUR EYE ON

F.B.O.

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA, INC.

Oh, Boy! What a "Kick!"

SELZNICK PICTURES
REG U.S. PAT. OFF.
DISTRIBUTED BY SELECT

It's the fastest Comedy Feature Since "Reported Missing"

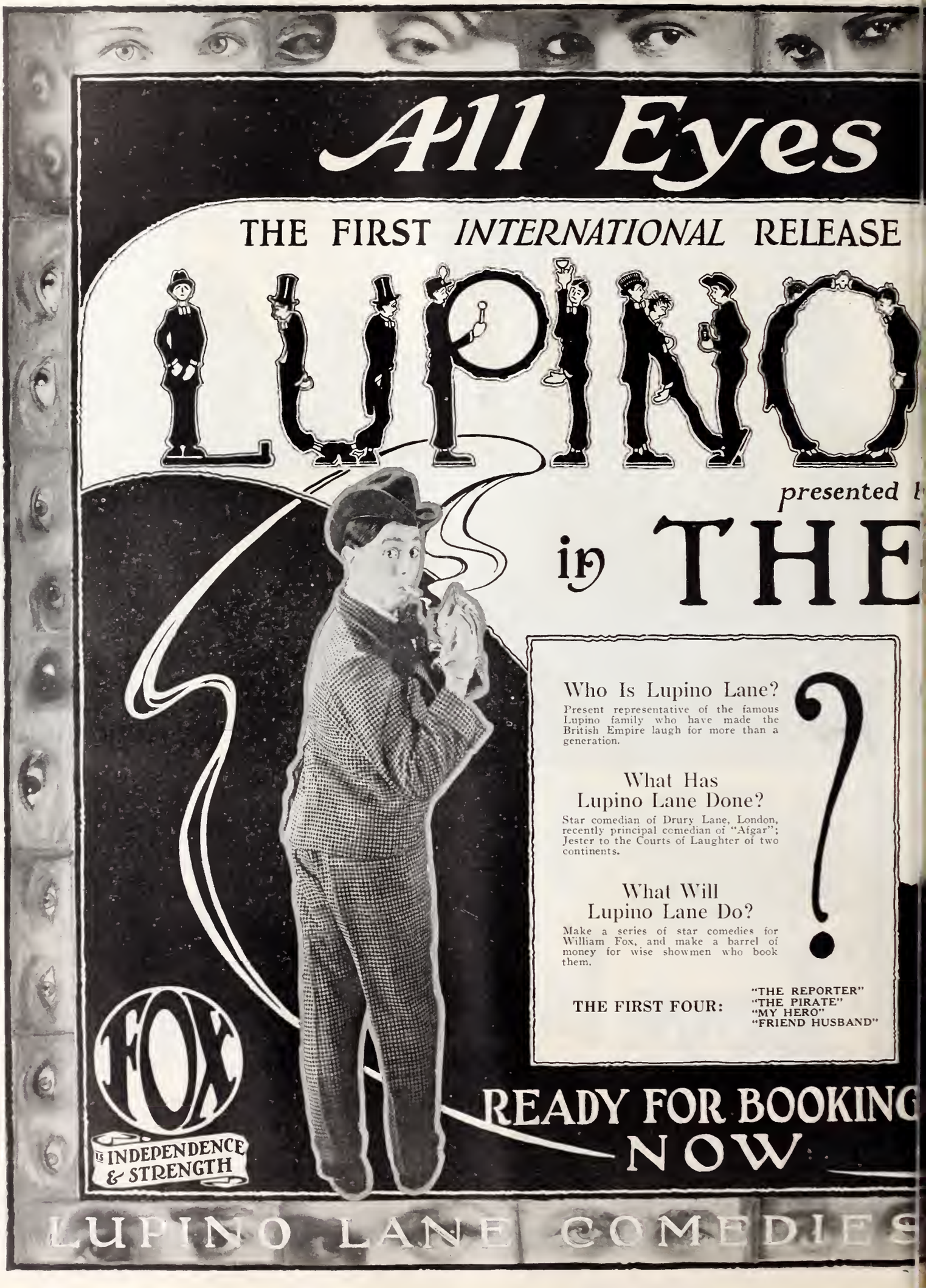
LEWIS J. SELZNICK presents

"Love Is An Awful Thing"

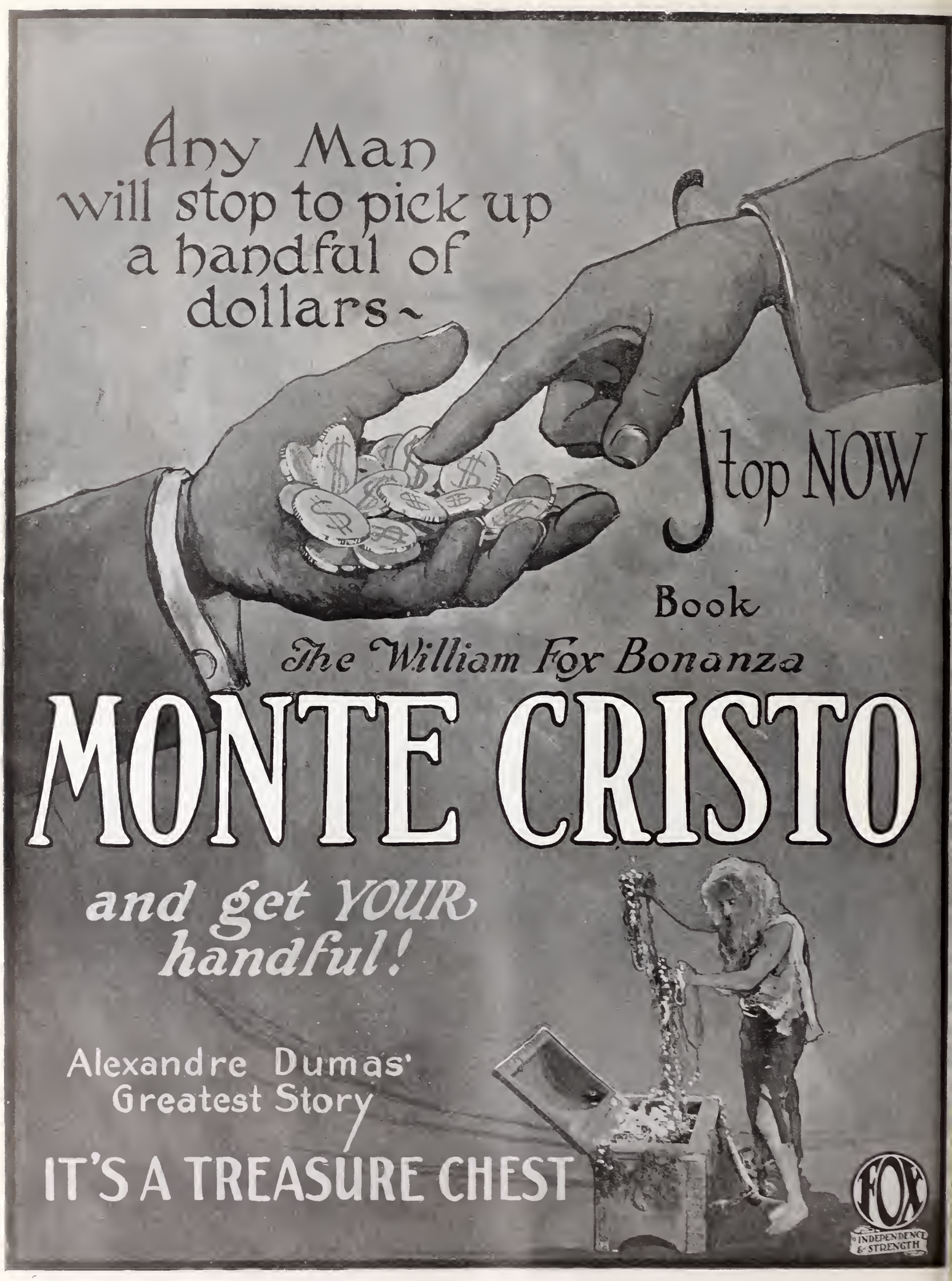
starring **Owen Moore**

and a notable cast including Marjorie Daw

by Victor Heerman . . . . . A Victor Heerman Production


All Eyes
THE FIRST INTERNATIONAL RELEASE
LUPINO
presented b
in THE
Who Is Lupino Lane?
Present representative of the famous Lupino family who have made the British Empire laugh for more than a generation.
What Has Lupino Lane Done?
Star comedian of Drury Lane, London, recently principal comedian of "Afgar"; Jester to the Courts of Laughter of two continents.
What Will Lupino Lane Do?
Make a series of star comedies for William Fox, and make a barrel of money for wise showmen who book them.
?
THE FIRST FOUR:
"THE REPORTER"
"THE PIRATE"
"MY HERO"
"FRIEND HUSBAND"
FOX
IS INDEPENDENCE & STRENGTH
READY FOR BOOKING NOW
LUPINO LANE COMEDIES

Are On~
OF THE INTERNATIONAL COMEDIAN
LANE
William Fox
REPORTER
The Man with a Million Laughs
LUPINO LANE COMEDIES


Any Man
will stop to pick up
a handful of
dollars~
Top NOW
Book
The William Fox Bonanza
MONTE CRISTO
and get YOUR
handful!
Alexandre Dumas'
Greatest Story
IT'S A TREASURE CHEST
FOX
INDEPENDENCE & STRENGTH

Now about to enter its fourth month on Broadway

Past its 200th Performance in New York City

Witnessed by more than 100,000 PERSONS during its New York Run

Directed by Edwin Carewe & Jack Ford

Scenario by Paul H. Sloane

William Fox presents

Silver Wings

THE PEOPLE'S PICTURE

with MARY CARR

A PICTURE FOR ~ ~

Mother
Father
Sister
Brother
Sweethearts

AND ABOUT THEM!

FOX
INDEPENDENCE & STRENGTH

The Fast

SPEED

EVERY KNOWN DEVICE
THE FAST MAIL-

Mail

An HONEST MOTION PICTURE

COUNTS

HAS BEEN USED TO MAKE
-A SPEEDY PICTURE

Announcing

Arthur Housman

in

"MAN WANTED"

A picture to bring back boom business.

A bang-up comedy drama that will inaugurate prosperity for many independent exchange men and exhibitors this fall.

The calibre of picture that will be used for the big fall opening attraction.

A cast of big names that includes Frank Losee and Flora Finch among the notable players.

Directed by Jack Dillon, whose successes are known to every showman.

Written especially for Mr. Housman by Curtis Benton, the well-known writer of fiction whose stories appear in current magazines.

A combination of big names, big scenes, big situations, big story that will bring big business.

Territorial Rights Selling

CLARK-CORNELIUS CORPORATION

117 W. 46th Street, New York City

HERE'S ANOTHER WINNER FOR THE INDEPENDENTS!

M. R. M.

PRESENTS

"IS A MOTHER TO BLAME?"

The independent market is looking for just such pictures as this one—a drama that every mother and daughter will come to see. Acted with an all-star cast, and paper that stands out above all the rest.

Released on the ***state rights*** *market, through*

MODEL FILM CORPORATION

729 SEVENTH AVENUE NEW YORK, N. Y.

Christie

① "That Son of a Sheik"

1922

BIGGER and BETTER THAN EVER

with
NEAL BURNS

Christie Comedies

WATCH FOR NO. ③ DOROTHY

Comedies

1923

NEW SERIES NOW READY AT ALL EDUCATIONAL EXCHANGES

"Pardon My Glove" 2

with BOBBY VERNON

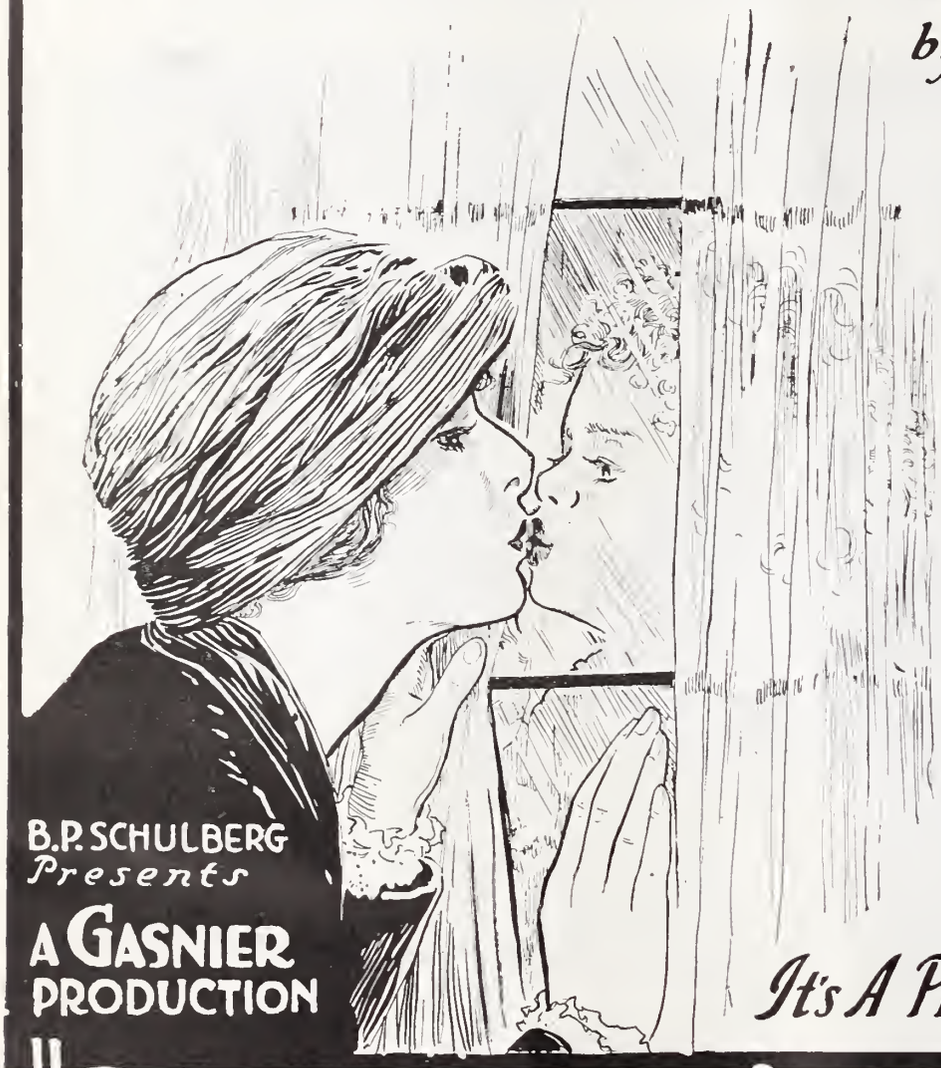
Educational Pictures

"THE SPICE OF THE PROGRAM"

DEVORE IN "LET 'ER RUN"

The most wonderful Kiss the screen ever has known!

Booked at Sight by ROTHAFEL!



Playing

The

CAPITOL

World's foremost photoplay theatre

WEEK of Aug. 20th

B.P. SCHULBERG *Presents*

A GASNIER PRODUCTION

It's A Preferred Picture

"RICH MEN'S WIVES"

WITH THIS WONDERFUL CAST

HOUSE PETERS
BABY RICHARD HEADRICK
MYRTLE STEDMAN
WILLIAM AUSTIN

CLAIRE WINDSOR
ROSEMARY THEBY
GASTON GLASS

MILDRED JUNE
CHARLES CLARY
CAROL HOLLOWAY
MARTHA MATTOX

DISTRIBUTED BY
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

Newfoundland Films, Ltd., has arranged to produce a **sea story** during August and September of the present season. They are also planning, at a later date, the first great romance of the Eskimo which will be known as **"The Lure of the Labrador"** and will be made in the Hudson Bay Country.

The **"Ultra" Company** of Rome will produce F. Marion Crawford's **"The Diva's Ruby"** as their second American-Italian made production.

"Dr Isaacs," conceded to be F. Marion Crawford's greatest story, will be produced in India during the current year.

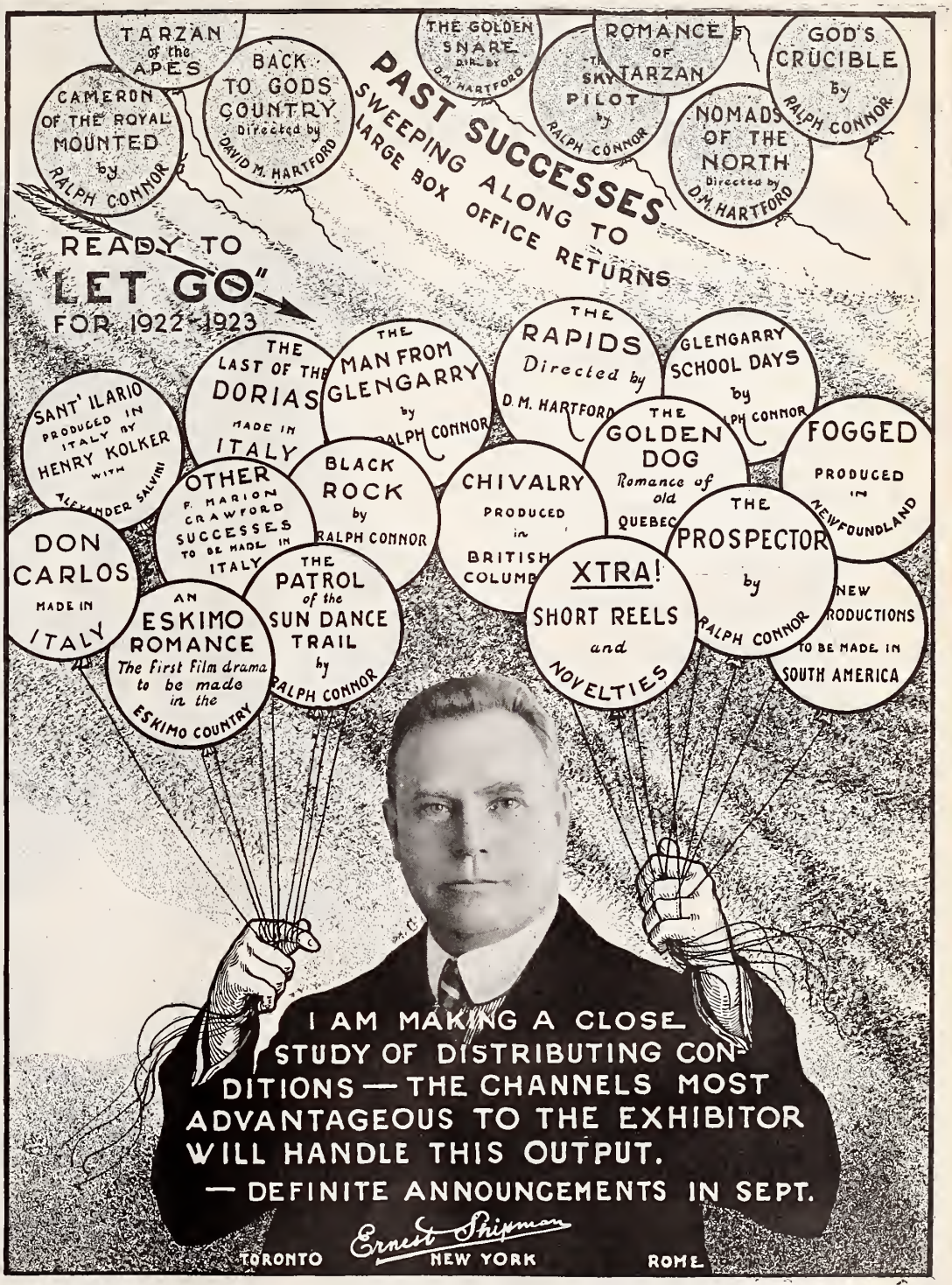
Sault Ste. Marie Films, Ltd., before deciding on a director to make **"The Rapids,"** had screened for them **"Back to God's Country," "Nomads of the North"** and **"The Golden Snare,"** all directed by David M. Hartford. The result was Hartford was asked to take the direction of this fascinating book.

It was during a performance of **"Cameron of the Royal Mounted"** —a picture which Henry MacRae directed under great difficulties in the Canadian Rockies—that **Ottawa Film Productions, Ltd.,** decided upon MacRae to make **"The Man from Glengarry"** and **"Glengarry School Days."**

A production to be made at Vancouver, British Columbia, entitled **"Chivalry,"** will either refer to **"The Chivalry of Keith Leicester"** or to an original manuscript of considerable value discovered by Ernest Shipman.

Only nine foreign countries now remain unsold for **"Back to God's Country."**

The advisory board of **Newfoundland Films, Ltd.,** after realizing the excellent screen dramas furnished by Kenneth O'Hara on the F. Marion Crawford stories in Italy and **"The Man from Glengarry"** at Ottawa, arranged with O'Hara to prepare his original story **"Rip Tide"** for their first film offering.


TARZAN of the APES
BACK TO GODS COUNTRY Directed by DAVID M. HARTFORD
THE GOLDEN SNARE DIR. BY D.M. HARTFORD
ROMANCE OF TARZAN
GOD'S CRUCIBLE By RALPH CONNOR
CAMERON OF THE ROYAL MOUNTED by RALPH CONNOR
SKY PILOT by RALPH CONNOR
NOMADS OF THE NORTH Directed by D.M. HARTFORD
PAST SUCCESSES SWEEPING ALONG TO LARGE BOX OFFICE RETURNS
READY TO "LET GO" FOR 1922-1923
THE LAST OF THE DORIAS MADE IN ITALY
THE MAN FROM GLENGARRY by RALPH CONNOR
THE RAPIDS Directed by D.M. HARTFORD
GLENGARRY SCHOOL DAYS by RALPH CONNOR
SANT' ILARIO PRODUCED IN ITALY BY HENRY KOLKER WITH ALEXANDER SALVINI
OTHER F. MARION CRAWFORD SUCCESSES TO BE MADE IN ITALY
BLACK ROCK by RALPH CONNOR
CHIVALRY PRODUCED IN BRITISH COLUMB
THE GOLDEN DOG Romance of old QUEBEC
FOGGED PRODUCED IN NEWFOUNDLAND
DON CARLOS MADE IN ITALY
AN ESKIMO ROMANCE The first film drama to be made in the ESKIMO COUNTRY
THE PATROL of the SUN DANCE TRAIL by RALPH CONNOR
XTRA! SHORT REELS and NOVELTIES
THE PROSPECTOR by RALPH CONNOR
NEW PRODUCTIONS TO BE MADE IN SOUTH AMERICA
I AM MAKING A CLOSE STUDY OF DISTRIBUTING CONDITIONS — THE CHANNELS MOST ADVANTAGEOUS TO THE EXHIBITOR WILL HANDLE THIS OUTPUT.
— DEFINITE ANNOUNCEMENTS IN SEPT.
TORONTO
Ernest Shipman
NEW YORK
ROME

THIRTY thousand postal cards of the above advertisement have been printed and are being mailed from Ernest Shipman's New York office to all the moving picture and legitimate theatres of the United States and Canada, also to all leading exchanges and dealers in this country and abroad. Over 5,000 will be mailed to the list of newspapers which have already commented most favorably on Ernest Shipman's productions of past years. The volume of correspondence already received in this connection has been tremendous.

"Tarzan of the Apes" and **"Romance of Tarzan"** are proving to be such attractive offerings throughout First National exchanges, that new prints and special lines of advertising are being prepared for the coming season.

Ernest Shipman has his representative at **Mexico City** planning a production for that republic during the coming month. He is negotiating with **Madame Petrova** to play the stellar role, which will be a story of the **Aztecs.**

Ernest Shipman has opened up temporary booking offices at Toronto, Canada, for the exploitation of some of the Canadian-made pictures over the Fall Fair circuits of the Dominion.

Two Cent Stamps Cost Two Cents

Anybody with the price of a two-cent stamp can write a letter.

Anyone—butcher, baker, or candlestick maker—with something to sell, a hobby to preach, or a bill to collect, can join in flooding an exhibitor's mail.

Are you competing with the butcher, the baker—the rag-tag and bobtail, or are you selling your **films** in the **film** market-place, where **film** men come to buy **films?**

* * *

There comes a time in the life of every man selling when he feels the direct-mail temptation and allows it to overshadow more solidly grounded principles of merchandising.

It sounds so easy:

"I can get up a real big, attractive looking booklet and for a two-cent stamp put it right in the hands of the man whom I want to reach."

He can feel the booklet that he is paying money for, he can see the stamp that will carry it. There is an air of **certainty** about it.

But can he see the arrival of that booklet in the prospect's hands?

* * *

Anybody with the price of a two-cent stamp can write a letter. And everybody does.

The same mail that brings the advertiser's costly piece of mail matter also brought: Bills from the doctor and the butcher; a circular from the lodge; sales announcements from local stores; and a letter from Brother Jim.

The letter from Jim is seized; the miscellaneous matter drops in the waste basket.

And the advertiser back in New York is saying: "For a two-cent stamp I put my message right in the prospect's hands."

He did—but he didn't figure the competition. Nor did he have any way of guaranteeing that his message would reach the exhibitor when that prospect was thinking of **pictures,** and in a **buying** mood.

* * *

There is a way of guaranteeing that you reach the prospect at the **right** moment.

There is a way of being certain that you reach him when his mind is on **business**—and not on a letter from Brother Jim.

That way is **the trade paper.**

When your selling message is in a trade paper you are "selling your **films** in the **film** market-place, where **film** men come to buy **films."**

You know that when the exhibitor settles down to read his trade paper for the week he has settled down to read **your** message.

* * *

Moving Picture World has been carrying the sales messages of this business since 1907.

It has seen fads and fancies in advertising come and go.

But through the years since 1907 thousands of theatre men have followed its news, reviews, exhibitor service, and **advertising.**

By readability, fair dealing and square-shooting it has made itself a welcome visitor to these men every week. It has reader interest and **reader confidence.**

You can't be certain that you are reaching those thousands of exhibitors unless you are reaching them through Moving Picture World —and consistently.

A two-cent stamp will get you circulation.

It comes back to this:

Count circulation, but also—WEIGH it!

Robert E. Welsh

"One of the Season's Finest Photoplays!"

PITTSBURGH PRESS

A Powerful Drama

with

A Wonderful Cast

Milton Sills	*Edith Yorke*
Claire Windsor	*Doris Pawn*
Henry B. Walthall	*Donald MacDonald*
Irene Rich	*Shannon Day*
Stanley Goethals	*Annette DeFoe*
William Marion	*Fred Kelsey*
Joseph Dowling	*Albert MacQuarrie*

Nick Cogley

Presented by
Louis B. Mayer

From the book by Frances Nimmo Greene; adapted by Bess Meredith; directed by John M. Stahl.

The Critics From Every City Agree!

"Entertaining, full of interest and thrills."—*Indianapolis News.*

"One of the season's finest photoplays, and John M. Stahl's best."—*Pittsburgh Press.*

"The best picture shown at the Hope Theatre up to date."—*Dallas News.*

"Unlike any screen drama ever made. Like a precious volume of rare beauty."—*Chicago American.*

"Better than usual. Good acting and direction."—*Baltimore Sun.*

"A photoplay that vibrates on every human emotion. Has everything in it from pathos to thrills."—*Baltimore American.*

"The most notable picture in which Henry B. Walthall appears since 'The Birth of a Nation.' A well-balanced cast."—*Indianapolis Star.*

"Ranks with the season's best. It is filled with powerful human interest as well as thrills and humor."—*Pittsburgh Sun.*

"A masterful drama with an all-star cast. Original and artistic. Full of human interest."—*Pittsburgh Leader.*

"A startling story of the South."—*Pittsburgh Post.*

"An exceedingly good production. Director Stahl shows amazing resourcefulness."—*Los Angeles Herald.*

"It realizes the pathos of human life. It is sure-fire. A powerful melodrama and a truly notable cinema achievement. Magnificent."—*Boston Advertiser.*

"A masterpiece—distinctly worthwhile entertainment. There is a delightful vein of human interest interspersed with pathos and mystery. There is a smashing climax."—*Los Angles Herald.*

"It is so big, so impressive, and yet so tenderly pathetic and so delightfully true to life that you are impressed with having seen a great picture. A really big picture."—*Atlanta Journal.*

"Audience is held spell-bound. A master stroke."—*Los Angeles Record.*

"Stahl has a magic power of getting marvelous acting out of his people—a tremendous, driving sense of drama, and he is human, deft and skilful. Big, natural human situations."—*Los Angeles Times.*

LOUIS B MAYER PRODUCTIONS INC

A John M. Stahl Production

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

A Sparkling Triumph for ANITA STEWART

presented by

Louis B. Mayer, *in*

"Rose O' the Sea"

Your audiences are ready made. A famous star in a gripping story that has thrilled a million in novel form.

A lavish production, heart-holding—splendidly intense.

Directed by Fred Niblo

Director of "The Three Musketeers"

"I left him lying there. He was your son!"

From the book by Countess Barcynska; Scenario by Bess Meredith; Photography by Dal Clawson.

A First National Attraction

"DOES PHENOMENAL BUSINESS IN SCORCHING SUMMER HEAT!"

That's what it did at the Los Angeles Kinema Theatre. That's what it'll do for you. Get this one QUICK!

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

RQ264CH 63 NL 3 EX

HOLLYWOOD CAL 12 1922 AUG 13 AM 3 39

ASSD FIRST NATL PICTURES

SIX AND 8 WEST 48 ST NEWYORK

ALLEN HOLUBAR IS TO BE CONTRATULATED ON HIS PRODUCTION OF HURRICANES GAL DESPITE HOT WEATHER AND GENERAL SUMMER EXODUS OF PUBLIC TO BEACHES AND RESORTS IT DID A PHENOMINAL BUSINESS AT THE KINEMA STOP IT IS A PRODUCTION THAT IS BOUND TO PLEASE AUDIENCES EVERYWHERE AND WE ANTICIPATE REPORTS OF BIG BUSINESS WITH IT ALL OVER OUR CIRCUIT IT IS THERE 100 PERCENT

DAVE BERSHON

WEST COAST THEATRES.

Thrills! Humor! Romance!

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

ALLEN HOLUBAR *presents*

DOROTHY PHILLIPS

In the biggest melodrama of the year. Adapted and directed by Allen Holubar; written by Harvey Gates; photographed by Byron Haskin and William McGann; assistant director, Harold Bucquet; naval technical advisor, Lieut. Thomas Berrian.

"HURRICANE'S GAL"

NEW YORK EVENING JOURNAL

POST AND TULLY TRIUMPH AT STRAND

Excellent Dramatization of "The Masquerader" Superbly Acted in Every Detail.

Richard Walton Tully, in his first screen production revealed at the Strand Theatre yesterday, set a standard that it will be difficult for him to live up to in future offerings. He chose wisely in selecting for his initial production "The Masquerader," with Guy Bates Post in the intricate dual role which he popularized so long on the legitimate stage.

Post, too, is a newcomer to the screen, but he acted with all the facility of a veteran. His performance is of real power and subtlety. The two characters he interprets are surprisingly differentiated and yet so wonderfully conceived that the premise of two men looking and acting so much alike that no one can tell the difference is made entirely plausible. Thoroughly superb in its minutest details, Post's acting readily dominated an unusually fine production.

The exciting story of "The Masquerader" is familiar. Tully's screen version is faithful to its basic sources—John Hunter Booth's play and Katherine Cecil Thurston's novel—and in many ways is superior to either. For one thing, he has accentuated and emphasized the love interest with telling effect.

From Katherine Cecil Thurston's famous novel, and the play by John Hunter Booth.

Directed by
JAMES YOUNG

Richard Walton Tully's Stage Success Thrilling N. Y. Throngs!

As a play it road showed six years to record crowds in every city, town and hamlet. NOW A SCREEN SENSATION!

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

MOVING PICTURE World

Volume 57
Number 9

August 26
1 9 2 2

Aim at the 100% Show

August is planning time for the exhibitor. The decisions he makes these weeks will go far towards deciding his box office figures from September to December.

An unusually tempting array of feature productions has been placed before him. He is able to give, and is giving, careful and deliberate attention to the selection of the long pictures that will carry the bulk of his box office's appeal.

He is in shopping mood and buying with care. As far as features are concerned.

Is he exercising the same forethought and doing the same planning on his short subjects?

He should.

For it is the program that comes closest to one hundred per cent. satisfaction that best sells a theatre, and strengthens the theatre-going habit.

And it is the short subject well chosen that often makes the difference between one hundred per cent. and falling just shy of complete satisfaction.

* * *

Any rejoicing we do over the plenitude of strong feature attractions for the coming season is companion to the thought that last year's offerings struck a mediocre average.

And this truth:

The makers and distributors of short subjects, comedies, novelties, news reels and serials, made far greater strides last year and displayed more admirable ambition than the average feature producer.

Run your mind over the field and realize the truth of this statement. Think of what it demands in courage to spend twenty thousand dollars and more on a two-reel comedy!

Then your mind will turn to this thought:

How many shows were **saved** last year by short subjects? How many exhibitors had to count on the comedy or novelty reel for the words of commendation that tell them when patrons are **coming back again?**

* * *

Don't exercise the utmost of judgment and shrewd showmanship on the selection of your feature attraction now—and then decide to "take a chance" on the short subjects as they come along.

That's only half doing your job.

Last year your task was complicated by the fact that feature producers were letting their pictures run to lengths that often made it impossible for you to balance a program.

There is a different trend this year. And you—or your competitors—are going to get the opportunity to achieve that **balance** in your program that good showmanship dictates.

So do your planning now. Before the bell rings and the season's scramble begins.

* * *

Then reach another decision.

We put it in a phrase a few weeks ago when we said, "Anything that costs you money will get you money."

Book short subjects that are worthy of it—then advertise them! There are opportunities here for creating a **following** that will bridge over many a weak offering.

Recall how the public itself, without the prompting of the splurge of advertising that feature stars receive, has built its favorites in the comedy field. There is a touch of the uncanny in the manner in which a comedy star who deserves it can slowly, but surely, built, build, build—until he has a hold that is apparently unbreakable.

* * *

There's a lesson for us here which we have had to have forced on us. It is the urge to advertise the short subject consistently and steadily. To cash in on growing popularity while it is growing.

* * *

Short subject producers and distributors did their share by the manner in which they stuck to their guns last year and through the summer. By consistent improvement in appeal and quality.

They are doing their share now by backing their product with advertising and by devising means of helping the exhibitor to advertise.

The rest is the showman's job.

And the showman will need no second urge during August—planning time—to give equal thought to his short subjects and his features for the coming prosperity drive.

Robert E. Welsh

Editorial Personalities

No one development of the past few years evidences the strength of the M. P. T. O. A. more concretely than the manner in which it has been able to make its opposition to church and other non-theatrical competition stick.

Now the churches, under the leadership of The Christian Herald, are apparently going to fall back on their own resources. To which no one will object. We can wish the churches luck in their own field while at the same time realizing fully the justice of the position taken by theatre owners.

In all the discussion of the subject of motion pictures in churches written from the viewpoint of the non-theatrical people we notice a complete silence on the very important point that the theatre man, paying taxes right and left, rent, salaries, advertising, and otherwise contributing to the business life of his town, is not getting a square deal when asked to compete with the church.

We are merely accused of being "commercial," as though that were the most heinous crime in the Decalogue. We are expected to accept the epithet, then curl up and die of shame.

Congratulations and a hearty handshake to the one-time Miss Mary Margaret Newcombe, now Mrs. Jack Meador, and to the blushing bridegroom. Like all good publicity men, Jack attends to his personal affairs with the utmost silence. So that we are a bit shy on details and can only tell you that Jack stole a quiet march on the field and had the knot tied some few weeks ago.

Goldwyn is going to do something that has all the earmarks of a clever move. With all the specials that organization has ready to shoot into the market the decision has been reached to set the first release date in October. None scheduled for September.

September has often been a back-breaking month for many distributors. With each company putting its best pictures forth, the scramble for September dates has been a mad and merry one. This year's battle promises more action than ever.

So Goldwyn neatly separates itself from the scrimmage. Sets October for the initial release. Giving plenty of time to line up the national advertising campaign that is planned. Get every item of the accessories set properly. Have the sales machine oiled and greased. Then shoot!

Speaking of Goldwyn and clever moves, we can use the same words in discussing the acquisition of Jimmie Grainger as right arm to Joe Godsol. And say it "from the heart out"—the result of personal opportunities for observation and the cultivation of admiration. Jimmie is just a plain, hard-boiled dollars-and-cents film man from his toes up. A valuable go-getter to have around any organization.

Anyone who remembers the state rights market of one year ago—and two years ago—must feel that he is only dreaming when he looks over the independent field today.

A year ago: No money anywhere; "percentage" propositions on every tongue; good pictures few and far between.

This year: Plenty of cash; the biggest operators flocking to New York to comb the market and pay real money; some of the biggest productions the season will see.

What a change! Thanks to producers with the courage of the Warner Brothers, Charlie Burr and Doctor Shallenberger. Thanks to exchange men with the nerve and showmanship of Harry Charnes, Sam Werner, Fred Cubberly, Sol Lesser, and a score like them.

Joe Dannenberg is back from Yurrup—back without a trace of an accent but with something that might answer to the name "embonpoint" and might serve as a cue for the singing of "Down Where the Wurzburger —— ." Delmonico's and the Astor begin to look like Filmland again with Joe weaving in and out between the tables.

There's a slumbering storm that is going to break out just as soon as some stray gust of wind sets it in motion. First-run men and small town men are playing the game and looking forward to a pick-up in conditions next season. From the reports that drift to us the big fellows are also apparently paying the prices that they can afford to pay for real pictures.

But the small town men are grumbling. They look for improvement, but also complain that even with a healthy improvement they are justified in saying, "Rental prices must come down!" Bill Steffes, the war horse of the Northwest, sensed this storm when he announced that the phrase would be the slogan of the coming Northwest convention.

As far as we can analyze the sentiment, it does not seem that the small exhibitor is complaining about the average rental. This is as it should be, for we certainly know that last Spring and the Summer just closing saw more $7.50 and $10 bookings than the industry had seen in years. When the small exhibitor's voice starts to rumble, what he really means is that he isn't getting a fair chance at profit-making on the bigger pictures.

The storm is brewing. Before next January you are going to hear and read more about it. It's worth giving some thought to now.

Now that Joe Dannenberg is removed from Yurrup some of our real people feel safe in travelling that way. Earl Hammons boards the ferry on August 19th for a month's stay abroad, while J. D. Williams has marked August 29th on his calendar. Joe Schenck and Norma Talmadge travel along with J. D.

Picked up a copy of Advertising and Selling the other day and found the name of Howard Dietz of Goldwyn on an article that made absorbing reading. Not at all surprised, because we remember that some few years back the pages of Printer's Ink used to be brightened by his work.

Covering the theme, "What Picture Audiences Have Taught Us About Human Nature," Bre'er Dietz succeeds in pointing out some excellent lessons for advertising men. And as the lessons are drawn from motion picture experience there is a double interest for a film man.

It's a two part feature. The first appearing in the August issue; the second promised for next month.

MOVING PICTURE World

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Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Fritz Tidden, reviews; Roger Ferri, independent productions, C. S. Sewell, producers news and A. Van Buren Powell, Straight from the Shoulder Reports.

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Wisconsin Exhibitors Tender the Olive Branch

Want Unity—Rentals Under Fire—McWilliams Succeeds Rhode

Milwaukee, Aug. 16.
(By Wire to Moving Picture World)

EXHIBITORS and film exchange men, long at sword's points, are going to bury the hatchet so that they may unite in a fight against the Blue Law peril. This was the pledge made at the convention of the Wisconsin Exhibitors' Association here when, for the first time in the history of the industry in the State, exhibitors and exchange men got together for a common consideration of their grievances. One hundred exhibitors, representing 160 Wisconsin theatres, attended.

After having been guests of the exchange group at a banquet, the exhibitors invited their hosts to attend one of their convention sessions, at which promises were made by the groups to attempt to iron out their difficulties, arising for the most part from the refusal of showmen to pay "prohibitive prices" for films. The theatre owners declared it is essential that rentals come down.

Speaking for the exhibitors, Joseph G. Rhode, of Kenosha, president of the organization, warned that of necessity both factions must seek harmony so that a united front may face reformers who are steadily becoming more of a menace to the industry.

"The reform wave, aimed particularly at Sunday movies and theatres accused of showing improper pictures, is gradually making inroads throughout the country," said Mr. Rhode. "Despite the fact that we laugh at their plans as too fanatic to bear fruit, they are taking hold. The only way to defeat them is for all branches of the industry to forget internal strife and unite in a common cause.

"Let us wipe out the difficulties arising from excessive film rentals so we may devote our efforts to combating the greater menace.

"The big theatre owners of the cities are beginning to realize the seriousness of the situation and as a result are beginning to join our association, which they have heretofore been inclined to ignore, so that the reformers may be fought with all the strength at our command.

"We must cleanse our pictures. Give the public something that is clean and uplifting in the way of pictures instead of something suggestive and reformers will have no chance to kick. In addition we will be rendering a service to the public which it is bound to appreciate. The duty of the film industry is becoming more and more the duty of education, the film is perhaps the greatest educational means at the command of everyone."

Pointing out that practically every other commodity has declined in price recently, Mr. Rhode said it is essential that films come down in order that theatre men may cut their admission prices accordingly. He suggested that the exchange slash something of the "fabulous" salaries of screen stars and directors in order to bring about the price drop. An important step looking towards the permanency of the peace between exhibitors and exchange men was the appointment of a committee consisting of men from the two groups to lay plans for an annual welfare meeting to be attended by both factions. Problems of both will be considered at these meetings.

Among the plans considered at the convention in the fight against blue laws and undue censorship was one outlined by E. W. Van Norman, of the press committee. He suggested that a campaign reaching into every home be made through letters containing interviews with leading members of the clergy and other prominent citizens upholding the screen as clean and wholesome.

Mr. Van Norman of the Parkway Theatre, Milwaukee, is a firm believer in the doctrine that to conduct a theatre successfully an exhibitor must mingle with his patrons, find out what they want, what they dislike and meet their wishes.

"The picture theatre which but a few years ago was an experiment, has today become an institution firmly entrenched and to a great extent, a factor of great potential value for good in every community where it is found," said Walter F. Baumann, executive secretary.

"The picture theatre has become a vehicle for the dissemination of knowledge, and the interchange of thought as expressed on the silver screen, just as the market places of ancient Greece were many thousand years ago. One sees history portrayed, the arts and sciences, travel and the stirring scenes of days gone by dramatically reproduced for the edification of the public.

"If you would learn the art of bread baking, of mechanical engineering, or of any of the other arts, crafts or sciences, you have but to request of your community theatre manager that he show films of any of the above subjects and you can learn more from one evening's actual demonstration on the screen than you can out of text books in studying a week.

"There is no other institution in America today that can and does provide a greater diversity of educational value, entertainment value or knowledge in general than the screen. It is the poor man's opera, the sole amusement of millions of people and one of the most powerful influences in moulding public opinion."

Committee appointments were announced, as follows:

Grievance Committee—Max Krofta, Milwaukee; William A. Insworth, Fon du Lac; A. P. Desormeaux, Madison.

Resolutions—Tom Foster, Stanley; J. M. Adler, Marshfield; F. J. McWilliams, Madison.

Press—E. W. Van Norman, Milwaukee; A. P. Desormeaux, Madison; Walter F. Naumann, Milwaukee.

It's McWilliams

**Milwaukee, August 16.
(By Wire to Moving Picture World)**

F. J. McWilliams, Madison, was elected president at the closing session. Others elected were: Charles Guelson, Stoughton, vice-president; John Silliman, Milwaukee, secretary; Joseph Winnigan, Waupun, treasurer; J. H. Rhode, Kenosha, and Steve Bower, Milwaukee, directors, and Fred Siegert, Milwaukee, national committee chairman.

Adopts Rate

The Senate, on August 15, adopted a rate of four-tenths of a cent a foot on raw stock motion picture film. An effort will be made by Senator Reed, Democrat, of Missouri, later to further reduce this rate.

As R. D. Craver Sees It

R. D. Craver, president of Associated First National Pictures, Inc., of the Southeast, this week presents his views on next season's outlook, one of a series gathered by Associated First National Pictures, Inc. He voices optimism. Read:

Conditions in the Southeast are improving. Building operations are picking up. Many new theatres are being built, especially in the small towns. Many of the mills and big industrial plants are building and installing theatre equipment. The situation is encouraging.

* * *

GOOD PICTURES are what the public wants. What are GOOD pictures? I would name "Smilin' Through" and "Sonny," as two excellent examples. For my territory First National Pictures are the best of any. Every progressive exhibitor is making money with them.

* * *

What are you going to do when beset by an enemy? Fight. What are you going to do when times are dull? Struggle to overcome them. How? In the show business by means of advertising and exploitation. The exhibitor in the cities has grasped this point, and he is overcoming the so-called "dull times." If the country town exhibitor would follow his advertising and keep up with it as in the big cities he would be much better off.

* * *

In my theatre, the Broadway, at Charlotte, N. C., we exploit our pictures and do much newspaper advertising. We find that this policy brings good results. If it pays with us it should pay with others.

* * *

The South has been through a severe period of depression. Boll weevil has devastated cotton crops. It has been almost impossible for the farmer to obtain loans. The manufacturer, the merchant have been in a similar position. But this period seems to be passing. Things are in better shape. And with a general pickup in business there should be a corresponding recovery for motion pictures.

* * *

What we, of the motion picture industry want to do nowadays is to WORK together, to STICK together, to study our public and show them the best to be had for the screen. Motion pictures have ceased to be a curiosity; they are an established institution and to succeed with them now we must set the highest standards.

* * *

Above all, let us be cheerful. We have much to look forward to—good times, good productions, good business.

To Decide Disputes

Board of Arbitration Has Been Appointed

The local union of the Musicians Mutual Benefit Association, St. Louis, Mo., has accepted the principle of arbitration and will appoint two representatives of a board to decide all questions of dispute that may arise between exhibitors and musicians.

William Goldman, manager of the Missouri Theatre, chairman of a specal committee appointed to negotiate with the musicians' union, so informed the United Theatre Managers on Tuesday. Goldman and Joseph Mogler, president of fhe St. Louis Motion Picture Exhibitors League, were named the managers' arbitration board members.

Recently the musicians returned to work after going on strike April 30, when they failed to submit a new wage scale and working agreement satisfactory to the owners. Under the terms of settlement they returned to work temporarily at the old wage scale, but accorded the managers the right to stipulate the number of musicians to be employed in "inside" theatres between June 15 and August 15.

Theatre Denied

Picture House Barred in Residential Section

Following a long controversy in which more than 1,000 citizens of Dallas, Texas, were involved, the Municipal Board of Appeals of that city on July 31 denied permission to J. P. Thomas and A. J. Urbish to build a motion picture theatre in Oak Lawn, exclusive residential district of the city. Similar dispositions have been made of numerous attempts to build a theatre in this district, over a period of several years.

A week before this action was taken, the City Commission granted a permit for the theatre in question, which is already half built. Urbish and Thomas have announced that they will carry the case to the courts.

Strike Hurts Theatre

Exhibitors in cities in the coal mining districts of Indiana report that business has fallen off considerably since the strike. At Bicknell, the biggest coal mining city in Knox county, the theatres have been closed three nights a week, and similar conditions are reported from other mining towns in the state.

"We are running at a loss," said Frank Forrest, theatre owner at Boonville, "but we prefer to run at a loss for a little while, in the hope that conditions will improve, rather than to throw our employes out of jobs."

Soft Drinks Served

A number of important changes affecting the picture theatres of Winnipeg have been effected. Vic Joclyn, of the Alhambra, has leased the new Rialto from its owners and installed Walter Deering as manager. Mr. Joclyn has arranged to have the Alhambra orchestra play at the Rialto every afternoon and he has placed a number of refreshment tables throughout the theatre, 150 seats having been removed to make room for the tables where soft drinks and light edibles are to be served afternoon and evening.

Harding Better

Dave Harding of the Liberty Theatre, Kansas City, Mo., dangerously wounded in a recent attempted hold-up, is improving daily. Doubt was expressed as to the possibility of Mr. Harding's recovery immediately after he was shot. The crisis has been passed, however, and chances for Mr. Harding's recovery are good.

Deane Goes Abroad

Albert Deane of the Famous-Lasky Film Service, Limited, distributors of Paramount Pictures in Australasia, leaves New York for Europe on the Majestic on Saturday, August 26. Having spent ten months studying advertising and presentation methods in the United States, he is now going to look over conditions abroad.

Petition Denied

Judge Says Charges Against Ascher Brothers Without Foundation

The unpleasant publicity regarding the solvency of the Ascher Enterprises has been somewhat quieted by an order entered last week by Judge Hugo Pam sustaining the defendants in an action brought against Harry, Nathan and Max Ascher and the Cosmopolitan Securities Company by Eugene A. Katz, owner of a third interest in the Cosmopolitan Securities Company, who asked that a receiver be appointed for the Ascher concern. Mr. Katz charged that moneys of the Cosmopolitan Securities Company had been diverted by the Ascher brothers to the financing of their other interests and that the Cosmopolitan company, as well as the Ascher brothers and their allied interests, were in danger of bankruptcy.

"There has been nothing shown to this court which indicates insolvency," Judge Pam said in denying the petition.

Judgment for Singer

Judgment was filed recently in the New York Supreme Court in favor of Leopold Singer for $2,672, against William M. Pizor and Herman Gluckman, doing business under the name of the Capitol Productions. Singer stated that he furnished films to the defendant which were not paid for.

MOTION PICTURE THEATRE OWNERS OF AMERICA

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J. E. KIRK, Omaha, Neb.
C. C. GRIFFIN, Oakland, Calif
WILLIAM McPHEE, Oldtown, Me.
C. H. BURKEY, Kansas City, Mo.
I. C. HAUBER, Pine Bluff, Ark.
LOUIS M. BOAS, Boston, Mass.
JOHN MANHEIMER, New York, N. Y.
C. T. SEARS, Brookfield, Mo.
G. A. ROBERTS, Albany, N. Y.
M. C. KELLOGG, Lead, S. D.
JAMES A. ESTRIDGE, Gastonia, N. C.
J. C. QUINN, El Paso, Tex.
V. A. ANDERSON, Gulfport, Miss.
THOMAS ARTHUR, Mason City, Ia.
C. M. STRINGHAM, Price, Utah

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GENERAL MANAGER
A. J. MOELLER

August 10th, 1922.

Mr. Robert E. Welsh,
Editor,
Moving Picture World,
516 - 5th Avenue,
New York City.

Dear Mr. Welsh:

Your references to the Music Department and other developments of the Motion Picture Theatre Owners of America in the last issue of the Moving Picture World is very pleasing and evidences in a concrete way the lines of cooperation with the Exhibitor laid down under your editorial direction.

I am gratified in the change of the policy of the Moving Picture World in this relation and will be glad to cooperate with you in every way which will advance the interests of the Exhibitor and the Motion Picture Industry generally.

We have as many lines of opposition outside the Industry as we can reasonably combat, and our work inside should, if possible, be always harmonious, constructive and mutually helpful.

There are other developments within the Motion Picture Theatre Owners of America which, from time to time, may be reviewed in the Moving Picture World and we will be pleased to have your representative keep in touch with our office so that this information may be made available for your use.

With best wishes, I am

Sincerely yours,
Sydney S. Cohen
President.

MOTION PICTURE THEATRE OWNERS
OF AMERICA

"All help and all credit to the BUILDER, and make the man who wants to tear down, first prove his right by building SOMETHING." That is the policy of CONSTRUCTION which Sydney S. Cohen approves in the above letter.

That is the policy Moving Picture World will adhere to firmly and consistently. Such a policy leaves no room for personal bias, partisan politics, nor thoughtless promotion of internal discord.

"Anything and everything for better business and a better business."

Exhibitors Approve Board's Action, According to Richey

REPORTS that the members of the Motion Picture Theatre Owners of Michigan are not in accord with the action of the Board of Directors of the organization in protesting to Famous Players against the alleged abrogation by the latter of a contract with the Broadway Strand Theatre of Detroit are emphatically denied by H. M. Richey, manager of the Motion Picture Theatre Owners.

Mr. Richey contends that the action of the Board was the only just thing to do under the circumstances, and that despite efforts being made in some quarters to cause dissension in the organization that investigation will show to all members that the Board was correct in its stand.

Because of the differences brought about by the altercation between Famous Players and the Broadway Strand Theatre, the John H. Kunsky Theatres of Detroit and George W. Trendle resigned from the Board of Directors of the Theatre Owners Association. Their resignation occasioned the board to lay the details of the controversy before the entire membership, and Mr. Richey says he is confident the members will approve the board's action.

"If the Motion Picture Theatre Owners of Michigan is not an organization whose sole purpose is to safeguard the rights of an exhibitor, what then, is its purpose?" Mr. Richey asks. The action of the Board is "just another proof," says Mr. Richey, "that the Motion Picture Theatre Owners of Michigan has as its purpose that 'an injury to one is the concern of all,' and that it intends to live up to its notion of organization, 'equal rights for all, special privileges for none,' and that the organization is bigger than any one individual."

Decision Held Up

Cleveland Commerce Body Delays to See Fruits of Hays' Work

The Cleveland Chamber of Commerce is marking time in its investigation into the censorship of motion pictures, its report, just issued, shows. While agreeing that censorship in principle is "contrary to the spirit of the American people," its members feel that "some sort of regulation should be retained, at least for the present." The report then goes on to approve regulation by the federal government, suggesting appointments for not less than six years.

There is a minority report signed by four members of the committee which had this matter under advisement. It takes a solid rap at politically appointed commissions, and sees the cure as education of the public to a desire for the best pictures. "Why not constructive work to improve motion pictures instead of destructive work?" it asks.

The letter of Dale Brown, assistant secretary to Moving Picture World, points out that the board of directors neither "approve nor disapprove of this report at this time, for the reason that they do not believe that the organization of which Mr. Will H. Hays is president, has had ample opportunity to take care of the situation from within."

The board will again consider the report in the autumn, he writes, "by which time it is thought Mr. Hays' organization will have had time to demonstrate its ability or inability to take care of the situation."

Hays Joins 'Wampas'

Will H. Hays has been unanimously elected to honorary membership in the Western Motion Picture Advertisers, comprising the advertising and publicity men of the studios, theatres and exchanges in Los Angeles.

At a meeting of the "Wampas" where Mr. Hays spoke to the publicity men, Arch Reeve, president, offered Mr. Hays the membership of his organization.

Injunction Denied

Attempt to Prevent Showing of Fox Film Defeated

The effort of Frederick W. Herbert to obtain an injunction restraining the Fox Film Corporation from continuing the exhibition of the motion picture "Silver Wings," showing at the Apollo Theatre, has been defeated in a decision just handed down by Justice Edward O'Malley of the New York Supreme Court. The decision says, "the granting of an injunction pendente lite, which would give to the plaintiff the full relief which he would be entitled to on trial, is not warranted on the proof before me."

Herbert has a suit pending to recover damages from the Fox Film Corporation for alleged breach of contract in the production of the above mentioned picture, and had applied for an injunction restaining the Fox people exhibiting the picture unless he was featured in the programmes and advertising matter as co-author.

Bid of $850,000

Famous Players of Canada Makes Offer for Allen Interests

Details have been divulged regarding the negotiations between N. L. Nathanson of Toronto, representing the Famous Players Canadian Corporation, and Allen Theatres, Limited, for the purchase of the assets of the Allen company.

Several offers have been made by Mr. Nathanson for the purchase of the Allen theatre assets, but the final bid, made when the receiving order for Allen Theatres, Limited, was granted at Osgoode Hall by Justice Middleton, was $850,000, it is announced.

The offer made some time previously in behalf of the Famous Players Canadian Corporation was $1,050,000. This was withdrawn, however, by Mr. Nathanson, because, it was stated, a "portion of the assets had been lost to the trustee by reason of foreclosure proceedings during the delay in getting some finality to the situation."

Before the receiving order was granted by the court, G. T. Clarkson of Toronto, authorized trustee of Allen Theatres, Limited, reported that he was unable to certify that a proposal for the extension of time to the Allens had been approved or rejected by the creditors. There were four petitions by creditors for a receivership and the order, accordingly, was granted by the court.

Want Rents Reduced

Cohen and Hays Expected at Exhibitor Convention August 24

In announcing this week that the annual convention of the Motion Picture Theatre Owners of Minnesota will be held at Minneapolis on August 24 and 25, President W. A. Steffes said the slogan, "Film rentals must come down," had been adopted. Mr. Steffes also made it known that a special committee will be appointed to immediately confer with the exchangemen to effect these reductions.

President Sydney S. Cohen of the M. P. T. O. A., and Will H. Hays have been invited and both have accepted. This convention promises to be the most important held this year, for a number of new problems that have cropped up during the past few months will be presented for solution. A brilliant banquet will be held at Hotel West on August 24.

Mrs. Jensen Dies

Sad news was received this week of the death of Mrs. Claud E. Jensen, resulting from double pneumonia. Mrs. Jensen was the wife of C. E. Jensen, of Jensen & Von Herberg, who manages the company's interests in Portland, Ore. She leaves two small children.

New York Censorship Status Is Dependent on Referendum

Gubernatorial Elections Will Decide Its Future Standing

ALBANY, N. Y.—State officials and censorship advocates and opponents here are studiously watching the Massachusetts situation and much concern is being manifested here in the work of both sides in the vigorous fight that has developed over the Bay State censorship question, which comes up for popular decision at the new election there in November.

That the motion picture industry will present an organized front in a determined fight to repeal the censorship law is evident from statements made here by newspaper correspondents and film men located in this city. When the New York State Legislature convenes next year the censorship status is expected to be the bone of contention between the two leading factors of that organization.

Whether or not any effort will be made to kill the censorship law, which is generally condemned in up-state circles, depends entirely upon the outcome of the gubernatorial fight next November, according to the observations of those who make it a general practice of keeping their eyes on matters of political import here. These state that never before were chances so promising as they are now for the defeat of the censorship measure.

Changes Its Mind

Even the otherwise conservative Times-Union, owned by former Governor Glynn, seems to have changed its idea concerning the practicability of censorship. Governor Glynn's publication, in a mild way, lent much inspiration and encouragement to those who were up here fighting for state regulation of screen entertainment, but the abuse of the power entrusted the censors, namely, the elimination of pictures from news reels, seems to have awakened this newspaper to a complete realization of just how far beyond the limit the censors can go in fulfilling their many duties.

Consequently, censorship advocates can look for no encouragement from the Times-Union. The other newspapers, the Journal and Knickerbocker, always seemed to openly oppose censorship.

The rumpus being made by William Randolph Hearst interests here and other places up-state also is attracting much attention, particularly among film men who see in Mr. Hearst or any candidate to whom he pledges his support the public acknowledgment of the failure of censorship. This acknowledgment, of course, would come in the form of a repeal of the present statute.

Al Smith, another gubernatorial possibility, is also against censorship.

But the outcome of this campaign all depends largely upon the reception given the censorship question in the neighboring state of Massachusetts—and the status of the present Governor, Miller. The latter is not inclined to feel any too friendly disposed toward film interests. He has seemingly not forgotten the contention of many politicians here that the Motion Picture Theatre Owners of the state deliberately ignored him on the occasion of their annual convention here.

At that time the attention of readers of Moving Picture World was called to this belief in Albany. This publication also exclusively reported that in retaliation the governor would seek to "put teeth into the censorship measure." This effort was made, but frustrated only because of the excellent juggling of the minority, which filibustered so systematically that before the Governor's adherents had a chance to carry out the threat it was time for adjournment sine die.

Miller Persistent

But Miller and his adherents haven't given up, and if censorship is indorsed by the people of Massachusetts, those on the inside say that the Governor, if re-elected, will spare no effort to make good some of the plans he had under way last year.

Business generally in Northern New York is improving, according to statements from representative exhibitors in this territory. Albany, Utica, Syracuse, Rochester and Buffalo have gone through the worst summer experienced by theatre owners, but they are hopefully looking forward to a change for the best, despite the industrial depression that yet seems to prevail here, only in a mild way.

However, the past two weeks have been accepted as a criterion by the exhibitors. With a break in the weather during the period the attendance seems to have taken an upward spurt. Particularly true was this in the smaller cities. Buffalo's situation has changed but little.

The exhibitor organization situation is still the topic of considerable discussion in this section, particularly in the western part of the state where the fight for supremacy is most bitter. The Motion Picture Theatre Owners of New York State have been incorporated, having taken the tip given them by reputable officials when they met here last winter. Meanwhile, representatives of the Motion Picture Theatre Owners of America, from which organization the New Yorkers seceded, are active in Rochester, Syracuse and other New York cities, reorganizing a local branch.

A New York State subsidiary of the national organization was formed in Buffalo several weeks ago with Howard Smith of that city elected president. According to talk heard in this section, it is the intention of the national organization to hold a convention of the new organization some time in the late fall or early winter, either in Rochester or Buffalo.

Meanwhile, the Charles L. O'Reilly forces are still active and they are expected to convene shortly. The board of directors of the New York independent organization is meeting regularly and right now is awaiting patiently the outcome of the conference between members of the Will Hays body and the Theatre Owners Chamber of Commerce. Some concrete agreement covering exhibitor grievances is expected to be announced in New York this week, according to upstate exhibitor members who are in close touch with the situation.

The carnival evil in Northern New York seems to have been curbed. Years ago when this writer was trouping about this territory with "legits," the bitterest opposition of picture houses and legitimate attractions were these carnivals, with their thievish following. Local authorities, because of the damage done by these troupes, always looked with scorn upon anything theatrical. This feeling seems to have been done away with and local governmental bodies have enacted ordinances making it virtually impossible for carnivals to play in the territory.

It was not uncommon for a town like Rome or Schenectady to house a score of carnivals every summer. There always seemed to be another troupe ready to shoot in the moment one cleared the lot. But this has all changed. Carnivals in this territory, while still in existence in spots, are conspicuous by their absence in the larger communities.

ROGER FERRI.

Harry Levey Company to Furnish Pictures to Churches Everywhere

IF amusement motion picture exchanges won't supply pictures to churches, then the churches will secure them through another definite channel, and the divorce between church and theatre becomes final.

This in a paragraph is the reaction of the church field following the refusal on the part of a number of exchanges in various sections of the country, notably in Cincinnati, Ohio; Springfield, Ill., and points in the Middle West to supply pictures to churches because of the protest of exhibitors and the fear of a boycott from their regular and chief customers.

By an exclusive contract entered into during the week, the National Non-Theatrical Motion Pictures, Inc., will place in each of the twenty-six exchanges now being organized to complete its non-theatrical distribution in the United States and Canada, a branch of the new organized Christian Herald Motion Picture Bureau, which will concern itself exclusively with church and allied organizations.

The Christian Herald is now militantly espousing the cause of a free and unlimited supply of church pictures, with no line drawn except such as good taste and clean morals suggest. In this they take issue with Will H. Hays, who has publicly asserted that the schools should stick to educational subjects, the church to religious films, and that amusement films be restricted to the theatres.

The National Non-Theatrical Motion Pictures, Inc., of which Harry Levey is president and Don Carlos Ellis and Arthur James are vice-presidents, has taken a floor at 130 West Forty-sixth street, New York, and is rapidly putting its distribution plan into operation. Through contracts signed within the past two weeks it has added to its product and now has ready for release religious, pedagogical, amusement and interest pictures in quantity. These also include pictures that will be distributed exclusively in the non-theatrical field, pictures that will never be shown in theatres. A complete announcement of these pictures will be made at an early date, direct to the non-theatrical market.

"The non-theatrical market," said Harry Levey in speaking of the situation, "needs product and distribution. We have the product in quantity and our distribution will make this product as easily available to our field as the amusement pictures are to the theatres. Our operation system is simple and direct and we believe there is plenty of room for the churches and the theatres without any necessity of warfare or ill feeling."

New Music Plan

In a letter mailed to all producers, Sydney S. Cohen, M. P. T. O. A. president, invites them to cooperate with the organization in providing tax-free music for the motion picture scores. The newly organized music department, he writes, has "sufficient tax-free classical, orchestral, standard and popular music to meet any and all demands."

The letter points out the necessity for close co-operation between producers and exhibitors if tax-free music is to become the rule rather than the exception. "We hope to elevate and dignify American music and in reality make the United States the great musical center of the world," it says.

To Build in Dallas

Fox Exchange to Cost Approximately $30,000

Closely following on the heels of the announcement of a film exchange building five stories in height, now building in Dallas, Texas, the Fox Film Corporation, through Branch Manager J. K. Johnston, has announced that it will build a structure to house its Dallas exchange, in Jefferson street, close to the new Jefferson Hotel, at a cost of approximately $30,000.

The new Fox exchange will be the first departure from a long-established film area.

Gillstrom in Town

Arvid Gillstrom, well known comedy director, arrived in New York this week for his first vacation after more than a year of steady production. Gillstrom has been staging Century Comedies, which came to the front with a rush in the past year. Among the first runs playing this product are Grauman's in Los Angeles, the Rivoli and Rialto in New York, and houses of that rank throughout the country. Gillstrom is planning a vacation.

Australia Censorship

The Prime Minister of Australia now is the court of last appeal on all questions of motion picture censorship in the operation there of a Parliamentary Censor Board, according to word just received by Thomas H. Ince from Australasian Films, Ltd.

But even the Prime Minister cannot get around all the regulations woven by Parliamentary law and procedure, although he did succeed in having "Hail the Woman," a recent Ince picture, shown to Australians after the Parliamentary board had "killed" the picture in its entirety.

Here is the Parliamentary censorship chain: Censor board, controlled by act of Parliament, does not permit film importer to take film out of customs until duty has been paid. Customs duty cannot be paid until film has passed the censor board. If the censor board rejects the film, the importer cannot get it out of customs to show members of Parliament and representative citizens without an appeal to the minister in Parliament for customs. If the customs minister fails, then comes the Prime Minister.

Suing Laura Belknap

Three Judgments Are Filed Against "Talking Motion Pictures, Inc."

Three judgments have been filed against J. Laura Belknap in the New York county clerk's office, because of her failure to re-purchase the stock from those who invested in the "Talking Motion Pictures, Inc." Her guarantee at the time of sale provided for this re-purchase within the year. Edward Walcott is suing for $2,000; Robert Schalkenbach for $10,906; Frederic C. Leubscher for $1,108. Leubscher avers that the assets of the "Talking Motion Pictures, Inc." have been officially appraised as amounting to $2,095 with preferred claims against the concern for $3,375, and that the stock in which the creditors invested is worthless.

Trifts Murdered

Fred Trifts, for several years a manager of theatres in St. John and Halifax, Canada, was murdered recently in St. John. A milkman found him dead in his sedan car one morning. He was 50 years old and leaves a wife and four children.

Exhibitors Come Out Strong For "Show You" Month

"OPTIMISM backed by fact. Unbeatable!"

"A whale of an idea."

Will "boost the industry several notches."

"Altogether admirable and energizing."

"Embraces the situation in a nutshell."

"Attaboy! That's what I call hitting the nail on the head."

"In September let's **'show them.'**"

"Just the kind of a stimulant that about 99 per cent. of the exhibitors need today."

"An excellent idea and every exhibitor in America should make good use of it."

That's what exhibitors themselves say, in letters to Moving Picture World.

"Go to the movies often in September; it is the industry's 'show you' month."

Exhibitors agree with Moving Picture World on the need of a concentrated drive this fall, and they agree that September's the month, the **"show you"** month. Here are extracts from more exhibitor letters—the first received were published last week—and they speak for themselves. Read 'em and—rejoice. And what do YOU say?

"The editorial idea is a peach," in the opinion of Ralph Ruffner, of the Capitol Theatre, Vancouver, B. C. "Summing my impressions up quickly and tersely," he writes, "I would say:

"Optimism backed by fact. Unbeatable! The greatest September IS before us. My slogan here will be, 'Go to the Capitol **every** week in September; it is our **'show you'** month—the month by which you may gauge the other months to follow. We can't play ALL the good ones next year, so we'll play only the best.'

"May sound like it carries a sharp corner of ego, but our buying power in Canada is such that I can pretty much safely count on it being done. 'Poverty of product' is the fault of the distributors—holding off for fall drives—permitting inferior product to poke its head far enough over the ramparts to make a bad impression

"Very, very fortunately the Vancouver Capitol is not compelled to force a drive to get patronage, but it will undertake that drive 'for the good of the service,' to make better boosters through whom to seek better business.

"When times are better, our business here will be terrific, for it is and has been consistently good since the house opened its doors a year and a half ago. Whoever we are **in** the industry, our taskmaster is the public. Keep faith with **them** and we should worry."

"I certainly agree with your editorial and think it a whale of an idea," writes Stanley N. Chambers, managing director of the L. M. Miller Enterprises, Wichita, Kan. "There is no question in the world but that a lot of propaganda should be used this fall, especially the first of the season, to attract patrons to the theatre. Some snappy slogans should be used with pictures to back them up, in order to bring those back into the fold who have failed to come to the theatre in the past six months."

"The editorial * * * is an excellent idea and every exhibitor in America should make good use of it," writes P. B. Whitfield, manager of the Majestic, a Southern Enterprise house at Austin, Texas. "It is up to the exhibitor to act on Mr. Welsh's suggestion, not only in boosting September, but in showing his patrons pictures that will stand the test and win them back to the movie habit."

"If all exhibitors in every town," he suggests, "would get together and bill their city like a circus during August, splitting the expense, the **'show you'** month would prove a great success and benefit every exhibitor."

"Just this kind of a stimulant that about 99 per cent. of the exhibitors need today," says C. A. McElravy, general manager of the Consolidated Enterprises, Inc., Memphis, Tenn. "The different slogans used in this editorial I think are immense, and personally I wish to say that I and all of my managers are going to make use of the opportunities offered in this editorial."

"Moving Picture World's editorial is inspiring," writes J. M. Edgar Hart, manager of the Palace Theatre, El Paso, Texas. "The American public may, in many cases, have become Missourians, but in September let's **show them."**

"Attaboy! That's what I'd call hitting the nail on the head," says O. G. Taylor, of the Weir and Dream theatres, Aberdeen, Wash. "And the exhibitor is counted in; he's not merely boosting a week of 'producers' pictures; it's his month; the industry's month—the entire indusry asking the American public for a chance to **show 'em."**

"Embraces the situation in a nutshell," summarizes Earle Hall Payne, assistant director of publicity, California Theatre, Los Angeles. "I am for it!"

"May I express to you the thanks of the entire Pacific Northwest for your altogether admirable and energizing lead editorial," felicitates J. W. Sayre, advertising manager of the Greater Theatres Company, Seattle, Wash. "What you suggest is just what the exhibitors and public everywhere need. We have been planning on just such a wake-up inaugural announcement here, only the idea was not so clear even in our own minds as your editorial so patly puts it."

"Wish to compliment," writes C. R. Bamford, district supervisor, Southern Enterprises. "One of my earliest observations was that the attending of the theatre in the case of most people, was purely a habit; also that one or two bad pictures in succession would ofttimes lose the theatre a customer for several months."

"The idea is great," says Steven Farrar, of the Orpheum Theatre, Harrisburg, Ill., but he raises the question of rentals. "Will the small-town exhibitor be able to get good pictures for September at reasonable rentals?"

"Your idea is right," he concludes, "and if we could get the best pictures released and show them in September, there is no doubt but what it would help the business for the coming year. But if we show these pictures in September, we want a profit on them."

Right-o, Steve; you're certainly entitled to a profit on them.

"Making September a **'show you'** month is going to boost the industry several notches," in the opinion of Jack Ogilvie, of the Dixie Theatre, Wynona, Okla. Telling how he took over the Dixie in April and increased receipts every month under the same financial conditions, he says, "We did it by talking and by better and later release pictures and produced the goods, thus making good."

Will H. Hays and Sydney S. Cohen are going to Minneapolis to formally launch the Northwest "Go to Movie Week," is the message conveyed this week by Greater Amusements, the regional publication pushing the campaign. A mammoth banquet, parade, mass meetings and "pep fests" will be held in the Twin Cities August 24 and 25. The week begins August 26. Newspapers have pledged co-operation and free accessories will be distributed.

News from the Producers

By C·S·SEWELL

Fox Plans New Special

"Six Cylinder Love" is to be shown on the screen. Arrangements to that effect have been completed between Winfield R. Sheehan, general manager of Fox Film Corporation, and Sam H. Harris, producer of the William Anthony McGuire comedy, which is among the biggest hits of the New York stage and has been running to crowded houses for over eleven months, according to announcement from Fox Film Corporation.

In line with the Fox policy of securing the best and most successful products of the stage and the novelist, of which "If Winter Comes" and "The Shepherd King" are striking examples, and making them into super-specials, "Six Cylinder Love" was selected as the stage success of last season best suited to follow the standard set for master pictures by such Fox productions as "The Queen of Sheba" and "Nero," now running at the Lyric Theatre.

"Life" Lists Them with the Best

Educational Pictures again lead the field of short subjects in the opinion of a prominent critic listing the films which he believes to be the best presented during the first half of the current year.

Robert E. Sherwood, motion picture critic of Life, includes seven short reel subjects or series of subjects in the list of pictures which, he explains, "includes those pictures which, in Life's opinion, are the best that have been presented during the first half of 1922."

Educational is the only organization that won more than one place in this list. The Wilderness Tales by Robert C. Bruce, including "And Women Must Weep," "My Country," etc., and "Cold Feet," the Christie Comedy, are the Educational Pictures which Mr. Sherwood lists with the best.

Booked by Elks Club

First National Attractions have been booked for the Elks Theatre in the new home of the Elks at New Albany, Ind., which will be opened on September 11, announces M. A. Gable, chairman of the Elks. The initial First National picture to be shown will be Norma Talmadge in "Smilin' Through." New Albany Lodge, 270, B. P. O. E., has a membership of 755. The new building was erected and furnished at a cost of $200,000.

"Makin' Movies" First on Pathe Schedule

Pathe's schedule of short subject releases announced for August 27, gives special prominence to Johnny Jones in "Makin' Movies," second of the new series of John Jones Comedies in two reels. The juvenile star of bright business deals gives an amusing twist to the exhibitor end of the movie game, in his request to the audience at a public review to, "Pay as you leave, if you like it."

"The Timber Queen," Pathe serial, with Ruth Roland, reaches its seventh episode, called "Mutiny."

The issue of "Screen Snapshots," released on August 27, scintillates with film favorites doing various things off the "lot." Bobby Vernon, Richard Headrick, Mrs. Oscar Hammerstein, "Bull" Montana and Mabel Normand are seen in this release.

In Pathe Review No. 170, the microscopic lens shows odd and interesting things in "Never-Never Land."

"Rough on Romeo," with Paul Parrott, is the listed Hal Roach Comedy; The Harold Lloyd re-issue is the uproariously funny "Hear 'Em Rave." With "The Mechanical Horse," the Aesop's Film Fable release shows that Cupidity often Over-reaches Itself; Pathe News Nos. 70 and 71 picture the most important world events and topics of interest everywhere. "Topics of the Day," No. 35, is fully up to its standard with current humor.

Kane Sees Success of His Experiment

During the month just past the well-known Aldine Theatre, in Philadelphia, had for its manager Arthur S. Kane, president of Associated Exhibitors and of Arthur S. Kane Pictures Corporation. Mr. Kane was conducting an experiment. He set out to prove to his own satisfaction—and he succeeded—that even in mid-summer the public stood ready to patronize clean pictures, bristling with educational as well as entertainment value, yet lacking the impetus of great names as stars.

Leasing the Aldine from Felt Brothers for thirty days, Mr. Kane installed, successively, Jules Verne's "The Isle of Zorda," Alfred Lord Tennyson's "Lady Godiva," George Eliot's "Silas Marner," and "The Power Within," by Dr. Norwood, a popular Philadelphia clergyman. The public response was gratifying.

"Please understand that I have not enlisted as an opponent of the star system," said Mr. Kane, in discussing his experiment. "I have repeatedly declared my unwavering confidence in the value of the great star names and I believe I may say, without boasting, that I have done my part in the development of stars. My views have not altered in the slightest and I contemplate no change from the policy I have always followed. My experiment had to do with picture presentation, rather than selection or production, and was not intended to test the public's preference as between star and non-star attractions."

Mr. Kane's special representative in Philadelphia while the month's lease was in effect was Frank C. Payne, formerly director of Henry W. Savage's English grand opera tours. Mr. Payne returned recently from London, where he operated several theatres and made productions of American plays for A. H. Woods.

"Wonderful Chance" Is Being Rebooked

Word comes in from throughout the territory that exhibitors are billing the Selznick Picture, "The Wonderful Chance," starring Eugene O'Brien, strongly with the aid of the name of Rodolph Valentino as well as with the Selznick star's name.

A special lithographed three-sheet with a portrait of Valentino and a special one-sheet showing both O'Brien and Valentino have made their appearance. The new building strength is said to be resulting in numerous rebookings of the picture in places where it played soon after its release some months ago, and also in new bookings which the Selznick company had been unable to touch before.

"The Wonderful Chance" is from a story by H. H. Van Loan and was made under the direction of George Archainbaud. When first released it was heralded as one of the best things O'Brien had done under the Selznick banner. Rodolph Valentino was an important member of the cast, playing his part with dash and fire.

Writes Life Story of Daughters

Simultaneous with the release by Associated First National of Norma Talmadge in "The Eternal Flame," the feature attraction based on Balzac's dramatic story, "The Duchess of Langeais," will come the publication of "The Life Story of the Three Talmadges," by Margaret Talmadge, mother of Norma, Constance and Natalie, mother-in-law of Buster Keaton, Sr., and grandma of Buster Keaton, Jr.

The first edition is 20,000 copies. The book is illustrated with thirty unpublished photographs of the Talmadge and Keaton families, including the first photograph of Buster Keaton, Jr. There is also an amusing enlargement of the three Talmadge sisters from an old tintype showing them still in baby dresses.

Hurd Comedies Off to Flying Start

The Earl Hurd Comedies, which Educational has just begun releasing, have gotten off to a flying start in New York, with the first two pictures showing simultaneously in opposition Broadway houses. "One Ol' Cat," the first picture of this new series presented by C. C. Burr, went into the Rivoli Theatre with "Blood and Sand" on August 6, for an indefinite run, and is still showing at that big house. The following Sunday, August 13, the Strand program included "Fresh Fish," the second number of the series.

Other Broadway bookings of Educational Pictures during these two weeks included "Toonerville Blues," at the Capitol the week of August 7, "The Drifters," at the Capitol the same week, and "A Penny Reward," a Campbell Comedy, which continued through both weeks at the Criterion. "Poor Boy," a Mermaid Comedy, was at the Branford in Newark the week of August 5.

Listed for Current Release

Katherine MacDonald in "Heroes and Husbands," produced by B. P. Schulberg, is a First National Attraction scheduled for current release. Written by Charles A. Logue and directed by Chet Withey, "Heroes and Husbands" is an absorbing story of how a brilliant young woman battles to win the man she loves.

Miss MacDonald is ably supported by Nigel Barrie, Charles Clary, Charles Gerard, Mona Kingsley and Ethel Kay.

Hodkinson Film to Get Wide Advertising

Coincident with the announcement by Funk & Wagnalls, publishers of The Literary Digest, to the effect that the W. W. Hodkinson Corporation was to distribute a new Digest one-reeler entitled "Fun From the Press," comes the statement that the publishing house has determined to feature this film in one of the most far-reaching advertising campaigns ever launched in behalf of a periodical.

Mr. George A. Dame of The Literary Digest, in discussing the contract just completed with the Hodkinson Corporation emphasizes the fact that this publication was one of the heaviest users of advertising in the country. He said: "Our appropriation for the coming year will approximate some two million dollars ($2,000,000) and much of this advertising power will be utilized to the utmost to exploit the new short feature 'Fun From the Press.'"

Cleveland Reports Good Business

The Cleveland branch of Educational Film Exchanges, Inc., reports to the home office that it has broken all records for first run playings in a single week out of the Cleveland office. Bookings for this record week were: Cleveland—Loew's Park and Mall Theatres, "'Tis the Bull," Christie Comedy, and "Toonerville Trials," Toonerville Comedies, by Fontaine Fox; Loew's State, "Rapid Fire," Mermaid Comedy; Toledo—Princess, "Poor Boy," Mermaid Comedy; Valentine, "Oh, Buddy!" Christie Comedy; Canton—Alhambra, "Assorted Heroes," Campbell Comedy, and "Robinson Crusoe Ltd.," Mermaid Comedy; Youngstown—Liberty, "Free and Easy," Mermaid Comedy; Akron—Strand, "In For Life," Christie Comedy, and "Fair Enough," Christie Comedy.

Miriam Batiste in "Penzie"

Miriam Batiste, who scored such a phenomenal success in "Humoresque," and who has been featured in other successful productions since that time, will play an important part in "Penzie," a forthcoming William Fox special in which Mary Carr will be featured. Herbert Brenon is directing it.

Miriam has proved one of the few child actresses who have repeated the success scored in their first productions. Instead of depending upon the triumph she scored in "Humoresque," the little screen celebrity won new laurels in every production in which she has been seen.

To Begin New Play

Laurette Taylor is in Hollywood, ready to begin enacting the title character of her famous success, "Peg O' My Heart," by J. Hartley Manners, in pictures. The star and Mr. Manners, author of other of her big stage hits beside this one, and her husband, left New York last week for the Metro studios in California.

Director Niblo to Screen Metro's "Capt. Applejack"

At a luncheon given August 10, at the Hotel Astor, New York, in his honor, Fred Niblo, director, announced that the first of his four productions to be released by Metro Pictures Corporation, will be a screen version of the current theatrical hit, "Captain Applejack." This play by Walter Hackett ran for two years in London, and, as presented by Sam H. Harris in New York, has flown the Jolly Roger of joy over a metropolitan theatre for eight months.

After revealing the name of his initial production, to be presented by Louis B. Mayer, Mr. Niblo appealed to the editorial and critical guests present at the luncheon which Metro arranged in celebration of the director's connection with the company, for a frank criticism of his picture.

The man who directed "The Mark of Zorro," "The Three Musketeers" and "Blood and Sand," prefaced his request for serious opinions upon the quality of his work by stating that he took the art of motion pictures seriously. In the course of his introduction to the company by J. E. D. Meador, director of advertising and publicity for Metro, it was stated that Mr. Niblo gave up a highly lucrative and respected position on the American stage to work a year, without pay, in a motion picture studio, there to learn what he could of the new art.

To the editors and critics present, Mr. Niblo said in part:

"I want to know frankly what you think of my work. That doesn't mean asking for praise. It means, more than anything, a request for a thoughtful, honest opinion. A lot of people don't take pictures seriously. I do. I try mighty hard to make my every picture as good as possible.

"If I fail in my effort, I'd like to know it, and for what reason. That will help me avoid the same mistake again. If I succeed I'd like to know that too, so that I may apply the same principles of effectiveness. A man making a picture sometimes is in the same position as a man making a mural painting; he is so close to a big job that he has difficulty at times with proportion. The fresh eye of the man at a distance helps him right himself."

Guests at the luncheon were Gilbert Welsh, John Brockway, Arthur Polock, W. M. Oestricher, Harry B. Tower, Miss Maida Castellun, Kelcoy Allen, Miss Mabel McElliott, Charles Pike Sawyer, Miss Alison Smith, R. W. Petter, H. Z. Torres, Don Allen, Stephen Rathbun, B. F. Holzman, B. E. Pidgeon, Jack McMahon, Quinn L. Martin, Beauvias Fox, Miss Harriott Underhill, John Logan, Frank Vreeland, J. O. Spearing, Miss A. W. Fletcher, James Quirk, Frederick James Smith, Charles Gatcholl, Porriton Maxwell, Arthur Hornblow, Frank Crowninshoill, Ray E. Knapp, P. Curran, Miss Elizabeth Brady, T. E. Wardner, Miss Dorothea B. Herzog, William A. Johnston, J. S. Dickerson, Fred J. Beecroft, E. Kendall Gillett, J. F. Chalmers, Epes Winthrop Sargent, Martin Quigley, J. S. Spargo, Miss Louella Parsens, Sam Weller, Paul Swinehart, Joshua Lowe, Miss Marion Russell, Thomas J. Hamlin, Oscar Cooper, C. Boynton, George Blaidsdel, George Pardy, Robert E. Sherwood, Jim Beecroft, Fritz Tidden, Bob Welch, Wen Milligan, J. A. Cron, and John J. Alicoate.

William E. Atkinson, general manager of Metro, J. E. D. Meador, publicity director, and P. C. Mooney, representative of Louis B. Mayer, also were present.

Mr. Niblo returns this week to California. His visit to the East was for the purpose of seeing "Captain Applejack" on the stage.

First National's Current Picture Is "Masquerader"

Guy Bates Post in "The Masquerader," a Richard Walton Tully production, is a First National Attraction for current release. "The Masquerader" opens at the Strand Theatre in New York, August 13, and in the Brooklyn Strand the following week. This production marks the entry of a distinguished actor and producer into the field of motion pictures, and thus forms a new epoch for the screen.

Tully has selected "The Masquerader" as his first film attraction because he wanted the honor of introducing Guy Bates Post into the screen world. Just as his stage productions have been marked for high grade of cast and scenic investiture, so the film version of "The Masquerader" is similarly notable, it is said. James Young is the director, Wilfred Buckland the art director, and Georges Benoit the cinematographer. The brilliant cast which supports Mr. Post includes Edward M. Kimball, Ruth Sinclair, Barbara Tennant, Marcia Manon, Herbert Standing, Lawson Butt, Kenneth Gibson and other film favorites.

It is regarded as fitting that Post's first film vehicle should be "The Masquerader," with its dual roles of Chilcote and Loder, for he has been playing them on the stage for over six consecutive years, aggregating more than two thousand performances, all over the United States and Canada. His tours have also included a six months' stay in Australia with this play. Furthermore, Post has been under Tully's management for twelve years; two years in "The Bird of Paradise," four years as the star of "Omar the Tentmaker," and six years in "The Masquerader."

There is much in "The Masquerader" that will be widely discussed by the followers of motion pictures, it is said. In the production there is "double exposure" work such as has never before been attempted on the screen, according to reports. The picture was shown privately to the faculty of Yale University and highly praised, it is stated.

CELEBRATING FRED NIBLO'S AFFILIATION WITH METRO
Luncheon Held in His Honor at the Hotel Astor, Thursday, August 10.

Well-known Persons at "Monte Cristo" Premiere

The New York premiere of "Monte Cristo," the Fox special, at the Forty-fourth Street Theatre on Monday night, August 14, was attended by one of the most brilliant first-night audiences that ever graced the presentation of a motion picture.

Among the fourteen hundred persons who filled the auditorium of the Broadway houses were many of the nation's leading writers, artists, theatrical producers, justices, actors, clergymen, society matrons, editors, financiers, and surviving members of the famous original casts of "Monte Cristo" when it was played on the American stage in past years.

One of the decorative features of the opening performance of the Fox spectacle was the filling of all boxes and loges in the theatre with men and women attired in the unique costumes and perfumed wigs of the French period in which the story of "The Count of Monte Cristo," the Alexandre Dumas novel, was laid. The fluffiness and pomp of the dress and manners of the actors lent unusual grandeur to the presentation and helped impress the opulence of many of the scenes in the last reels upon the minds of the large audience.

Another feature of the showing was the singular invitation which was issued to all who attended. In accord with the general trend and spirit of the Dumas story, the paper, upon which the message of welcome was printed was of gold and sealed with royal stamp and ribbons.

They were enclosed in gold envelopes. To a large number of New Yorkers, William Fox sent a set of two volumes of the "Count of Monte Cristo" as souvenirs of the premiere. The volumes are bound in expensive leather and imprinted in gold.

Among those who were present Monday night were: D. W. Griffith, Franklin P. Adams, Police Commissioner Richard Enright, Sidney Cohen, Mrs. W. K. Vanderbilt, Sr., Daniel Frohman, Will Hays, J. J. Shubert, A. L. Erlanger, Arthur Hammerstein, Jack Lait, A. Woods, Herbert Payne Swope, William A. Johnston, Robert E. Welsh, Mary Carr, representatives of the daily press, the fan magazines, trade papers, clergy, and foreign newspapers.

Director Emmett J. Flynn, who directed the masterpiece of the screen, was unable to attend in view of having departed last week to direct William Farnum at the West Coast Studios.

The distinguished nature of the first night audience of "Monte Cristo" made it resemble a night at teh Grand Opera. No one was seated after the picture began.

Schulberg Says Need of Screen Is Proper Handling of Story

B. P. Schulberg, president of Preferred Pictures, believes that the day of the all-star picture has arrived.

"My opinion in this respect," says Mr. Schulberg, "is strengthened by the praise given the first Preferred Picture to be distributed through the Al Lichtman Corporation. We built this initial release 'Rich Men's Wives' on the belief that all-star casts make for better pictures.

"The enthusiastic reception of the feature at Miller's Theatre in Los Angeles by both the press and the public is highly gratifying. The moving picture editor of the Los Angeles Times called it 'a concentration of purpose and unity of effect all too rare in cinema drama' and 'a sensitiveness amounting, at times, almost to genius.'

"The Los Angeles Express backed up our opinion that the picture was properly cast when they said 'Claire Windsor plays with a sincerity, an understanding and finish that seems quite inspired,' and Gasnier came in for his share of praise when they said he 'touches lightly upon comedy relief and achieves a vividness that stamps the production as a fine piece of cinematic work.'

"The Los Angeles Examiner called Miss Windsor's work 'sincere, pleasantly free from ranting, interesting and intense,' while the Herald believed the production 'a completely finished play of a type too few and far between for the good of the motion picture industry.'

"While good stories are one of the favorite cries of producers at the present time," says Mr. Schulberg, "I believe the real need of the screen lies in the direction of proper handling for any story used."

"I have seen a mediocre story raised from the common-place to a work of real art by the right interpretation of the piece by able actors, just as I have known many perfect stories to have their effects completely destroyed by sacrificing their best situations to the poor work of a so-called 'popular star' and to unreasonable demands for 'close-ups.'

"The tendency today, and I believe that it will grow stronger as time goes on, is the special production. Exhibitors have been fooled too often into booking a picture simply through the drawing power of an over-advertised star. They are more receptive than ever to a well-balanced feature possessing the elements of good story, capable direction and proper casts.

"The one-star pictures as a general rule are manufactured, not produced. They are turned out at a fast rate so that as many as possible may be completed before the expiration of a contract. The method employed in special productions, on the other hand, is exactly the opposite. They are the result of careful planning from the purchase of a good story until the last minor part is cast. This is true because the merit of the picture must come from a composite effect rather than from the single performance of the leading character.

"More and more of our most capable actors and actresses are disregarding the chance to sign long contracts and are joining the ranks of free-lancers. The independent producer has at his command today many of the best known and highest esteemed artists of the screen. Casting has evolved from a hit-or-miss choice to a science of selection of ideal types, and stars are beginning to feel that their best opportunity lies in the possibility of really suitable roles.

"The special production, in spite of the care and expense involved in making it, is no longer merely a theory. Preferred Pictures are doing their utmost to prove that this type of feature is the most acceptable.

"It has been demonstrated practically in the first Preferred Picture to be released through the Al Lichtman Corporation.

"Our intention is to build all our forthcoming releases on this same principle. We now have in process of production 'Ching, Ching Chinaman' which Tom Farnum is directing. This prize story of a few years ago will be enacted by a group of players rivally those in 'Rich Men's Wives.' Lon Chaney will have a splendid chance to repeat his ability at a difficult characterization. Another famous character actor will take part—Walter Long. Marguerite De La Motte has the feminine lead and Harrison Ford will play opposite her.

"The third feature to be distributed for Preferred by the Al Lichtman Corporation will be 'Thorns and Orange Blossoms' based on the novel by Bertha M. Clay. It is also an adaptation of a drama that was one of the greatest successes of the stage for many years. We have engaged an adequate cast for it, the principals of which will be Estelle Taylor, Edith Roberts, and Kenneth Harlan, one of the most popular and capable leading men available.

"Our purpose in making Preferred Pictures better pictures is earnest and sincere. We believe that we are on the right track and that inevitable success will crown our efforts."

"Young Rajah" Nears Completion

Picturesque in his various Hindu characterizations, Rodolph Valentino will soon complete "The Young Rajah," under the direction of Philip Rosen. It is a Paramount picture adapted by June Mathis from the play by Alethea Luce and the story, "Amos Judd," by John Ames Mitchell.

Another Paramount Has Strong Cast

For "A Daughter of Luxury," which Paul Powell will direct with Agnes Ayres as star, another of the exceptional casts which distinguish all Paramount pictures has been chosen. The players are Tom Callery, Howard Ralston, Edith Yorke, Edward Martindel, Sylvia Ashton, Clarence Burton, Zasi Pitts, Robert Schable, Bernice Frank, Dorothy Gordon and Muriel MacCormik.

The story is an adaptation by Beulah Marie Dix of the play, "The Impostor," by Leonard Merrick and Michael Morton.

Hughes Working on His Next

Author-Director Rupert Hughes, having just completed his latest super-feature for Goldwyn, "Gimme," written in collaboration with his wife, is now getting ready for his next production

It will be a screen version of his novel, "Souls for Sale," recently published in book form by Harpers after running serially in a big circulation magazine. Mr. Hughes is himself preparing the continuity for the photoplay and it is likely that, in some instances, he may depart widely from the published story.

First National Men Optimistic

Enthusiastic reports as to the motion picture outlook for the coming season were made by district sales managers of Associated First National Pictures, Inc., when they gathered at the New York offices for a week's conference. During the time they are here they will review most of the big First National attractions for 1922-23 and will confer daily with officials of the organization.

They are L. O. Lukan, western district manager; R. C. Serry, midwestern district manager; H. A. Bandy, central district manager; Vincent J. McCabe, Canadian district manager, and W. E. Callaway, southern representative.

Burr-Whitman Rebuild "Rat Hole" for Film

The famous "rat-role" ("Le Trou de Rat"), one of the most famous cafes in all Paris; the eating place for thugs, cut-throats, women of the underworld and the dreaded apache has been reproduced with all its horrors and thrills in the Charles C. Burr and Whitman Bennett photoplay production of "The Secrets of Paris," taken from Eugene Sue's story, "The Mysteries of Paris." In order that no confusion be made on the part of the public to get mixed with the several other mystery films now being made, Mr. Burr changed the title of the picture to "The Secrets of Paris." All last week and part of this Mr. Bennett's star cast has been working on these thrilling scenes. It is in the "rat hole" and the dingy cellar underneath, which half of the time is filled with water during the overflow of the Seine, is staged the real plot of the story made so famous by Eugene Sue. Lew Cody plays the Prince.

Scene from "The Three Must-Get-Theres," Max Linder's burlesque on "The Three Musketeers," the first release of the newly organized Allied Producers and Distributors Corp.

Pathe News to Film 8,500 Mile Air Trip

"The Log of the SC-1" is the seabreezy screen title chosen for the Pathe News motion picture "news serial" record of the 8,500 mile seaplane flight from New York to Brazil. Negative will be rushed back to New York from the various points touched by the voyagers, for developing, printing and release as a feature of the next semi-weekly Pathe News issue.

These and other details were agreed upon at a conference between Pathe News Editor Emanuel Cohen, Pilot Walter Hinton and the navigator, Dr. E. Pinto Martins, a few days before the start of the flight. Also present were J. Thomas Baltzell, Editor Cohen's final choice from his cameramen staff to make the photographic record, and George T. Bye, the member of the party representing the New York World.

Editor Cohen stated that "The Log of the SC-1" would be the first motion picture record ever made of this kind of a voyage. Its serial Pathe News presentation, he said, would include cable news items dispatched from the different ports where landings were made. Pilot Walter Hinton, the celebrated former pilot of the NC-4, which made the first transatlantic flight, approved of certain suggested changes in the original itinerary in the interest of especially attractive pictures.

DAN MASON
Featured in Plum Center Comedies to be released beginning early in September, by Film Booking Offices of America.

"Robin Hood" Now Is Being Edited

The forthcoming sensational photoplay production, Douglas Fairbanks in "Robin Hood," is practically completed. The cameramen have ceased their grinding, and the work of cutting, editing and titling is well under way for this United Artists release.

The task of editing and titling is being carried on under the supervision of Fairbanks himself, than whom there is said to be no more versatile player-producer in the industry. Years of experience in both stage and screen work have given Fairbanks a sense of dramatic values possessed by few. He is rated as one of the most clever of title writers and scenario experts in filmland, and all this in addition to his prowess as a player.

It is expected that at least one month will be taken up with the final preparation of this big picture. A record for production speed was set by the completion of this picture in exactly fifteen weeks. The sets used were, it is claimed, the largest ever constructed for motion picture purposes and it is said that 30,000 players, counting principals and extras, participated in the making.

"Lonely Road" Stars MacDonald

"The Lonely Road" will be the next Preferred Pictures' production, made for Associated First National, starring Katherine MacDonald. The story is by Charles A. Logue. Lois Zellner prepared the screen version.

Victor L. Schertzinger will direct "The Lonely Road." Schertzinger has just finished a series of his own productions, made at the American Studios, Santa Barbara. B. P. Schulberg, head of Preferred Pictures, made him such a flattering offer to take charge of "The Lonely Road" production that his proposed trip to Gotham has been temporarily postponed.

Novel Based on "Suzanna"

A prominent publishing house has retained a well-known author to novelize a big film production. The play is Mack Sennett's "Suzanna," in which Mabel Normand is the star, and which will be released by Associated First National Pictures, Inc.

After the filming of "Suzanna" the strength of the story spread through the picture colony and then to the East. The Macauley Company, publishers in New York, sent a representative to see Mr. Sennett and submitted to him a proposition to make a novel of the picture.

Booked by Loew

The Associated Exhibitors feature, "When Husbands Deceive," by and with Leah Baird, which is set for release August 20, already has been booked for the Marcus Loew theatres in Greater New York. The booking department of the Loew enterprises closed negotiations with Lester W. Alder, in charge of the New York exchange of Associated, at the earliest moment possible after the release date was definitely set. The engagement opens August 21.

Linder's Travesty Wins Big Booking

That the Max Linder comedy, "The Three Must-Get-Theres," a burlesque on the famous Dumas story "The Three Musketeers," has won for itself an important booking over a circuit of seventeen of the principal theatres in Greater New York, is the announcement of Allied Producers and Distributors Corporation, through which this feature is being released. The theatres which have booked the comedy are operated by the Keith, Proctor and Moss combination.

The Strand, New York, and the Strand in Brooklyn, together with the Strand theatres in Albany and Syracuse, also have booked it for first run.

Although the big New York city booking for seventeen houses is interesting, the important thing about it is that a try-out preceeded the booking, and it was entirely on the showing made by the comedy in the try-out that the booking was made. When negotiations were opened with the Keith-Proctor-Moss circuit the management suggested that they would like to try out the picture for one day at one of their suburban houses. The picture was put on at their Westfield, N. J., theatre, and so satisfactory was the result that the circuit booking was closed.

"Rich Men's Wives" Booked by Capitol

A record for quick action was established by the Al Lichtman Corporation in arranging for the Broadway premiere of "Rich Men's Wives" at the Capitol. The first print to arrive in New York was received from the coast at the offices of the Al Lichtman Corporation late in the afternoon of August 10. Mr. Lichtman immediately made an appointment with S. L. Rothafel of the Capitol to have him view the picture at 9 o'clock on the morning of August 11.

Mr. Rothafel booked the picture on sight for exhibition during the week of August 20.

"Rich Men's Wives" is the initial release of Preferred Pictures to be distributed by Al Lichtman Corp.

"Grandma's Boy" Is Smashing Records

The Harold Lloyd—Associated Exhibitors' feature, "Grandma's Boy," which is sweeping the West like a prairie fire, opened in Denver this week. Arthur S. Kane received this telegram Sunday:

"Harold Lloyd in 'Grandma's Boy' got away to a flying start today, running at both Rialto and Princess theatres on Curtis street. No question but all records for big pictures will be broken. Homer Ellison, big boss of above theatres, says he feels sure this wonderful picture will run for at least two weeks. It is the best thing given Denver picture fans in many moons."

Edith Roberts In Cast

Edith Roberts has replaced Enid Bennett in the cast chosen for "Thorns and Orange Blossoms," a forthcoming Preferred Picture, now in process of production, to be distributed by the Al Lichtman Corporation.

Miss Roberts is considered to be a more suitable type for the part. She has had extensive training on both the legitimate stage and on the screen, having played parts for Universal for several years.

"Thorns and Orange Blossoms," which is an adaptation of the famous novel and stage play, is the third picture on the program.

Holt Arrives in New York

Jack Holt, Paramount star, has arrived in New York to begin work on the Manhattan scenes of his new picture, "Making a Man." Joseph Henabery is the director. It is expected that the photographing of the Eastern scenes will take about three weeks, after which Holt and the rest of the unit will return West to complete the picture.

"Making a Man" is a story by Peter B. Kyne and was adapted by Albert Shelby LeVino. It is the story of a man who accumulates wealth and then goes to New York where he loses everything by which he could be identified. Unable to establish his rights to his own fortune, he has a difficult time in working himself out of a situation.

Louise Lorraine to Support Mayo

Louise Lorraine, popular as a screen comedienne in many Century Comedies, and as leading woman in several Universal serials, will do her first work in Universal feature pictures this week when she starts as leading woman for Frank Mayo in "The Altar Stairs," Universal's screen adaptation of G. B. Lancaster's novel of the South Seas.

Dagmar Godowsky also will appear in support of Mayo. In private life she is Mrs. Frank Mayo, and her work in the forthcoming picture will be her first screen appearance since her marriage last year. She formerly appeared in many Universal attractions.

Baby Marie Stars

A splendid cast of players, including Mildred Davis and Sunshine Sammy, support Baby Marie Osborne in "Cupid by Proxy," the latest Pathe Playlet which has been scheduled for release August 13. Others seen in the re-edited feature production are Antrim Short, Mary Talbot, John Steppling, Kenneth Nordyke, Minnie Danvers and J. N. McDowell.

The offering is described as a drama of love, business and neighbors, and it shows Baby Marie at her best, helping out a charming love affair and clearing up a plot against the young man in the case.

Begins New Play

Actual production on "Singed Wings," a Penrhyn Stanlaws production for Paramount, started this week at the West Coast studios of Famous Players-Lasky. Bebe Daniels, featured player, is said to have one of the best roles of her career in the picture. Conrad Nagel plays a leading role. Others so far chosen for the cast are Ernest Torrance, Robert Brown and Adolphe Menjou.

Wallace Reid's Next

"Thirty Days," a purely farcical story, full of the type of comedy for which Wallace Reid is noted, will be this Paramount star's next vehicle and, following the completion of William de Mille's "Clarence," in which Reid has the title role, will be started some time this month under the direction of James Cruze. "Thirty Days" was written by A. E. Thomas and Clayton Hamilton.

F. B. O. to Exploit Special, Nationally

Rapidly enlarging its field force of exploitation men in order to be fully prepared for all first run bookings on "In the Name of the Law," the Film Booking Offices of America is now awaiting the release date of this big police picture with a tremendous campaign ready to be launched at any minute in any city.

Already this Emory Johnson production has entered reports from some of the country's biggest houses for pre-release runs. Following its New York premiere it was booked by Phil Gleichman for his Broadway Strand, Detroit, where it is now completing its second week, and at the Mission theatre, Los Angeles, which for one of the few times in its history, used unique lobby displays and street exploitation.

F. B. O. has already sent a half dozen exploitation experts throughout the country. These men are fully prepared to assist in duplicating the New York campaign in every city to which they are assigned. Jesse Weil is at present in Syracuse, where the picture is to open at the Empire theatre, backed by the official indorsement of the chief of police of that city. M. B. Rice will take care of the exploitation of the picture on the West Coast; and Charles Geigrich will work throughout the East and in the New England States. Hal Horne is exploiting the picture in the Omaha territory and Harold Wendt has been assigned to Cleveland. Johnny Mack is working in the New York territory.

It is the plan of F. B. O. to dedicate "In the Name of the Law" to the police chief in each individual city where it is shown. This will be done by preparing a special trailer which will be prefixed to the film. Either a photograph or a motion picture of the Chief will be included in the trailer, giving the picture a local touch such as it would be impossible to obtain in any other manner. As a result the official indorsement of more than five hundred police chiefs are in back of the picture.

The special press book on "In the Name of the Law" is ready and will prove an invaluable aid to exhibitors in the exploitation of the picture. It is in twenty two pages, full newspaper size and enumerates and illustrates fully forty-two practical stunts which can be used in any city. In addition to this exhibitor aid, a variety of press material, especially prepared, will be sent to each theatre booking the picture.

Among the features of the Los Angeles run, for instance, was a huge street parade held at night under Cooper-Hewitt lights, which was arranged by cooperating with the police department. All of the city officials as well as Chief of Police Oaks, to whom the picture was dedicated, marched to the theatre in a body, while motion pictures of the parade were taken.

"Nanook" Said to Be Drawing Big Crowds

Without exception, every theatre management giving its patrons full and straightforward advance information about "Nanook of the North" is packing its house at every performance of that classic of native Eskimo life, Pathe says. This statement is proved by telegrams, letters and local newspaper reviews forwarded to the Pathe home offices, it is stated. The Circle Theatre, Indianapolis is said to be a typical instance striking the keynote of what enlightened exploitation of an unquestioned human classic will do for its box office, rain or shine. The following telegram points the moral:

"'Nanook' opened Sunday to tremendous business in the face of the hottest day of the year and a solid downpour of rain all evening. Comments were wonderful, and newspaper critics lavish in their praise."

In this instance the Pathe Branch Manager, Norman H. Moray, cooperated personally with the theatre management in making it certain that the Indianapolis public would know all about the coming attraction. "Hook-ups" were made in various ways, and there was advertising along various lines.

Foreign Picture Is Finally Admitted

Announcement was made at the office of J. Parker Read, Jr., this week, that the Department of State had consented to the admission to the United States of the production, "How Kitchener Was Betrayed," which had been held up under protest from the British Embassy.

The decision of the State Department to permit the sensational British picturization of the Kitchener affair, under bond, came as a climax to the public controversy.

"How Kitchener Was Betrayed" established a precedent for both the Treasury and the State Departments peculiarly affecting the industry

The New York press, lead by the New York World, severely questioned the constitutional right of either the State or Treasury Departments to even delay the admission of the Kitchener film and around this point raged a wide spread public discussion of the subject.

CHARLES JOHNSON POST

Charles J. Post Joins Hodkinson

Charles J. Post leaves this week as assistant director of publicity for the Fox Film Corporation to become assistant to W. W. Hodkinson, president of the corporation that bears his name. He is well known both in motion picture and the publishing and magazine fields as a traveler, organizer and writer, having been affiliated with Harper's Magazine, Century, Cosmopolitan, Metropolitan, Everybody's, and others. He has travelled all over South America.

To Handle All Red Cross Films

Sale and distribution of all American Red Cross films will be handled hereafter by the Society for Visual Education, according to an announcement issued this week from the national headquarters of the Red Cross at Washington.

There are 100 Red Cross films on the list, ranging from one to five reels. The exchanges to date, through which these films will be distributed, are as follows:

Boston, Major Film Corporation, 54 Broadway; New York, Society for Visual Education, 220 West 42nd Street; Chicago, Society for Visual Education, 806 West Washington Boulevard; San Francisco, Edward H. Kemp, 833 Market Street; Washington, Southern Moving Picture Corporation 315 McGill Building; Atlanta, Harcol Film Company; Detroit, National Film Library, 338 John R. Street; Oklahoma City, H. O. Davis, 125 South Hudson Street.

Enlarges Cast

Not satisfied with a cast that boasts House Peters, Antonio Moreno, Pauline Starke, Rosemary Theby, George Siegmann, William V. Mong, Carl Harbaugh, Mary Jane Irving, William Haines, David King and Myrtle Lind, Goldwyn has made two additions to the cast of Carey Wilson's romance of the South Seas, "Passions of the Seas," formerly called "Captain Blackbird." The two new additions to the cast are William Moran and Eric Mayne.

PATHÉ

The World's Leading Distributor of Short Subjects

Announcement for 1922-23

IN quality, quantity and diversity of product, Pathe is the world's leading distributor of short subject motion pictures.

This supremacy has come from the unceasing and earnest effort of years, to render to the exhibitors of the nation a service and a product which they could get nowhere else.

Pathe is a specialist in pictures under feature length.

Short subjects are of more importance to the exhibitor today than they have ever been. Conditions which have so hampered the production of true quality features have not affected the Pathe short subject product. That product is better today than it has ever been. Hence short subject programs have come to stay, since they fill a very real need. Pathe offers complete short subject programs of a quality and diversity suited to any audience in the land. Pathe offers also the best so-called "fillers" that money will buy.

Unhampered by the restrictions imposed by a regular feature release, Pathe offers a limited supply of true Special Features. "Nanook of the North" and "The Isle of Zorda" illustrate their quality.

Summary

PATHE NEWS; twice a week; one reel each.
PATHE REVIEW; every week; one reel.
HAROLD LLOYD; six comedy specials.
SERIALS; four a year, one two reel episode every week.
AESOP'S FABLES; one short reel; every week.
TOPICS OF THE DAY; one short reel; every week.
SCREEN SNAPSHOTS; one reel; 26 a year, one every other week.

COMEDIES—
Harold Lloyd Re-Issues; one reel, every week.
Hal Roach; one reel; one a week.
"Our Gang"; two reels; 13 a year.
"Snub" Pollard; two reels; 13 a year.
Johnny Jones; two reels; series of six.
RANGE RIDER WESTERN DRAMAS; two reels; 26 a year; one every other week.
PLAYLETS; 3 reels; 2 series of 15 each.

Pathe News

During the past twelve months Pathe News has shown news items of international interest from the following countries:

France, England, Ireland, Italy, Germany, China, Canada, Russia, Latvia, Japan, Cuba, Africa, Mexico, Egypt, India, Hawaii, Holland, Philippines, Asia Minor, Morocco, Spain, Jugo-Slavia, Greece, Greenland, Madeira Island, Monaco, Iceland, Porto Rico, Haiti, Roumania, Switzerland, Serbia, Panama Canal, Denmark, Java, Belgium, Portugal, Turkey, Australia, Norway, Fiume, Sardinia, Wrangell Island, Wales, Nova Scotia, Indo-China, Bermuda, Bahamas, Lithuania, Silesia, Singapore.

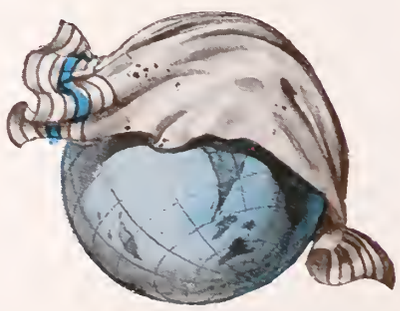
During the same time Pathe News has also thoroughly covered each one of the United States.

Again we say it

The First News Reel

The Real News First

104 Issues Every Year



Covers the World like a blanket

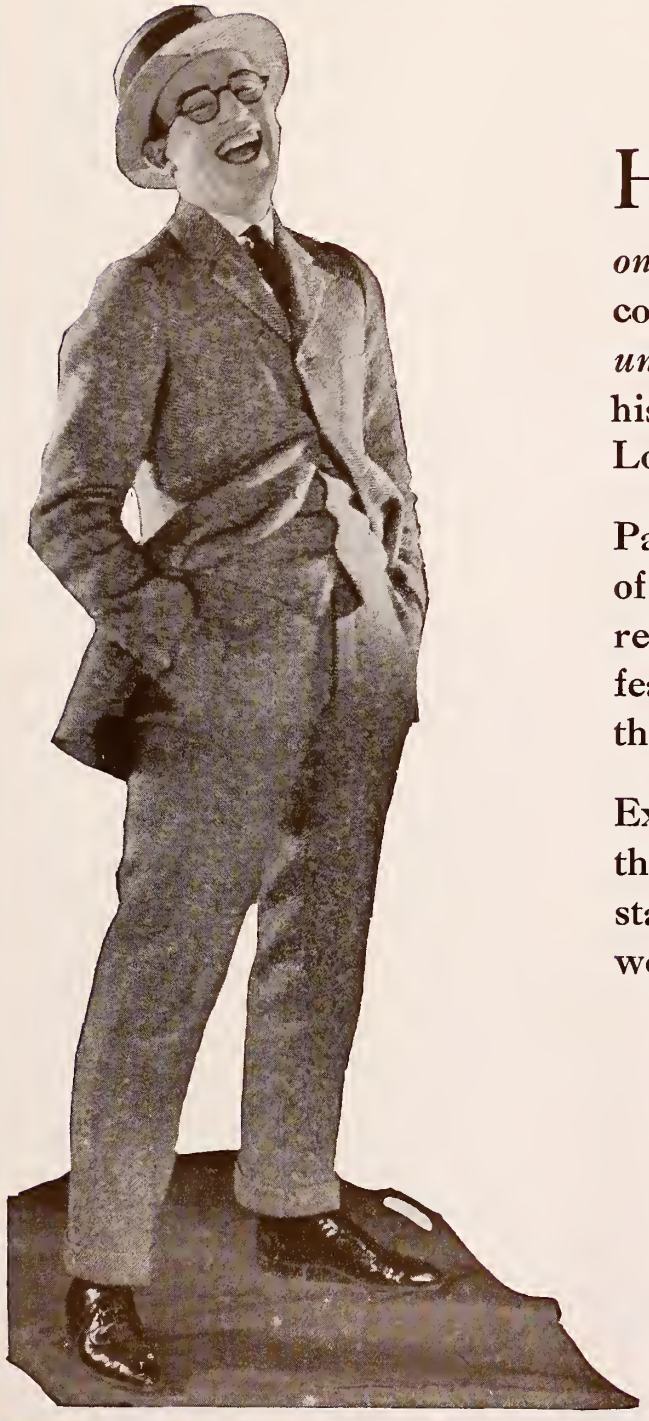
HAL ROACH *presents*

The Superlative Star

Harold Lloyd

in

Six Great Comedy Specials



HAROLD LLOYD is the only star in the world who has played in *one* picture in one theatre for ***thirteen*** consecutive weeks, *with the run still unfinished*. At this writing he is on his thirteenth week at the Symphony, Los Angeles.

Pathe announces with pride the return of Mr. Lloyd as a Pathe star, and the release during the coming year of six feature comedies that will represent the supreme effort of his career.

Exhibitors of the nation know that there is only one Lloyd and that he stands alone as an attraction the wide world over.

Pathécomedy

TRADE MARK

More Laughs, Longer Laughs,
Longer Comedies

"Snub" Pollard Comedies

Now in Two Reels

"Snub" Pollard has won his spurs as the star in one-reel comedies.

His success has demanded a more pretentious product.

Pathe now announces thirteen two-reel comedies starring the little comedian with the big mustache, to be released during the coming season.

Hal Roach, king of comedy producers, will give these comedies his personal supervision, which means that they will be the *best* that can be made.

The thousands of exhibitors who are playing the one-reel Hal Roach Comedies starring "Snub" Pollard, will welcome this new product with pleasure, —and with profit.

Pathécomedy
TRADE MARK

One Two Reel Comedy
Every Four Weeks

The Standard One Reel Comedy
Release of the World

Hal Roach Comedies

Paul Parrott

"Sunshine Sammy"

"Crosseyed Slim"

HAL ROACH has discovered and developed more comedy stars than anyone in the business.

His name on a comedy is just as much a guarantee of quality as the sterling mark on silver; or the Tiffany name on a ring. Week after week, year after year he has been turning out comedies that bear the marks of genius.

Exhibitors who are playing the Hal Roach comedies are assured that the new comedies, with Parrott, will continue to live up to the high reputation these productions have always enjoyed.

Pathécomedy
TRADE MARK

One Reel, One Every Week

Another Comedy Triumph
from the Hal Roach Studios

"Our Gang" Comedies

Two Reels

HERE is the most distinct, novel and genuinely humorous comedy innovation of a decade.

A cast of just kids, freckled, tattered and full of spirits, who put the acting of many high priced stars to shame; who deliver a laugh a minute in stories that are gems, assisted by a troup of trained animals and birds that are wonders.

These comedies are irresistible; the hardest boiled critic will hold his sides; and everyone, old and young, will thank Heaven for entertainment so delightful.

Pathécomedy
TRADE MARK

One Comedy Every Four Weeks

Showing in More Houses Than Any
One Reel Comedies Ever Made

Harold Lloyd

One Reel Comedies

Reissues

HAROLD LLOYD is the biggest box-office comedian in the world today.

No other screen comedian has ever starred in as many comedies without a certain percentage being of a quality less than Good.

Harold Lloyd has never appeared in a poor or just fair comedy!

These wonderful one-reel comedies, with "Snub" Pollard and Bebe Daniels in the supporting cast, have never been surpassed. They are as certain to pull and please as anything can be.

Produced by
The Rolin Film Co.

Pathécomedy
TRADE MARK

One One Reel Comedy Every Week

A New Idea in Comedies, developed in a Delightful Way

Johnny Jones Comedies

Two Parts Each

IF you could see yourself as you were when you were young, what a lot of fun you'd have!

That's just what the Johnny Jones Comedies do, put every man and woman back to the days of childhood.

Each portrays the adventures of Johnny and his kid pals in juvenile business. The stories are splendid and well produced. Johnny and little Gertrude Messinger will find their way into the hearts of the grown-ups and the youngsters will love them.

"On the screen program at the Capitol also is a Johnny Jones juvenile picture far better than the average, with a clever plot and lots of humor. Baby Messinger appears to have the true touch of talent for photo-drama."—*N. Y. American.*

"My weakness is for the 'kid' pictures which Johnny Jones ornaments so beautifully..Take my tip and don't miss 'Supply and Demand.'..Funny little Johnny! He is the realest of boys...There is really lots of fun. I'm glad I saw it..Direction the best. Plot ingenious. Value 100%."—*N. Y. News.*

A Series of Six, Issued One Every Four Weeks

J. K. McDonald Productions, Inc.

Pathépicture

Brilliant and Beautiful

Pathe Review

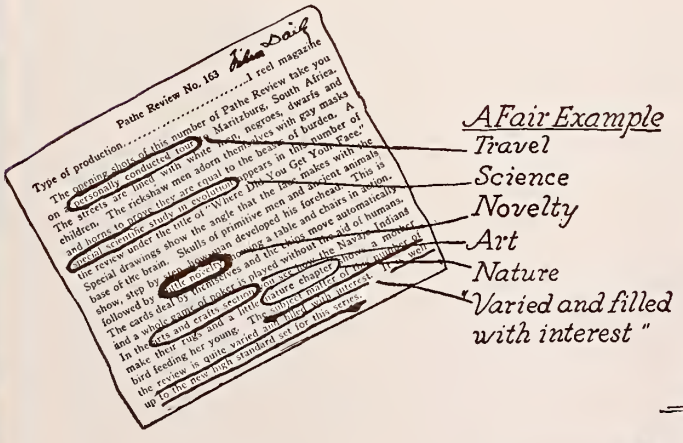
A Screen Magazine—One Every Week

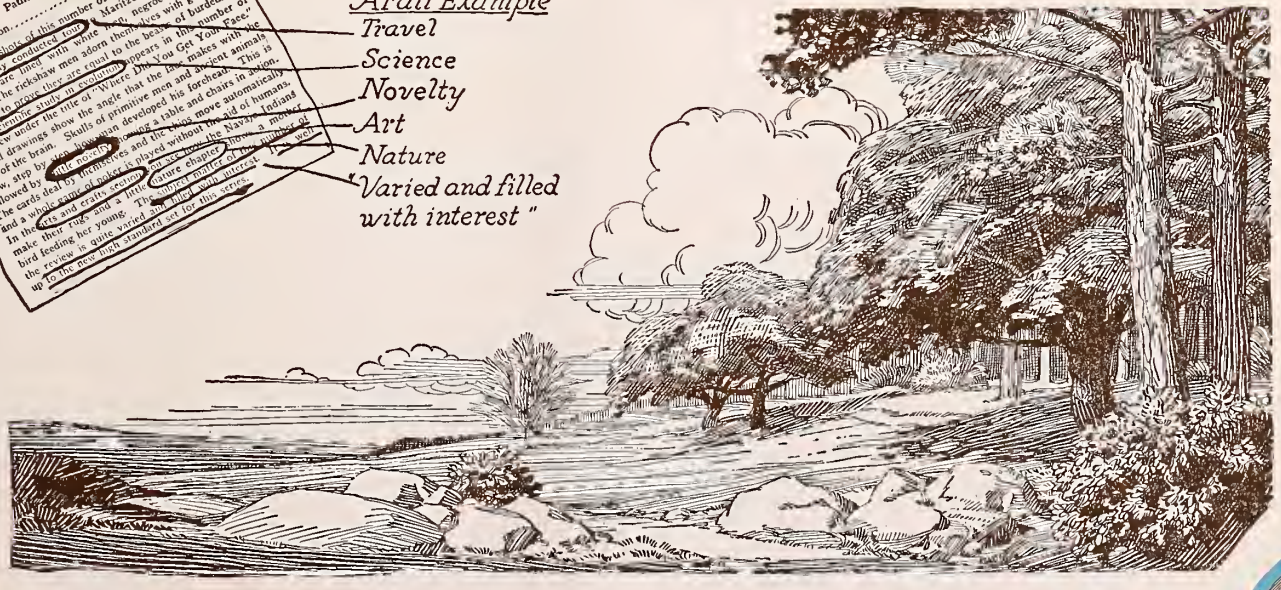
EACH number of Pathe Review must be varied in subject, each subject must be interesting and the issue as a whole must be *strikingly beautiful.*

Is it surprising that the Review is popular with both exhibitors and public? That many exhibitors tell us that it is the *best* screen magazine ever issued?

The Review has introduced delightful "trick" pictures, such as the game of cards, played without players; Photographic Gems, which are true masterpieces, showing Nature in her many moods; striking little dramas with a novel slant, like the "Drama illustrated by feet"; the superb Slow Motion; and the incomparable Pathecolor, which appears in each issue.

Science, sport, art, travel, nature, novelty; you'll find them all in the Pathe Review.





Supreme—

PATHÉ

Pathe announces with pride four big, vital Pathe-serials for the coming year. In stars, stories, casts, direction and production they fully measure up to the very high standard Pathe has set and will maintain.

1

RUTH ROLAND

Peerless star of Western serials

in

THE TIMBER QUEEN

A brilliant, breath-catching, stunt-filled story of the big timberlands of the Pacific coast.

2

CHARLES HUTCHISON

Dare-Devil of Dare-Devils
Life Risker Extraordinary

in

SPEED

A serial which lives up to its name, and presents the cyclonic star in many amazing exploits.

SERIALS

3

PEARL WHITE

Pathe Serial Queen

in

PLUNDER

Now back to repeat her former history-making serial successes with the co-operation of the very men who were identified with those successes—Geo. Brackett Seitz, producer and director, and Bertram Millhauser, author and scenario writer.

4

RUTH ROLAND

Box-Office Magnet Unsurpassed

in

THE RIDDLE OF THE RANGE

A galloping, invigorating, seat-filling story of lofty Western mountains and wide-stretching Western plains.

In Box-Office Value, Audience Interest and Money Making Power These Serials Speak for Themselves

The Drawing Power of a Big Special Feature, Yet it's in Just One Reel

Screen Snapshots

THE stars of a thousand successes, as they are at home, at work, and at play, *and in just one reel.*

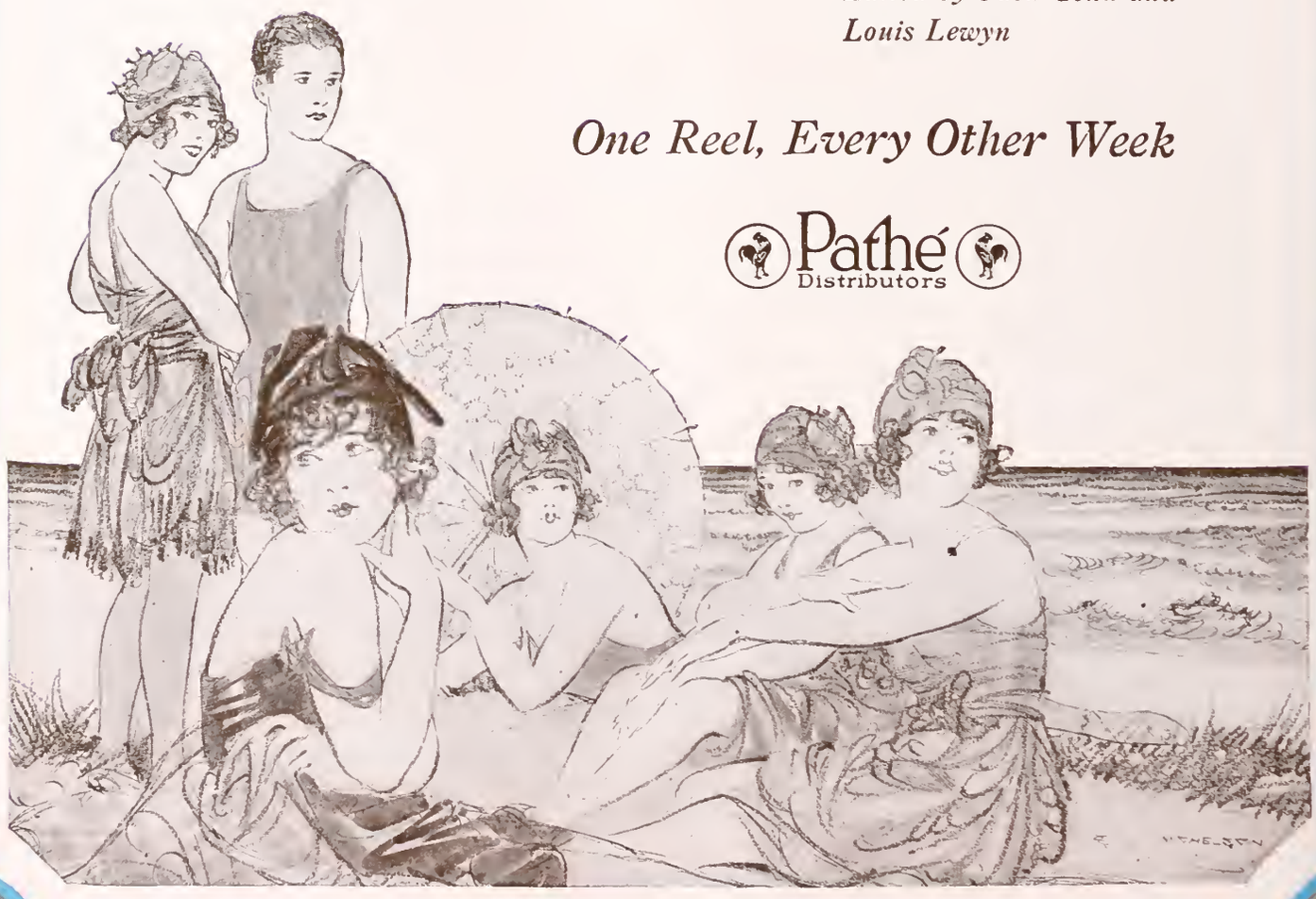
A stroke of genius created this release that is so widely popular, so widely shown.

It is wisdom to show it for the sparkle it adds to your program, the dollars it means at the ticket window.

Edited by Jack Cohn and Louis Lewyn

One Reel, Every Other Week

Pathé Distributors



Brilliant, Clean-cut, Thrilling Western Dramas in Two Reels

Leo Maloney

in the

Range Rider Series

THE public loves *good* Western drama. It must be logical, well photographed in picturesque exteriors, full of thrilling action, well produced, well directed, well cast.

The Range Rider Series more than meets every requirement. Each has a strong story. Each starts off at a gallop and is racing at the finish. There is not one wallop but a dozen in every one.

Directed by Ford Beebe

One Two Reel Drama Every Other Week

Pathépicture

FABLES PICTURES, INC.

presents

Aesop's Film Fables

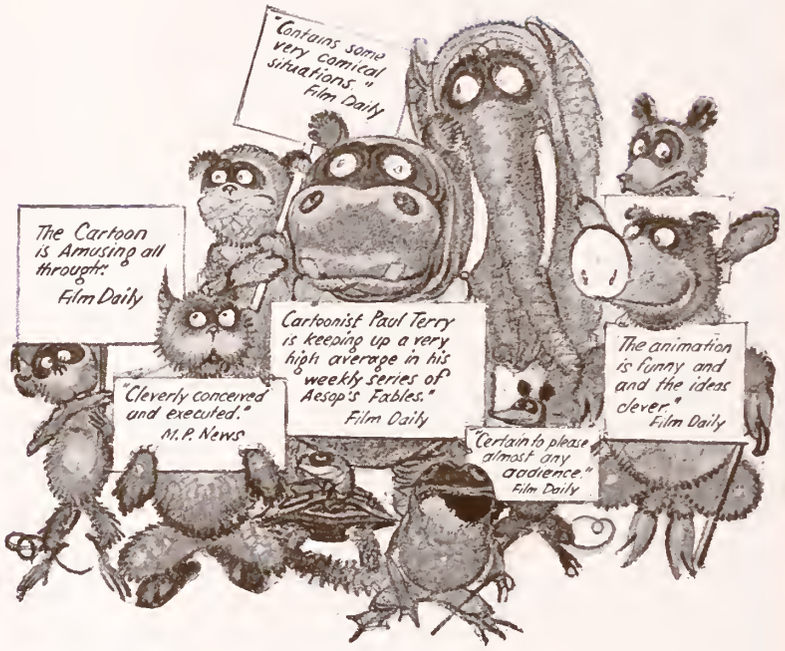
CARTOONIST PAUL TERRY

Every line a laugh—every scene a comedy—every flicker a snicker.

Shown in best theatres everywhere.

Appeal to all classes, sorts and conditions.

Aesop's Fables have had 2600 years of advertising.


"Contains some very comical situations." Film Daily
The Cartoon is Amusing all through. Film Daily
Cartoonist Paul Terry is keeping up a very high average in his weekly series of Aesop's Fables." Film Daily
"Cleverly conceived and executed." M.P. News
The animation is funny and and the ideas clever." Film Daily
"Certain to please almost any audience." Film Daily

One Every Week

TIMELY FILMS, INC.

offers

Topics of the Day

3000 theatres in the United States show Topics of the Day regularly

It has helped them build up business
It will help you if you give it a chance

One Every Week

Pathé Distributors

It's Sweeping the Country
Like a Prairie Fire

Nanook of the North

Some of the bookings, played, playing and to be played

CAPITOL, NEW YORK; Big business; "One of the four most distinctive pictures I ever played."—Rothafel.

KEITH'S CIRCUIT; 17 theatres; has played the Broadway, N. Y., to big business; month of July.

STRAND, BROOKLYN; Good business; "In point of timeliness, entertainment qualities, and sure fire box-office value, I consider this the most striking feature-novelty issued this year."—Edward Hyman.

Kinema, Los Angeles; 14 days; played to a line a block long; hailed by Los Angeles papers as the greatest attraction ever played in the city.

Pantages, Salt Lake; one week; "40% increase in business. Most remarkable record."

Stanley Circuit, Philadelphia; 75 days.

Capitol, Altoona; one week.

Liberty, E. Liberty, Pa.; one week.

Pittsburgh State, Pa.; one week.

Century, Baltimore; one week.

Regent, Rochester, N. Y.

Allen, Cleveland; "Splendid success; I never presented picture that pleased such a large percentage; without doubt the most entertaining and fascinating picture in years."—S. Barret McCormick.

Entire Gore circuit, 25 houses, Los Angeles.

Rialto, Ft. Worth; one week.

Blue Mouse, Seattle; one week.

Heilig, Portland; one week.

Capitol, St. Paul.

State, Minneapolis; one week.

Circle, Indianapolis; one week.

Rye Playhouse, Rye, N. Y. "Established a new record at advanced prices, though picture followed 'Four Horsemen' and 'Orphans of the Storm'."

Palace, Dallas; "Caused more favorable comment than any picture we have ever run. Wonderful."—So. Enterprises.

Mecca, Saginaw; one week.

Walnut, Cincinnati; one week.

Granada, San Francisco; one week.

Franklyn, Oakland; one week.

Colorado, Denver; one week.

Blue Mouse, Tacoma; one week.

Liberty, Spokane; one week.

Positively the Outstanding Feature Success of 1922

Pathépicture
TRADE MARK

A Revillon Freres Production
Produced by
Robert J. Flaherty, F. R. G. S.

Proven Successes, Big Stars, Directors and Stories, Now Presented in Three Reels

Pathe Playlets

THE heavy bookings, the highly favorable comment on Pathe Playlets, have proven that *the length of a picture has nothing to do with its exhibition value.*

Picture value is based upon the story, director, star and cast. If they are all *good,* the picture is good, whether in six parts or three.

Pathe Playlets are features with really successful records, carefully selected and re-edited to three parts.

They, with other Pathe short subjects, enable you to present a diversified, intensely interesting program with which you can make money.

What some of the many exhibitors say:

"The Playlets are all Pathe claims them to be."—M. Swedberg, Cort, Luverne, Minn.

"The Playlets are just the thing for the suburban house. We have noted an increase in patronage on each succeeding one."—C. E. Crane, Ideal, S. St. Paul, Minn.

"Pathe claims each Playlet is a 'thrill-packed story.' That's true. Pathe claims that each Playlet has powerful dramatic action. That's true. Am using these with a Pathe serial and Hal Roach comedies, and claim that's the best program in the United States."—Mrs. W. M. Kimbro, Greenland Theatre, Greensboro, Ga.

"I find by booking the Playlets with a serial and the Rolin comedies I have a varied program so that each part will suit each patron and it has increased my attendance to a wonderful extent. This gives the small town exhibitor a wonderful and varied program to suit all at a reasonable feature price and helps to keep the service rental down. One gets as much in the Playlet as in most five or six-reel features."—L. G. Benefiel, Mars Theatre, Pendleton, Ind.

Two Series of Fifteen Playlets Each

HAROLD LLOYD
in
"DOCTOR JACK"
His First Feature Comedy Under His New Pathe Contract

MILDRED DAVIS
is Leading Woman

RUTH ROLAND
in Her New Pathe Serial
"THE RIDDLE OF
THE RANGE"

CHARLES HUTCHISON in "SPEED," His New Pathe Serial

PAUL PARROTT

in

Scenes from the New
Hal Roach Comedies for Pathe

JOBYNA RALSTON

Plays the Feminine Lead

Scenes from the New Hal Roach

"OUR GANG"
Series for Pathe

They Feature Kids and Animals

Norma Talmadge in "THE ETERNAL FLAME," A First National Picture
Conway Tearle Has the Male Lead

Eddie Lyons' Newest Comedy

"MY HERO!"

To be Released by Arrow

A New Funmaker
LUPINO LANE
in
"THE REPORTER"
His First Fox Comedy

Upon the sound foundation of
PERFECT PROJECTION

Rests Picture Success
Rests Theater Success
Rests YOUR Success

RICHARDSON'S NEW FOURTH EDITION HANDBOOK of PROJECTION

Just off the Press!

MEN WITH A THEATRE INVESTMENT

FOR WANT OF —

For want of a nail a shoe was lost
For want of a shoe a horse was lost
For want of a horse a rider was lost
For want of a rider a message was lost
For want of a message a battle was lost
For want of a battle a kingdom was lost

AND ALL FOR THE WANT OF A HORSE SHOE NAIL!

Apply this Mother Goose rhyme to your theatre and see if—FOR WANT OF THE RIGHT BOOK you are not taking an unnecessary gamble with your projection, your theatre, your audience—in fact your whole investment.

The new 4th Edition Handbook of Projection by F. H. Richardson is the RIGHT BOOK.

1000 pages of necessary up-to-date projection information; a complete, efficient index, and 842 questions with answers.

ORDER TO-DAY $6.00 POSTPAID

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE NEW YORK CITY

Exhibitor's Ready Reference to Lobby Rotogravure

THIS index has been established at the request of numerous readers to assist them in using the rotogravure section of Moving Picture World for their lobbies. All subjects in the current issue and for eight issues past will be found listed below, together with the subjects in next week's section.

In This Issue

Portrait of Harold Lloyd; Pathe.
Ruth Roland in "The Riddle of The Range"; Pathe.
Portrait of Charles Hutchison; Pathe.
Paul Parrott in Scenes from Pathe Comedies.
Scenes from The New Hal Roach Comedies; Pathe.
Norma Talmadge in "The Eternal Flame"; First National.
Eddie Lyons' Newest Arrow Comedy.
Lupino Lane in "The Reporter"; Fox.

In the Next Issue

Portrait of Priscilla Dean, Universal.
Scenes from the Starland Revue, F. B. O.
"The Siren Call," Paramount.
"Human Hearts," Universal.
"The Bitterness of Grief," Goldwyn.
"Monte Cristo," Fox.
"The Three Must-Get-Theres," Allied.

In Past Eight Issues

"After Six Days," Weiss Brothers, July 8.
Baird, Leah, Associated Exhibitor's star in "When Husbands Deceive," Aug. 12.
"Barthelmess, Richard," First National star, Aug. 5.
"Blacksmith, The," starring Buster Keaton, First National, Aug. 5.
"Blood and Sand," starring Rodolph Valentino, Aug. 12.
"Borderland," starring Agnes Ayres, Paramount, July 22.
"Broken Chains," Goldywn, July 29.
"Country Flapper, The," starring Dorothy Gish, Producers Security Corp., July 8.
Compson, Betty, Paramount's star in "The Bonded Woman," Aug. 5.
"Curse of Drink, The," Harry T. Morey, L. Lawrence Weber and Bobby North, July 8.
"Dangerous Adventure, A," starring Grace Darmond, Warner Brothers, Aug. 19.
"East Is West," starring Constance Talmadge, First National, Aug. 19.
"$5 Baby, The," starring Viola Dana, Metro, July 22.
Fairbanks in "Robin Hood," Douglas, United Artists, July 15.
Gish, Dorothy, starring in "The Country Flapper," Producers Security Cor., July 8.
Hamilton, Lloyd, Educational, star, July 22.
"Her Gilded Cage," starring Gloria Swanson, Paramount, July 29.
"Her Majesty," Mollie King and Creighton Hale, Playgoers, Aug. 12.
"Home Made Movies," starring Ben Turpin, First National, Aug. 12.
"Honor First," starring John Gilbert, Fox, Aug. 5.
"Just Tony," starring Tom Mix, Fox, Aug. 12.
Kenyon, Doris, playing opposite Johnny Hines, C. C. Burr, Aug. 12.
"Lights of the Desert," starring Shirley Mason, Fox, July 22.
"Love Is An Awful Thing," Owen Moore and Marjorie Daw, Selznick, July 22.
"Masquerader, The," starring Guy Bates Post, First National, July 29.
"More to be Pitied than Scorned," C. B. C. Film Sales Corp., Aug. 5.
Murray, Mae, Metro star, July 15.
"New Teacher, The," starring Shirley Mason, July 29.
"Nice People," Wallace Reid and Bebe Daniels, Paramount, Aug. 19.
"One Eighth Apache," starring Roy Stewart and Kathleen Kirkman, Arrow, July 8.
"Oh Daddy," First National, Mack Sennett Comedy, July 22.
Pollard, "Snub," starring in two-reel comedies for Pathe, Aug. 19.
"Range Rider Series," starring Leo Maloney, Pathe, Aug. 19.
"Rags to Riches," starring Wesley Barry, Warren Brothers, July 8.
"Rose O' the Sea," starring Anita Stewart, First National, July 15.
Scenes from Pathe's Hal Roach Comedies, starring Paul Parrott, July 22.
Scenes from Hallroom Boys Comedies, July 8.
Scenes from Educational-Mermaid Comedies, Aug. 5.
"Song of the Lark, The," Pathe, Aug. 5.
"Shattered Idols," American Releasing Corp., July 29.
"Salome," starring Nazimova, Nazimova Productions, Inc., July 15.
"Supply and Demand," starring Johnny Jones, Pathe, Aug. 19.
Stars in First National Attractions, July 29.
Stars in Educational-Christie Comedies, Aug. 19.
"That Son of a Sheik," Neal Burns and Viora Daniel, Educational, Aug. 19.
"Trouble," starring Jackie Coogan, Sol Lesser, July 8.
"Up in the Air About Mary," Associated Exhibitors, July 22.
Windsor, Claire, appearing in "Rich Men's Wives," Al Lichtman, July 29.
"Woman of No Importance, A," Select, July 15.
"Woman Who Came Back, The," Playgoers, Aug. 5.
"Young Diana, The," starring Marion Davies, Cosmopolitan, July 29.

Special attention has been paid to Pathe productions this week and in last week's issue, coincident with that organization's policy announcement for the coming season. In addition to these illustrations, next week's issue of Moving Picture World will contain feature text outlining Pathe's ambitious plans.

Tries to Find What the Public Wants

What does the American public want in entertainment? That is what the Fox Corporation has made serious attempts to discover and in order to get a definite idea of what sort of entertainment is best liked it sent a questionnaire to more than 100 newspapers throughout the United States and Canada.

The list of answers was so varied in nearly every respect that little knowledge could be gained from them. except in one instance. Virtually every newspaper editor from whom an answer has been received declares that what the public wants is "action and thrills." Of course, that has been a well known fact since the motion picture industry was created.

That melodrama is exceedingly popular at the present time also was attested to by the newspaper editors. Out of sixty replies received to date forty of them gave first place to the melodrama type of play, with "thrills and action," to their reports.

Fox says this would seem to forecast immediate success for the Fox special production, "The Fast Mail," a pictorial verison of Lincoln J. Carter's famous stage thriller.

In fact, Fox says, it proves beyond doubt that the American editors are in a better position to feel the pulse of the public will than any other body of individuals.

Richardson's New Handbook of Projection is Some Book!

Read the insert announcement in this issue.

Exhibitors Expect Normalcy in Fall

While exhibitors are expecting a return to normal business after Labor Day, they are not going to be fooled by a false dawn, and in buying their product for next season they are being guided by an intelligent, alert faith—a faith which has been justified by the past performance of the product offered for sale."

Such is the declaration of S. R. Kent of Paramount, who returned to New York this week.

"Wherever I went," said Mr. Kent, "I found that uniformly the big first run accounts were finding conditions on the upward swing. The smaller places, especially in the Middle West, are waiting for the coming of cooler weather before committing themselves to an optimistic buying policy.

"But all of them—big and little—are demanding big pictures. They tell me that if they are given two big pictures and an even break on the weather in September—they expect to swing into a season more prosperous than anything they've had in a long time.

"Wherever I went I found the utmost enthusiasm for Paramount's early action in announcing, with release dates, casts, exploitations and advertising accessories, the now famous forty-one pictures which form our product for the six months ending February 1. From the owner of the biggest chain of theatres to the smallest individual exhibitor, I received thanks for what they consider the biggest boon ever given the industry."

Big Foreign Deal Closed

Export & Import Film Company, for Hamilton Theatrical Corporation, announced the territorial sale of four German productions to a client in South Africa. The productions disposed of are "Loves of Pharaoh," "Golem," "Deception," and "One Arabian Night."

"Nero" Released September 17

September 17 has been set as the date for the general release of "Nero," the William Fox super-special production. It is playing its thirteenth consecutive week at the Lyric Theatre, Broadway, New York, and will continue its present engagement until September 1, thus completing a run of fifteen weeks. Since its premiere on May 23, the Fox special has drawn much favorable comment. It has drawn the largest summer attendances ever recorded on Broadway, it is asserted by Fox.

More than 10,000 letters have been received at the Fox Film Corporation offices endorsing the picture, it is stated. It is said that more people appear in this Fox special than have ever taken part in a motion picture before.

"My Dad" Starts Big on Second Week

"My Dad," Johnnie Walker's first starring picture for release through the Film Booking Offices of America, is entering its second week at the George M. Cohan Theatre, where it succeeded "In the Name of the Law," the Emory Johnson police drama, which enjoyed a four weeks' run at that theatre. Walker's popularity in this later picture is proved by the patronage which is being given "My Dad" during the present week, indications being that "In the Name of the Law" will increase his popularity as much as "Over the Hill."

"My Dad" was directed by Cliff Smith and affords Johnnie Walker a colorful role in a dramatic story which is laid against a picturesque snow background.

Engage Ruth Hiatt As Lead

Lloyd Hamilton has found an exceedingly pretty and able successor to Irene Dalton as his leading lady in Ruth Hiatt, the classic dancer. Although Miss Hiatt had never appeared in a comedy before, Mr. Hamilton was so much impressed with her possibilities that he intrusted to her the leading feminine role in the first fun riot of his new series of Hamilton Comedies for Educational, "The Speeder."

Alan Dwan to Direct Valentino

At the same time he was receiving the most enthusiastic reports of the success of Rodolph Valentino's latest Paramount picture, "Blood and Sand," both in its engagements in New York and Los Angeles, Jesse L. Lasky this week signed Alan Dwan to direct Valentino's next production, "The Spanish Cavalier." Mr. Dwan, who has just finished Douglas Fairbank's biggest production, "Robin Hood," will begin work on "The Spanish Cavalier."

Renco to Produce "After the Ball"

Featuring its fall production program, Renco Film Company is to start work soon on a six-reel spectacle drama, "After the Ball," adapted from the famous popular song of that name, written by Charles K. Harris, dean of the "song hit" writers. "After the Ball," according to the announcement by H. J. Reynolds, president of Renco, is to be the first of series of "old song specials," transposing to the screen the themes of popular airs that were the successes of the day a decade or two decades ago.

Contracts have just been signed by Reynolds and Harris conveying the production rights for this feature, following negotiations covering several weeks and in which Renco was forced to bid close to a six figure mark to take the screen privileges away from several other producers who were dickering with Harris.

The company is planning a massive and spectacular production, to be presented as one of the New Year features of 1923. Harris himself has written the story. He has held closely, it is said, to the theme of the song—the theory of the bride-to-be forsaken at a fashionable ball by her sweetheart when he sees her in the arms of another man—but the author has built up a spectacular story in modern settings. Work already has ben begun on the continuity and the selection of the cast which will be of all-star proportions, two featured artists having already agreed to place their names to contracts.

Renco already is devising a special exploitation campaign to be carried on in conjunction with the release and exhibition of "After the Ball," and the Harris song, of course, will be featured in all presentations.

Cullen Landis Reaches Stardom, via F. B. O.

Cullen Landis is the latest actor to be rewarded with stardom. The curly-headed leading man, who has been one of the most consistently popular players of the past few years, will be starred in a series of pictures for release through the Film Booking Offices of America.

Landis joins the company of Ethel Clayton, Harry Carey, Johnnie Walker, Helen Jerome Eddy, Jane Novak and Carter DeHaven in enlisting under the F. B. O. banner. He has long been considered as the most logical candidate for stardom among the ranks of male screen players. Ever since his role as the "Curly Kid" in Rex Beach's "The Girl from Outside," Landis has established himself as a leading screen actor. It was immediately after this production, in which his acting was the outstanding feature, that he was signed as a leading man. Since then he has been seen in such pictures as "It's A Great Life," "The Jinx," "Pinto," "The Old Nest," "Where Is My Wondering Boy Tonight," "The Man With Two Mothers," and "Remembrance," a Rupert Hughes production, as well as a score of others. His only previous F. B. O. appearance was in "Gay and Devilish," in which he appeared opposite Doris May.

The new F. B. O. star is a distinct type. His appearance and personality allows him a wide variety of roles, although in the past he has been seen chiefly as a clean-cut young small town boy or as a college-boy type.

Mr. P. A. Powers, managing director of F. B. O. is responsible for this addition to the program of the newly-named releasing organization. Mr. Powers is now at the R-C Studios in Los Angeles on a visit of inspection. No announcement is made of Mr. Landis' director or type of story.

Shipman Will Make Film in Newfoundland

Ernest Shipman's latest achievement is that of ranging the Dominion of Newfoundland up alongside the other picture producing countries of the world, it is said. The first Newfoundland photoplay will be ready by the middle of October or thereabout.

A Newfoundland company has been organized to make the picture. It is called the Newfoundland Films, Ltd. The directorate includes the president of the Newfoundland Board of Trade, A. E. Hickman; the mayor of St. John's, capital of Newfoundland, Hon. Tasker Cook; the minister of finance in the Newfoundland government, Hon. H. J. Brownrigg, and other prominent leaders of commercial and public life in Newfoundland. Sir Edgar Bowring, High Commissioner to Great Britain, is one of the leading spirits in the picture company.

Going to Newfoundland on one Thursday, a few weeks ago, Shipman had the company organized by the following Thursday. The director and cast company will be placed on the spot immediately, and the making of the picture begun.

The picture will be a distinct departure from the orthodox studio-made film, it is said, and quite in keeping with the standard set by this Canadian producer in such pictures as "The Sky Pilot," "Nomads of the North," "Back to God's Country," "Cameron of the Royal Mounted," etc.

Betty May Leading For Century

Betty May, the new Century beauty, has been signed on a long term contract by Julius Stern. Miss May is well known for her good looks and talent. Much of her work has been done with Eastern producing companies and though on account of her youth she has played mainly ingenue parts, she shows the ability to do more ambitious roles.

Betty, who has Marie Prevost's coloring and her deep blue eyes, will play leading lady in all of Lee Moran's pictures for Century and will be sent abroad with him by the Stern brothers next month. Her first appearance on the screen will be in "My Horse Pal," a comedy directed by Al Herman.

Paramount Companies on Pacific Isles

The islands off the coast of Southern California are populous these days with Paramount players as the result of two companies being on location. The first of these is the company of George Melford who is making "Ebb Tide," an adaptation of Lorna Doone and Waldemar Young, of the Stevenson-Osbourne romance.

The other company is that under the direction of Alfred Green, making Thomas Meighan's newest Paramount picture, "The Man Who Saw Tomorrow."

More Educational Broadway Runs

Educational Film Corporation again this week announces bookings of short subjects at Broadway theatres, New York, maintaining its high average of past months. Beginning next Sunday, the Capitol will show "Toonerville Blues," one of the popular Fontaine Fox comedies, and "The Drifters," a Robert C. Bruce Wilderness Tale.

"One Ol' Cat," first of a series of Earl Hurd comedies for Educational, will open Sunday for a run of probably four weeks at the Rivoli.

A Mary Alden Picture for Allied

Announcement is made by Allied Producers and Distributors Corporation of the immediate release of "A Woman's Woman," with Mary Alden heading an all-star cast.

"A Woman's Woman" is a Charles Giblyn production for the Albion Productions, Inc., and was adapted from Mrs. Nalbro Bartley's story of the same title originally appearing in the Saturday Evening Post.

New Scenarist

George Bronson Howard, author and playwright, has been engaged by Carl Laemmle, president of Universal, as a member of the scenario staff at Universal City. The author already has left New York for the West Coast, where he will be engaged in the preparation of original manuscripts for Universal stars, and in the doctoring of photoplay plots.

Earle Williams and Rodolph Valentino

In "A Rogue's Romance", A Vitagraph Picture

TWO of the most popular male stars of today, Earle Williams and Rodolph Valentino, are starred in "A Rogue's Romance," a Vitagraph October release. The picture was directed by James Young and the cast includes such well-known players as Kathryn Adams, Brinsley Shaw, Marion Skinner, Maud George, Harry Van Meter and Herbert Standing.

Earle Williams

James Young, Director.

Earle Williams has climbed to popularity through years of hard work and clever performances. His films are always heralded with enthusiasm by picture lovers throughout the country.

Rodolph Valentino leaped to popularity almost overnight. Aside from his ability as an actor he has won an enviable reputation as a dancer. Perhaps the best known and most popular of those performed by Valentino is an Apache dance. This number was filmed for "A Rogue's Romance" and is one of the highlights in the production.

James Young, who directed the picture, is one of the outstanding directors of today. His pictures are unexcelled for direction and the atmosphere contained in them. The lure and romance of Paris with its underworld and police system have all been caught by the camera. It is the type of story that has made French fiction so popular in America. The plot deals with the adventures of a master criminal who antagonizes a dangerous power in the underworld. The introduction of a strong love interest provides material for thrilling escapes and dramatic situations. The element of suspense is maintained until the final denouement. It is from the pen of H. H. Van Loan, whose works always bring to the screen photoplays of exceptional merit.

In "A Rogue's Romance," Rodolph Valentino is cast as The Ferret, a cafe dancer and member of the underworld. It is considered dangerous to cross The Ferret and yet Mons. Picard, a role assumed by Williams, deliberately antagonizes this man and engages in a fist fight with him. From that hour The Ferret hounds Picard and informs the police of his every move. But Picard is always able to outwit the police and make an exciting escape.

A girl induces Picard to turn his powers to the benefit of society and this man, whose love for children has caused him to adopt three, aids the police in capturing a dangerous band of grafters. He is cornered without visible means of escape, several times; but in each instance manages to elude his pursuers in the most natural manner.

The story is full of surprises and unexpected twists, furnishing both Williams and Valentino difficult and exacting roles. The action is exceptionally tricky and the business of a kind that keeps the players on the alert at all times.

Striking character studies of Rodolph Valentino in "A Rogue's Romance."

ADV.

"Turn to the Right" Pleases

A. G. Brown, director of athletics at the West Virginia Collegiate Institute, West Virginia, recently exhibited the Rex Ingram production for Metro of "Turn to the Right," and expresses the satisfaction of those who witnessed it. Mr. Brown expects to book the attraction in the fall so that the regular students will have an opportunity of seeing it. Mr. Brown's letter to Metro's Cincinnati office read as follows:

"Our patrons were highly pleased with 'Turn to the Right.' They enjoyed it as well as any picture we have run for a long time. I think that we will book it again this fall for our regular students, when school opens again."

"Turn to the Right" is a screen version of the John Golden stage success. It was adapted by June Mathis and Mary O'Hara from the play by Winchell Smith and John E. Hazzard.

Exceptional Cast for Pickford Film

Few casts for current photoplays are made up as completely with screen favorites as that selected for Jack Pickford's forthcoming picture, "Garrison's Finish," now in the making for release by Allied Producers and Distributors Corporation.

A veteran in the cast is Charles Ogle, who has been continuously on the screen for sixteen years. Clarence Burton has long been established as one of the great "heavies" in the silent drama. Another favorite, although still young in years, is Ethel Gray Terry. Others are Tom Prior, Madge Bellamy, Audrey Chapman and Dorothy Manners.

Mary Carr Starts New Play

Mary Carr, "the screen's greatest mother," star of "Silver Wings," "Over the Hill," and other notable productions, has started work on another special attraction for William Fox at the Fox Eastern Studios.

Her new production is an adaptation from Florence Bingham Livingston's celebrated novel "The Custard Cup," but it will be released under the title of "Penzie."

Herbert Brenon will supervise.

Al Jolson Praises "Grandma's Boy"

"'Grandma's Boy' is the greatest comedy picture I ever saw, and I've seen them all," declared Al Jolson, arriving back in New York from Los Angeles, the other day. "Just to show you what I thought of it:

"I went to California expecting to make some pictures of my own; I saw Harold Lloyd at the Symphony and—well I got cold feet. That line of Pope's came to me, the line about fools rushing in where angels fear to tread, and I beat it back to New York without daring to look a camera in the face. I had a long, hard, hot, dusty trip across the mountains and deserts, but it was worth it all—just to see 'Grandma's Boy.'"

It was a fervent tribute which the stage comedian paid the young man he is now pleased to describe as the monarch of screen funmakers.

"One of the reviewers, wishing to pay Mr. Lloyd a particularly high compliment, has referred to him as the Al Jolson of the pictures," the interviewer reminded him.

"I wish I were worthy to have my name linked with his in that way," Mr. Jolson responded. "I'll tell you honestly and truly, my ambition now is to be called the Harold Lloyd of the stage.

"It's this way," Mr. Jolson went on. "Harold Lloyd has given me a new conception of screened comedy. He has opened up new possibilities; indeed, he already has achieved results that the most of us considered impossible. Heretofore we had been fed up on two-reelers that started nowhere and got no place, that were just a hodge-podge of slapstick antics, and we accepted these as the standard of filmed comedy. Harold Lloyd has elevated screen comedy to a new high level."

Paramount Releases Set for August 21

Paramount features two productions for release on August 21, Betty Compson in "The Bonded Woman," and May McAvoy in "The Top of New York." Both productions have already scored successes at pre-release showing at the Rialto and Rivoli theatres, New York.

Storms at sea, South Sea Island atmosphere and sea captains give a salty tang to "The Bonded Woman," the story of which was written by the late John Fleming Wilson and published as "The Salvaging of John Somers." Philip Rosen directed the picture from Albert Shelby LeVino's scenario. Many wonderful shots of the sea and the San Francisco waterfront as well as the coast of the South Sea islands add interest to this picture. Miss Compson is supported by John Bowers as leading man, and Richard Dix in an equally important role. Ethel Wales and J. Farrell MacDonald complete the cast.

Never since her famous part as Grizel in "Sentimental Tommy," has May McAvoy had such an opportunity to display her ability to tug at one's heart strings as she has in her latest Paramount release "The Top of New York." She is seen as a little toy saleswoman who is caring for a sick brother in a tenement at "the top of New York." Sonya Vevien, a contributor to several well-known magazines, is the author.

Miss Miller May Star with Husband Jack

That Marilyn Miller, bride of Jack Pickford, will in all likelihood co-star with Husband Jack in his next photoplay production is one of the significant features of a statement recently issued from the Pickford-Fairbanks studios.

It is understood that Miss Miller's contract with Flo Ziegfeld runs only until next September, at which time she will be free to take that fling at films which she has said she wanted to attempt. Jack Pickford is now completing "Garrison's Finish," with Arthur Rosson directing and Elmer Harris supervising.

WILLIAM FOX ATTENDS ANNUAL CONVENTION OF PARIS BRANCH

The "Big Chief" of the Fox Film Corporation, being in France when the Convention took place in Paris, "sat in" with Director Deligue and Edward Auger, and gave to the Frenchmen of that branch some of the pep and ideas that have made the Fox Film Corporation so big a fact the world over. Emmett J. Flynn, the man who made "A Connecticut Yankee" and "A Fool There Was," and who is to direct William Farnum in his next picture on the West Coast, was also in Paris and attended the Convention. On the extreme left is John Parkinson, who handles Fox News in France. John is an old-time New York newspaperman.

"The Dangerous Age" Stahl's Next

In the cast for John M. Stahl's new picture, "The Dangerous Age," which will be a First National Attraction, Lewis Stone heads the list. Among the other members are Edith Roberts, Ruth Clifford, Helen Lynch, James Morrison, Cleo Madison, Myrtle Stedman, Edward Burns, Dellorice, Lincoln Stedman and Richard Tucker.

The story, an original one by Frances Irene Reels, treats interestingly of the domestic problems and affairs of an average American family. It takes its name from the theme, a subject that has long been a matter of popular discussion. As a rule, parents point to the "flapper" period as the dangerous age, while the rising generation insists that the so-called "settled" age is the one of peril. Mr. Stahl, in handling the question, keeps it free from preachment and gets the most out of every situation.

Fox Trot Based on "Nanook"

The huge success accorded the sensational Pathe feature "Nanook of the North" has resulted in a new fox-trot, "Nanook," which will be heard in a new musical production on Broadway and will also aid in the exploitation of the feature through the usual channels.

Cameo Music Publishers are responsible for the publication of the "frigid fox-trot," which was written by Herb Crooker, Milt Hagen and Victor Nurnberg, who were also responsible for the highly successful Oriental fox-trot, "The Isle of Zorda," inspired by the photoplay of the same title.

Arrangements for orchestras are now being completed and will be ready shortly for various theatres playing the picture and other theatres desiring a good overture number.

Eastman Books "Inkwell" Comedies

The Eastman Theatre, of Rochester, has booked the "Out of the Inkwell" comedies. This single reel was booked following a careful screening of a number of the series, through the Apollo Exchange, which is the distributor of "Out of the Inkwell" for the Greater New York territory and for the entire country.

The unusual favor that the Max Fleischer clown comedies found with the directors of the cinema institution is considered sure proof of the high calibre of the comedies.

Smith with Goulding for Five Years

Alf Goulding, director, and David Smith, his assistant for the past five years, will celebrate their association together this week. They have been with Julius Stern, president of Century, for three years and the other two with Pathe. Goulding and Smith have been responsible for many successful Brownie and Baby Peggy comedies.

Goulding has been appointed director in charge of the Century Fairy Tale Series.

Selznick Pictures Forming Another Production Unit

The Selznick Pictures Corporation is about to resume production in the East. This does not mean that work at the United Studios in Los Angeles will be discontinued, but a new production unit under the personal direction and supervision of David O. Selznick is about to be established to begin work in New York City in the near future.

This production unit will be in addition to the one now operating on the Pacific Coast in charge of Myron Selznick, president of Selznick Pictures Corporation, which went West some months ago after a long tenancy of the Selznick studios in Fort Lee, N. J., and on West Forty-eighth street, Manhattan.

The establishment of a second producing unit is in line with the general policy of expansion which the Selznick company is said to be planning for the future. The first picture to be made in the East under the new arrangement will be the big special, starring Theda Bara, which will mark that internationally known player's return to the screen after an absence of almost two years. At the head of the new production unit David Selznick will be in direct personal charge of all departments and activities.

Since the announcement of Miss Bara's return to the screen there has been great interest shown throughout the country, both among theatregoers and in film circles, as to what type of play the famous actress will appear in, it is said. It is the intention to make the production one of the biggest of Miss Bara's career.

All production made by the David Selznick unit, as with those made by the unit headed by Myron Selznick, will be distributed by the Select Pictures Corporation. The Theda Bara production will be made in time for early fall release.

EVELYN GREELY

Film beauty who has just completed her starring role in "Bull Dog Drummond" in England, returns to America this week. Producers Security will handle the production in America.

"The Jungle Goddess" Ok'd by N. Y. Censors

That serials can be made to suit censors if certain precautions are observed in their production is evidenced in a statement from the Export & Import Film Company regarding "The Jungle Goddess," the fifteen episode wild animal-jungle photoplay which Col. Wm. N. Selig produced for them and which they are now state-righting.

The New York State Motion Picture Commission has already approved the entire fifteen episodes. Less than a dozen minor eliminations were suggested in the whole of its thirty-one reels of film. No title eliminations or changes were ordered.

Shallenberger Again on Road

Dr. W. E. Shallenberger, President of Arrow Film Corporation, this week started on another trip. His first stop was Boston. He was accompanied by J. S. Jossey, special Arrow representative. While in Boston he is expected to make an important releasing connection for New England.

There shall be a 4th Edition Handbook of Projection in every theatre.

Eight Ince Specials to Be Released by First National

Announcement was made this week by Thos. H. Ince and Associated First National Pictures, Inc., jointly, that eight Thomas H. Ince special productions would be released during the season of 1922-23 through the Associated First National.

This announcement comes as a conclusion of negotiations extending over a period of several months, between Thos H. Ince and his representatives with the officials of Associated First National, during which there has been much speculation within the industry over the channel of distribution of the Ince product.

The Ince productions have been produced each as an individual special in accordance with the Ince producing policy with selected casts, under the supervision of Mr. Ince. They represent an estimated negative investment in excess of $2,500,000. The first of the series will be released about September 1. The others will follow at intervals of four and six weeks. First National and the Ince organization plan to conduct a big exploitation campaign in connection with the release schedule.

The first release will be "Skin Deep," a fast action drama of New York's East Side, proclaimed a "melodrama with the Ince punch." It was directed by Lambert Hillier with a cast of notable players including Milton Sills, Florence Vidor and Marcia Manon. It is from an original story by Marc Edmund Jones.

Among the early releases will be "The Hottentot," an adaptation of Willie Collier's stage success, a comedy which has played all the important centers and many of the smaller cities. The chief role is portrayed by Douglas McLean, popular star of past Ince successes, who is supported by Madge Bellamy, who won high recognition by her performance in "Hail the Woman." Douglas McLean will be the featured player in "Bell Boy 13," a comedy drama which is declared to afford him an opportunity unrivaled since his performance in "Twenty-three and One-half Hours Leave."

Under the working title of "Jim," a big drama has been built from Bradley King's original story with John Bowers, Milton Sills, Marquerite De La Motte, and Francelia Billington in the cast. It is a story of the New York theatre and the great West.

"The Sunshine Trail" is the title of a comedy drama in which Douglas McLean will be featured, supported by a cast of well known players. It will be followed by "Someone to Love," a drama of the circus in which the heroine is portrayed by Madge Bellamy and the hero by Cullen Landis. A remarkable elephant is said to contribute much to the drama and the interest of the picture.

Frank Keenan, Lloyd Hughes and Marguerite de la Motte appear in a drama temporarily titled "The Brotherhood of Hate," a story of old Kentucky.

The eighth of the series will be "A Man of Action," in which Douglas McLean will star.

In addition to the eight forthcoming Thos. H. Ince productions announced for release, First National is distributing the following Ince pictures: "Hail the Woman," "Mother o' Mine," "Homespun Folks," "Lying Lips," and "The Cup of Life." Mr. Ince says that these eight productions constitute the greatest pictures of his career, a career which dates back to the earliest days of the motion picture and has been marked by one success after another.

Finds Period of Business Expansion Already Here

That this country has now entered the anticipated period of industrial expansion and prosperity is the conclusion reached at the ninth annual conference of the Babson Statistical Organization held during the week of August 1 at Wellesley Hills, Mass. Delegates to this conference were the heads of large producing and financial concerns and secretaries of commercial organizations from all over the country, with a few from foreign countries. One delegate from the motion picture industry was present—John E. Storey, Pathe general representative.

The administration at Washington was represented by Vice-President Calvin Coolidge and James Davis, Secretary of Labor, who were among those delivering optimistic addresses.

"These addresses," said Mr. Storey on his return to New York from the conference, "including that of Roger W. Babson, all conveyed the one predominating idea that at present and for some time to come the principal incentive of every big manufacturing, financial and distributing organization should be 'Sales Promotion.'"

Baum Promoted

At a meeting held at the Equity Picture Corporation on last Monday, Louis Baum, General Manager, was promoted to the position of Vice-President of his concern. This promotion has been given to Mr. Baum in appreciation for his past services rendered to the company, and there is no doubt but that Mr. Baum will fulfill his new duties with the same efficiency and enthusiasm as he has evidenced in the past.

Offers Star Many Opportunities

Associated Exhibitors announces the release, August 27, of Florence Vidor's newest feature, "Dusk to Dawn," a drama in five parts. Adapted from Katherine Hill's popular novel, "The Shuttle Soul," the story is said to offer opportunities for the exercise of the young star's dramatic powers on a more ambitious scale than she has enjoyed heretofore.

The production was directed by King Vidor. Jack Mulhall, one of the most popular figures on the screen, plays opposite the star, and other well known names in the cast are those of Truman Van Dyke, Peter Burke, James Neill, Lydia Knott, Herbert Fortier, Norris Johnson, Nellie Anderson and Sidney Franklin.

Victor Herbert Engaged

A musical score is now being arranged for Cosmopolitan Productions' picturization of 'When Knighthood Was in Flower," with Marion Davies as the star. Victor Herbert has been engaged to compose two original numbers, the "Marion Davies March" and a beautiful waltz entitled "When Knighthood Was In Flower." William Fred Peters, who made the musical scores for "Way Down East" and "The Orphans of the Storm," will arrange the orchestra accompaniment.

Goldwyn Engages Dancers

Goldwyn's cast for "The Christian," the film version of Sir Hall Caine's noted novel, the interiors for which are now being photographed at the Culver City studio under the direction of Maurice Tourneur, was not quite completed by the addition of several noted names last week.

There are to be several big cabaret scenes in the film version of the novel and two famous dancers, Ernest Belcher and Lena Baskette, have been engaged for them.

"Big Four" Artists Ending Work

Production activities at the Pickford-Fairbanks studios are drawing to a close for the time being. Douglas Fairbanks in "Robin Hood" is finished, all but the editing and titling, Mary Pickford has about ten days more work on her new production of "Tess of the Storm Country," while Jack Pickford has a week's more work yet on "Garrison's Finish."

Finish Horse Comedy Begin Another

Al Herman, Century Comedy's animal director, has finished "My Horse Pal" and started another featuring Queenie, the "human" horse, which will be called "Some Hero." In this Maudie the mule will support Queenie. The cast includes Betty May, the new Century beauty, and Joe Bonner, old-timer in theatricals. Snowball, the colored comedian, has also been re-engaged.

Frank Murphy Fights Against "Blue Laws"

In his battle against the blue law Sunday closing agitation at Wilmington, Ohio, Frank Murphy, manager of the Murphy Theatre, in that city, has attracted much favorable interest through his dignified and logical campaign, according to a correspondent of Associated First National Pictures. In cooperation with the editor of the Wilmington News-Journal, Murphy launched his "common-sense" movement in defense of Sunday amusement, August 1. In addition to the use of the newspaper the theatre manager took full advantage of the possibilities of his screen and billboard service.

In the newspaper Murphy presented his argument, clean cut and dignified, and marked by his fair-minded attitude towards the question, in a three-column advertisement. Flanking this the editor of the newspaper placed news articles describing the stands taken by the Mayor of Manchester, Ohio, and the same official of Sandusky, who refused to close the motion picture theatres of their towns and gave their reasons in no uncertain terms. Details of the efforts of ministers and reformers in both of these neighboring cities to close up the motion picture theatres, were given in clear and convincing manner.

And Murphy's advertisement, which was titled "A Square Deal For Everyone," was a straight-from-the-shoulder outline of facts. His example might be followed with profit by other exhibitors facing similar agitations against Sunday amusements, it is stated by First National.

Universal Sales Manager Touring

George Levine, general sales manager for Universal short subjects, has left New York for a two months' tour of Universal exchanges in the Middle West to perfect the distribution and booking of Universal comedies, westerns and serials, and confer with leading exhibitors.

Universal has recently made over its short subject production policy. Not only has its serial policy undergone a striking change in the past few months, substituting historical, educational and scientific chapter thrillers for the old style serial, but Universal has reorganized its comedy production department. Century Comedies are being projected as a series of high class two-reel comedies for the coming year. Century now is making a number of super-Centuries which are expected to be eye-openers.

Universals one-reel comedy release schedule also has been remade for the coming season. Instead of the former Star Comedies, there will be a series of first class one-reelers made by Neely Edwards, Lewis Sargent and Charles Molina. Levine plans an energetic campaign on the part of his sales force on behalf of this new comedy program.

This will be Levine's first swing around the exchange since he was elevated to the position of short subjects sales manager. He succeeded Art Schmidt, who was promoted to general sales manager.

Work Being Rushed on Principal Pictures Film

"The World's A Stage," the first feature being produced under the banner of Principal Pictures Corporation is half finished. This is the Elinor Glyn story which stars Dorothy Phillips. Colin Campbell, directing the episodes for the production, is rushing work on certain scenes to permit Bruce McRae, one of the featured players, to fulfill a theatrical engagement with David Belasco in which he will support Ina Claire in "The Awful Truth."

According to Sol Lesser and Mike Rosenberg, producing the story, it will be one of the season's biggest offerings. When finally cut and titled, the film will go on the screen in eight reels. Distribution arrangements are now being cared for by Irving M. Lesser, whose activities have kept him in New York for almost a year

Dorothy Phillips, whose "Hurricane's Gal" is now released throughout the country, is expected to reach her histrionic heights in "The World's a Stage," according to Principal Pictures. Supporting the star in the offering in addition to Mr. McRae will be seen Kenneth Harlan, Otis Harlan, and many other well-known screen artists. Alan Holubar (producer-husband of Miss Phillips) has loaned the star to the Principal Pictures Corporation. Her services in "The World's a Stage" is through the courtesy of Mr. Holubar and First National Pictures, Inc.

Begins New Picture

August 14 has been set as the starting date of Agnes Ayres' new Paramount star picture, "A Daughter of Luxury," by Beulah Marie Dix, who wrote "Borderland," Miss Ayres' recently completed vehicle. Paul Powell, who directed that picture, will also handle the megaphone for the new one. Lovely gowns, beautiful sets and a drama which concerns a girl who is pampered in the lap of luxury and later discovers money is not the only thing that counts, are the outstanding features of this notable picture.

Goldwyn Receives Prints

A print of "Brothers Under The Skin," the Peter B. Kyne story which E. Mason Hopper directed for Goldwyn, has just been received and run off at that firm's headquarters in New York. Officials who saw the first screening of the story were enthusiastic about the human quality of the picture and the comedy which the author and the director have woven into the telling. "Brothers Under The Skin" is a story of New York married life.

Helene Chadwick has a role that allows her to give free expression to her ability to evoke emotion and mirth almost simultaneously.

All-Star Cast Selected

In the selection of the cast for John M. Stahl's new picture, "The Dangerous Age," a First National Attraction, Louis B. Mayer has more than fulfilled the promise implied by the term "All-star."

Lewis Stone heads the list as the personification of the title, and among the other members are such celebrities as Edith Roberts, Ruth Clifford, Helen Lynch, James Morrison, Cleo Madison, Myrtle Stedman, Edward Burns, Dellorice, Lincoln Stedman, and Richard Tucher.

Moran Starts on Way East

Lee Moran has left California in his automobile en route for New York where he will sail for Europe with Julius Stern, president of Century in order to make a series of comedies with foreign settings.

Moran is taking the trip from Hollywood to New York in his powerful car with an expert driver for the purpose of making personal appearances at first run houses where his comedies are now playing. He is accompanied by his director Arvid Gillstrom and by "Brick" Enright the Century "Gag" man.

Hiram Johnson Likes "Missing Husbands"

Senator Hiram W. Johnson, of California, recently addressed a letter to George W. Fuller, Metro branch manager, at Washington, D. C., expressing his pleasure at witnessing "Missing Husbands," which was shown recently at his home, and terming it "one of the most interesting and best we have seen this year."

Just off the Press! The New Handbook of Projection. You need it in your business. Order your copy today.

"Adam and Eva" Purchased

Contracts have been signed by Guy Bolton and George Middleton, the authors, and F. Ray Comstock, the manager of the play, "Adam and Eva," whereby the International Film Service Company, Inc., acquired the motion picture rights to this successful comedy for Cosmopolitan Productions. Marion Davies will be starred in the production.

"Adam and Eva" ran for a whole season at the Longacre Theatre in New York, and was presented by two companies on tour for two seasons more.

Wave Sweeps Miss Joy Into the Sea

Swept by a huge wave from the deck of a speed boat travelling forty miles an hour was the experience of Leatrice Joy during her stay at a little island off the California Coast, during the filming of Thomas Meighan's latest Paramount picture, "The Man Who Saw Tomorrow," in which Miss Joy plays the leading feminine role.

Only the prompt action of Thomas Meighan saved the leading woman from death by drowning. The speed of the boat carried it far past her before it could be stopped. Meighan leaped into the water and swam to her side in time to prevent her becoming panic stricken. He succeeded in keeping her afloat until the power boat reached them.

Moore Film Gets High Praise

The home office executives of the Selznick Pictures Corporation are awaiting the arrival from the West Coast studios of the first print of "Love Is An Awful Thing" with unusual interest.

The natural anticipation upon such occasions has been increased by the enthusiastic reports of Branch Manager Oren F. Woody, of Los Angeles, who has already seen the picture. On the strength of his opinion of the production the Los Angeles manager has already arranged a number of bookings for "Love Is An Awful Thing" at the Larger West Coast Theatre.

"Reported Missing" Going Big

The exceptionally good summer business produced by "Reported Missing" has proven the wisdom in not holding this exceptionally good melodramatic-comedy special over for a fall opening.

It has been definitely proven this summer that good pictures will draw no matter what weather conditions are.

The Owen Moore special seems to be particularly popular among exhibitors who are opening new houses and has been one of the most successful along these lines that Select ever had.

F. B. O. Starting Big Advertising Drive

A billboard campaign which will advertise Film Booking Offices of America releases in New York and Chicago, and eventually in every large city in the country, was this week arranged by the F. B. O. Under the terms of the contract more than $100,000 will be spent in this direct-to-the-public advertising campaign.

By means of this new policy of exhibitor service F. B. O. releases will receive advance advertising equal to any pictures in the field. The contract calls for many replacements and a total of two hundred 24-sheets will be seen in New York and a slightly larger number in Chicago.

This campaign is by no means sporadic, but will continue during an entire twelve month. It is planned to extend the scope at an early date so that F. B. O. posters will cover every large city in the country.

"This poster contract," said Mr. Schnitzer, vice president of F. B. O., "is another step towards ultimate leadership by the Film Booking Offices of America. We are doing this primarily in the interest of exhibitors, for this campaign will follow the principles of all our advertising in popularizing first and foremost each individual picture. Not a single twenty-four sheet will be devoted to the exploitation of the F. B. O. trade mark. Even as we sell pictures to the exhibitor independently on their merits, alone, we will publicize our productions to the public individually.

"We are going into this campaign in a big way because we realize that posters work must be done consistently and with a large force if it is to accomplish any good for a star picture. A few posters would be of little use to a company such as ours, which is daily expanding its program and which already has a line-up of stars which compares favorably to that of any company in the field.

Joseph Urban Back from European Trip

Joseph Urban, the celebrated scenic artist who created the settings for Cosmopolitan's elaborate picturization of "When Knighthood Was in Flower," with Marion Davies as the star, has just returned from a four-weeks' tour of England and the continent.

"My chief purpose in this trip," said Mr. Urban, "was to reassure myself by revisiting the scenes of the picture that our efforts to make 'history repeat itself' in 'When Knighthood Was in Flower' have been successful.

"In creating the settings for this romance of Tudor times I tried not so much to make exact copies of historic details as to re-create the atmosphere of the period, and to bring back to brilliant life and beauty the characteristic surroundings of the dramatic figures in the story.

"I visited Windsor Castle and Hampton Court, and in these two castles I found many corners untouched since the day of Mary Tudor and King Henry VIII. Too often in going back to the past for historic detail we find only dust and ruins; but to my great happiness I found that our picture reproduces the very atmosphere of the place and the period.

"The decision of Cosmopolitan Productions to make this the greatest picture ever filmed gave me not only the confidence and unlimited resources to create settings in which the dim and dusty past lives again in modern beauty, but also supplied the wonderful cast, headed by Marion Davies as Princess Mary Tudor and that splendid director, Robert G. Vignola, to animate my scenes."

"Kick In" Boasts Remarkable Cast

Headed by Betty Compson and Bert Lytell, the cast chosen for George Fitzmaurice's Paramount production, "Kick In," which has just been put into production at the Lasky studio, out-steps the bounds of the ordinary all-star group. In support of the two featured players will be Gareth Hughes and May MacAvoy, the sensations of Barrie's "Sentimental Tommy;" Kathleen Clifford, Robert Agnew, Walter Long, John Miltern and Mayme Kelso.

Mr. Lytell has been cast in the famous role of "Chick Hughes," the released convict who trys to "go straight." The Lytellian fitness for this part can be judged from the fact that perhaps the greatest box-office success the player ever made as an individual star was "Alias Jimmy Valentine," also a "crook" play.

Betty Compson will carry to the role of "Molly Brandon" the heritage of her successes in such equally dramatic parts as the stellar roles in "The Law and the Woman," "At the End of the World," "The Little Minister" and "To Have and to Hold."

Peters to Compose

William Fred Peters, who composed the scores for "Way Down East" and "The Orphans of the Storm," will make the orchestral accompaniment for "When Knighthood Was in Flower," Cosmopolitan's picturization of Charles Major's romance of Tudor times, with Marion Davies as the star.

Books Pathe Comedies

Pathe reports that its new series of six Johnny Jones Comedies are being liberally booked in a single contract. Following the showing of "Supply and Demand" at the Stanley Theatre, Philadelphia, the Stanley Booking Agency took the whole series for the houses in its circuit.

The New York Capitol Theatre engagement of "Supply and Demand" produced similar results, newspaper reviews being emphatic in their approval. Bookings for Marcus Loew theatres were early in evidence.

Regarding the active demand throughout the country for this new Pathe product, exhibitors are said to be impressed with the juvenile star's wide reputation gained through his "past performances" in picturized stories by Booth Tarkington.

Geraghty Returning from Hollywood

Thomas J. Geraghty, formerly chief supervising director at the Paramount Long Island studio, will return from Hollywood this week to resume his old post. When the Long Island studio was closed a year ago Mr. Geraghty went to London to be chief of the scenario department of the Paramount studio there. After eight months of production work in Europe he returned to the United States and went to the Lasky studio in Hollywood, where he has been a supervising director.

With Mr. Geraghty will come E. Lloyd Sheldon, author and scenarioist, to be a new member of the Paramount Eastern scenario department.

Nita Naldi Joins Cast of "Anna Ascends"

Nita Naldi, whose portrayal of the role of Dona Sol, the Spanish vamp in "Blood and Sand" has been greatly praised by the New York and Los Angeles critics, has been added to the cast of Alice Brady's new Paramount picture, "Anna Ascends," which is now in production at the Long Island studio. Miss Naldi will have a feminine crook role in the picture which is said to give her an opportunity to equal her work in "Blood and Sand."

As a result of her good work in "Dr. Jekyll and Mr. Hyde," "Experience" and "Blood and Sand" Miss Naldi was given a five-year contract by Paramount recently.

To Make Sketches

Carl Link, who made the posters for the Passion Play at Oberammergau, has been engaged to make special sketches of Marion Davies as Princess Mary Tudor in "When Knighthood Was in Flower." Mr. Link succeeded the late Raphael Kirschner at the Century Theatre studios, and made the posters for "Chu Chin Chow," "Mecca," and "Aphrodite."

Releasing Order of Eight of Goldwyn's New Products

Goldwyn Pictures Corporation announces the order of release of the first eight of its twenty superfeatures for the coming season as follows: Rupert Hughes' "Remembrance," released October 8; John Barrymore in "Sherlock Holmes," October 29; "The Sin Flood," November 12; Peter B. Kyne's "Brothers Under the Skin," November 19; Anzia Yezierska's "Hungry Hearts," November 26; "The Christian," from Sir Hall Caine's novel, December 10; "A Blind Bargain," with Lon Chaney, December 24, and Marshall Neilan's first production in association with Goldwyn, "The Strangers' Banquet," from Donn Byrne's novel, December 31.

"Remembrance" is Rupert Hughes' companion picture to "The Old Nest," teling father's side of the family story as the earlier film depicted that of the mother. Mr. Hughes directed it and picked Claude Gillingwater to portray Father. Kate Lester is seen as his wife and Cullen Landis and Patsy Ruth Miller have important roles.

"Sherlock Holmes's" interest for picture patrons will be enhanced by the fact that the handsome and romantic John Barrymore, one of the foremost figures in the American theatrical world, is starred as the marvelous detective. Albert Parker directed. In the star's support are Hedda Hopper, Gustave von Seyffertitz, Roland Young, Carol Dempster, Anders Randolf, Reginald Denny and David Torrence.

"The Sin Flood" is American in scene and character in spite of being an adaptation of Henning Berger's drama, "Syndafloden," the the author having spent several years in the United States. Frank Lloyd directed. In the leading roles are Helene Chadwick, Richard Dix, James Kirkwood and Ralph Lewis.

"Brothers Under the Skin," directed by E. Mason Hopper, is an adaptation of a Peter B. Kyne story of marital problems among New York's extremely rich and its extremely poor. In the cast are Helene Chadwick, Pat O'Malley, Norman Kerry, Claire Windsor and Mae Busch.

"Hungry Hearts" is a human-heart document of New York's East Side from Anzia Yezierska's remarkable short stories, directed by E. Mason Hopper and with a cast including Rose Rosanova, E. A. Warren, Bryant Washburn, Helene Ferguson and George Siegmann.

Maurice Tourneur is making rapid progress in filming the interiors for the screen version of Sir Hall Caine's novel, "The Christian," at the Goldwyn studios, after his return from London and the Isle of Man, where the exteriors were shot.

"A Blind Bargain" is a melodramatic thriller taken from a story by Barry Pain, directed by Wallace Worsley and acted to the top of his bent by the inimitable Lon Chaney. Jacqueline Logan, beautiful "Follies" girl, has an important role.

Marshall Neilan's first production for Goldwyn, a screen version of Donn Byrne's novel, "The Strangers' Banquet," now in its early production stages, is also scheduled for release late this year. Mr. Neilan has assembled a cast including Claire Windsor, Rockliffe Fellowes, Thomas Holding, Eugenia Besserer, Nigel Barrie, Stuart Holmes, Claude Gillingwater, Brinsley Shaw, Arthur Hoyt, Lillian Langdon, James Marcus and Edward McWade.

"Prisoner of Zenda" Gets High Praise from Critics

Rex Ingram's production of "The Prisoner of Zenda," presented by the producers, Metro Pictures Corporation, at the Astor Theatre, New York, beginning July 31, scored at this premiere a sensational and instant triumph.

The street, sidewalk and the triangular area between the angles of intersection of Broadway and Seventh Avenue at Forty-Fifth Street were black with people, it is said, drawn there in the hope of witnessing the first exhibition of the Anthony Hope story on the screen, or incidentally, by the blinding eyes of two great sunlight arcs placed on either side of the door for the purpose of making more movies outside of the multitude of celebrites invited especially to the initial showing.

Newspaper reviewers were unanimous, it is stated, in acclaiming "The Prizoner of Zenda" a distinct contribution to the art of the screen; Rex Ingram's best picture; well worth seeing; the peer of all romantic photoplays, and the like.

Here are excerpts from the reviews of the New York dailies upon "The Prizoner of Zenda:" New York Times, "Another photoplay well worth seeing . . . you'll think it's great; and even among the exceptional productions, it can hold up its head." Burns Mantle, in the Evening Mail, "You are pretty certain to enjoy 'The Prisoner of Zenda.' We did."

The Sun, "Managed to breathe the spirit of romantic love all romantic photoplays." Evening Post, "A thrilling film . . . . . into a film that is the peer of thrills . . . abound; and if you want an enjoyable evening of them, here is your opportunity." Evening Telegram, "'Prisoner of Zenda' is Rex Ingram's best." Harriette Underhill, in the New York Tribune, "It is a delightful picture."

New York Journal, "There is abundant sword play and enough of a love interest to provide a good evening's entertainment even for the sentimental." P. W. G., in the Daily News, "You are going to see a thrilling and well done picture." The Globe, "The picture is a genuine contribution to the art of the motion picture."

New York Herald, "A very good picture, making it worth while to fight one's way through the horde." Quinn Martin, in the World, "Reflects credit upon its makers." Helen Pollock, in the Morning Telegraph, "It is not too much to say it pretty closely approaches a high water mark in pictures."

Don Allen, in the Evening World, "'The Prizoner of Zenda' will take one back, far back, to the nights when the open fire flames fashioned the fantastic figures of romance and love and fights and intrigue; and for that reason, if for no other, it is well worth a trip to the Astor."

F. B. O. Buys Rights to Witwer Fight Stories

A new series of H. C. Witwer fight stories are to be put on the screen by the Film Booking Offices. P. A. Powers, of the F.B.O., this week announces the purchase of the screen rights for twelve of these popular short stories.

The Witwer pugilistic stories have given their author a position of prominence in the magazine world, so that his reputation is now nation-wide.

The new series is expected to prove an addition to the F.B.O. short subject program and is in line with the company's policy of supplying exhibitors with a high-class and well diversified list of attractions.

No announcement has been made as yet of a star, but it is understood that F.B.O. has already selected a popular actor who is perfectly suited by personality and physique to meet the difficult requirements of the champion boxer. Production will start at an early date at the R-C Studios in Los Angeles, and an announcement of star and director will be made in the near future.

Changes in F.B.O. Field Force

Harry M. Berman, general manager of distribution of the Film Booking Offices of America with week returned from a tour throughout the F. B. O. exchanges with several announcements of changes in the personnel of the F. B. O. field force.

Mr. Milton Simon, who has been manager of the F. B. O. Exchange in Washington, D. C., has been transferred to the St. Louis office and will act in the capacity of special representative.

A new F. B. O. Exchange will open at Sioux Falls, at an early date, which will serve exhibitors of North and South Dakota. Mr. Sherman Fitch has been appointed sales manager and will assume his duties on August 20.

Two new division managers are also announced by Mr. Berman. J. H. Calvert will be division manager for the Omaha, Kansas City and Oklahoma territories with headquarters at Omaha, and A. R. Cherry will act as division manager with headquarters at Pittsburgh. A new F. B. O. Exchange, at Milwaukee, will be managed by Harry Hart.

J. J. Simpson has been appointed city sales manager of the Chicago office in connection with C. R. Plough, manager of the F. B. O. Chicago branch. Mr. Plough will continue to handle the balance of the Chicago territory.

Withey to Direct Ferguson

Chester Withey will direct Elsie Ferguson in her new Paramount picture, "Outcast," which is scheduled for production the latter part of August at the Long Island studio, instead of John S. Robertson, as has been previously announced. Mr. Robertson is at present directing Mary Pickford and will not be finished with his work in time to take up the megaphone for Miss Ferguson.

Tom Geraghty, who comes from the West Coast this week to resume his old post of chief supervising director at the Long Island studio, is bringing with him the completed scenario for "Outcast" and production work will start soon after August 20.

Goldwyn's First to Be "Remembrance"

Goldwyn announces that its first release for the new season will be a Rupert Hughes' picture, "Remembrance," directed by the author.

"Remembrance" is stated to be a companion picture to Mr. Hughes' great success of last season, "The Old Nest," in that it does for Father what "The Old Nest" did for Mother—presents his side of the family life story sympathetically and truthfully.

Goldwyn selected "Remembrance" as a forerunner for the nineteen others in its list of "big twenty" productions because of its confidence in the film's artistic and box office value. The cast is the equal in prominence of the players of any that Goldwyn has presented in any picture, it is stated.

Artists to Make Posters

A great array of artistic talent has been assembled to assist in the exploitation of Cosmopolitan Productions' "When Knighthood Was In Flower," with Marion Davies as the star.

The list includes Frank X. Lyendecker, whose distinctive posters adorn the billboards of every city and hamlet in the land; Howard Chandler Christy, whose magazine illustrations are world-famed; W. T. Benda, celebrated color artist and the creator of the Benda masks; Carl Link, who made the posters for the Passion Play at Oberammergau, and Will Bradley, past-master of artistic display.

Each of these famous artists will make posters of Miss Davies in the role of Mary Tudor in "When Knighthood Was In Flower."

Miss Davies to Have "Different" Part

Cosmopolitan Productions says Marion Davis will have a totally different role from any which she has heretofore had in her new Cosmopolitan picture, "The Young Diana." Miss Davies has been associated in the minds of screen devotees with typical American social girl roles. Always she has appeared as radiant, buoyant youth, beautifully gowned, courted and admired. In part of "The Young Diana" she assumes the role of a middle-aged, weary spinster. "The Young Diana" is from the story by Marie Corelli.

To Launch DeHaven Series Soon

"Their First Vacation" will introduce Mr. and Mrs. Carter DeHaven to the public in their new series of two-reel comedies to be released through the Film Booking Offices of America. This will be the first of a series of twelve two-reelers which will bring this popular pair of screen favorites back to the screen in comedies built around the troubles and trials of newlyweds. It is scheduled for release during the first week of September and will be the first two-reel subject ever offered on the F. B. O. program.

Fred Greene Joins Universal

Fred V. Greene, Jr., one of the best known moving picture exploiteers in the industry, has been engaged as exploitation man for the Big "U" Exchange, Universal's New York distribution center.

Greene has been in the show business almost all his life, having been a writer of vaudeville acts and plays before entering the moving picture field. He has been a Paramount exploitation man for three years, first in Denver and then in New York.

Vignola Returns

Robert G. Vignola, who has just completed an automobile pleasure trip and vacation, has returned to the Cosmopolitan studios and will shortly begin another big production.

Cooling Shots in the Selznick News

A series of pictures which will send a shiver up one's back, no matter what the temperature, is that shown in Selznick News 1064-C. This contains some remarkable views of icebergs in the North Atlantic. In addition, these scenes carry a thrill owing to the proximity of the ship from which the pictures were taken, to several of the largest icebergs.

Southhampton is generally credited with having outdone Newport as the summer social centre. The Selznick News cameraman donned his Palm Beach suit and straw kelly last week and broke into society. The occasion was a Charity Fete. The pictures show some interesting social personages, but what will probably interest the women more will be the fashions as dictated by the country's style mentors.

The kids in Trenton, N. J., might well have said to their respective paternal parents last week, "Daddy, I see ducks." Clarice, the internationally famous trained duck went shopping with its mistress and made its way in a most dignified manner along the main street. The kids had hysteria and so will the audience when they see the photographed antics of Clarice.

Gene Sarazen, the caddy who rose to the championship at the age of twenty-one, has posed especially for Selznick News. In this issue he shows the way to make golf shots tell.

Two New Stars for F. B. O. Productions

Two feature productions which will introduce new F. B. O. stars to exhibitors are now nearing completion at the R-C studios in Los Angeles. These are "The Three Cornered Kingdom," in which Ethel Clayton will make her debut under the F. B. O. banner, and "When Love Comes of Age," the first Ray Carroll production, starring Helen Jerome Eddy.

Miss Clayton is directed in "The Three Cornered Kingdom" by Wesley Ruggles, and Warner Baxter is her leading man. The picture is from a story by De Vernet Rabell and tells of the adventures of an American girl in a mythical Balkan principality. Others in the cast are Murdock MacQuarrie, Andre Begendre, Genevieve Blinn and Victory Bateman.

"When Love Comes of Age" is adapted from a story by Miss Carroll and presents Helen Jerome Eddy in a quaint and novel story of New England life. William A. Seiter, who has long been one of the mainstays of the R-C directorial staff, is wielding the megaphone. Miss Eddy's leading man is Harrison Ford, who is well remembered for his work in the Norma Talmadge productions, "The Passion Flower" and "Smilin' Through."

Both these productions will be completed approximately at the same time and are scheduled for early release by the Film Booking Offices. They are included in the F. B. O. announcement of its "Box Office Ten."

Trunnelle Returns

Mabel Trunnelle, remembered as leading woman in the early days of the old Edison Stock Company and as a star in her own right with a number of producing companies, returns to the screen after a long absence as a member of the cast of Penrhyn Stanlaws' current Paramount production, "Singed Wings." Miss Trunnelle has the role of Eve Gordon in this picture, which stars Bebe Daniels.

"Blood and Sand" Is Called Greatest Film

"The proof of the greatness of any picture is found in the reports from the box-office, and measured by this infallible standard 'Blood and Sand' comes close to being the greatest motion picture ever made."

This was the remark of Adolph Zukor when apprised of the fact that the Fred Niblo production which marks Rodolph Valentino's debut as a Paramount star had broken all records for attendance and receipts at the New York Rivoli during the first week of its run in the metropolis.

"When we selected Fred Niblo to direct Valentino in the great story by Ibanez and chose June Mathis to write the scenario," said Mr. Zukor, "and then picked Lila Lee and Nita Naldi for the chief supporting roles, we expected great things from our production department. Placing implicit faith in the ability of our Lasky studio organization, we went the limit in our promises to the exhibitors and the public. The extraordinary success of the picture both at the Rivoli and in Los Angeles justifies all we said for it in advance, and I extend my congratulations to all others associated with them in the work of production."

"Sherlock Holmes" Is Big Goldwyn Film

John Barrymore in "Sherlock Holmes," a screen adaptation of William Gillette's stage version of Sir Arthur Conan Doyle's stories of the immortal detective, is among the big twenty super-specials which Goldwyn will produce and distribute during the coming season. It is a big picture, it is said, and will keep big company—"Ben Hur," "The Christian," "The Sin Flood," "Hungry Hearts," "The Strangers' Banquet" and other big pictures which Goldwyn has scheduled.

"Sherlock Holmes" had its first screening at the Capitol Theatre, New York, in June, playing to one of the biggest weeks in the history of that immense theatre, it is said. It was then booked at B. S. Moss' Cameo Theatre, where it has been showing to big business for two months and is still running.

F.B.O. Picture Booked Over Fox Circuit

Charles Rosensweig, manager of the New York Exchange of the Film Booking Offices of America, announces the booking of the Emory Johnson special, "In the Name of the Law," over the entire Fox circuit in the New York territory. Among other notable bookings accorded this F. B. O. special is the Strand in Newark, which will give the picture an indefinite run.

"The Kick-Back," the first Harry Carey production for F. B. O., which ran a week at the Capitol theatre, New York, has been booked over the Fox and Loew circuits, announces Mr. Rosensweig.

Duke Lee Plans Personal Tour

Duke R. Lee, who plays the role of "Buffalo Bill" in Universal's new historical serial, "In the Days of Buffalo Bill," has obtained leave of absence from Universal City in order to tour the country as "The Man Who Knows the Movies," making personal appearances as a sort of "Answer man in person."

Besides answering any questions concerning moving picture making and moving picture people, Lee recounts much interesting information about picture making and about the ideals which promp the picture makers.

"Under Oath" Scoring

Marcus Loew has found Elaine Hammerstein so popular with the patrons of his magnificent State Theatre on Broadway, New York, that he has given every one of her pictures a pre-release showing at this house. The latest to be exhibited is "Under Oath," which is the current attraction at the State.

Further evidence of the worth of this picture is found in the fact that the Select New York office has succeeded in arranging showings in no less than eleven Broadway houses for the period of August 27-29. These bookings include some of the largest theatres in Riverside and upper Broadway sections.

West Coast News

By W. E. KEEFE

At the Hollywood Studios, Inc., the James K. McDonald Productions has started on the fifth of a series of two reel comedies for Pathe, featuring Johnny Jones and Gertrude Messinger. The title is "Listening In."

M. M. Litson, who directed young Johnny in the Booth Tarkington Edgar stories, is also wielding the megaphone for the McDonald comedies. The cast includes Bennie Alexander, True Boardman, Kenneth Green and Newton Hall. With a few exceptions, only children are being used in the McDonald production.

* * *

John W. Davis, former Ambassador to Great Britain, and Lord Thomas Shaw, of Dumferlin, Lord of Appeals and member of the Judiciary Committee of the Privy Council, together with a party of friends, were the guests of Abraham Lehr, vice-president of the Goldwyn Studios, at a studio luncheon. Mr. Davis paid a great tribute to Will Hays and also said that "The Motion Picture is a great ambassador in itself."

* * *

Norma Talmadge, after completing a week's work on her latest production, "The Voice from the Minaret," will sail for Europe, accompanied by her husband, Mr. Schenck. Constance Talmadge and Mother Talmadge will make up the balance of the party.

The Talmadge girls will return to Los Angeles in November and start production on a series of three pictures each.

* * *

Ward Lascelle will start production this week on "Mind Over Motor," one of Mary Roberts Rhinehart's stories of the "Tish" series, and starring Trixie Friganza, well known vaudeville star. Abe Scholtz will be the camera man.

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Edward Sloman has completed the filming of "Blind Justice," at the Fine Arts Studios, and is now cutting and editing the production.

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At the Mack Sennett Studios the productions which have been completed include "When Summer Comes," featuring Billy Beavan and Mildred June. It was directed by Roy Del Ruth. Production has also been finished on "Bow Wow," featuring Louise Fazenda, directed by Fred Jackman.

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The Metro Company have retitled Billie Dove's first starring from "Country Love" to "Youth to Youth." Emile Chautard is the director.

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Actual production will be started at Metro Studios within the next week on "All the Brothers Were Valiant," by Ben Ames Williams. The screen adaptation was made by Julian Josephson.

* * *

Richard Walton Tully has completed his production of "Omar the Tentmaker," featuring Guy Bates Post. Tully, with James Young, who directed the production, are now doing the editing and titling work at the United Studios.

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Buster Keaton has completed "The Love Nest," and will start on a new production within a week or so.

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John M. Stahl is adding the finishing touches to "The Dangerous Age," filmed at the Lewis B. Meyer Studio. Lewis Stone and Ruth Clifford are the featured players.

* * *

Lois Weber is making arrangements to start a world tour with an all-star cast of players and all the production paraphernalia necessary to make motion picures. She expects to take scenes in the Orient, Africa, India and Europe.

Now Ready! The New Handbook. 1,000 pages projection information. 842 questions with answers. A complete index.

Jack Mulhall a Universal Star

Jack Mulhall will be starred by Universal in a series of film versions of Jack London's famous sea stories, "Tales of the Fish Patrol."

The series has been under preparation for some time. Universal will put into the two-reel products the elements that usually go into features, making them screen classics as good if not better than the successful "Leather Pushers," it is promised.

Work on N. Y. Scenes

William Miller, brother of Arthur Miller, cameraman for George Fitzmaurice, and himself an experienced operator, is photographing the New York scenes for Jack Holt's new Paramount picture. "Making a Man," which has just been put in production in New York under the direction of Joseph Henabery.

Lost Ten Pounds

Marion Davies, star in Cosmopolitan Productions, lost ten pounds during the filming of the fencing scenes in "When Knighthood Was in Flower," which will be released in the fall. She advocates fencing as fine exercise for women who want to reduce.

To Release Vampire Picture on Sept. 10

A cast that reads like the Hollywood blue book will be seen in William Fox's forthcoming special production "A Fool There Was," which was staged by Emmett J. Flynn at the Fox West Coast studios and which will be released September 10. The photoplay was inspired by Kipling's "The Vampire."

Lewis Stone, whose work in a number of the greatest successes of the past few years has given him a high place in filmdom, plays one of the most important parts in the picture. Estelle Taylor as the vampire; Irene Rich plays the part of the wife; Marjorie Daw portrays the role of the young and charming sister; Mahlon Hamilton plays the part of the friend; Wallace McDonald depicts the character of the "young fool;" William V. Mong as the butler; Harry Lonsdale portrays the role of the secretary and Muriel Dana plays the part of the fool's little girl.

Bernard McConville, who is responsible for the adaptation of the famous poem to the screen, has retained all of the cynicism that immortalized the work of Kipling and has created romance, adventure, novelty, thrills.

Director Flynn has produced the photoplay with sumptuous setting and with a remarkable attention to detail. Lewis Stone, who portrays the role of the fool, is bound to win new laurels in this production, and Estelle Taylor creates a role that is peculiarly adapted to her.

"Grandma's Boy" Equals a Record

Entering its fourteenth week in Dr. H. B. Breckwedel's Symphony Theatre, Sunday, August 13, the Harold Lloyd-Associated Exhibitors super-attraction, "Grandma's Boy," produced by Hal Roach, has now equalled the best record ever made for the continuous run of a feature picture in Los Angeles.

"Grandma's Boy" passed the high-water mark for a comedy feature seven weeks ago. Now it appears to be fairly on the way to fresh conquests, for the end of the present remarkable run is not in sight. Up to August 10 more than 325,000 persons had seen the big attraction in Los Angeles alone, according to a telegram received by Arthur S. Kane, president of Associated Exhibitors.

Last week "Grandma's Boy" got off to a splendid start in the Heilig Theatre, Portland, picturegoers and reviewers in the Oregon metropolis giving it just such a reception as had marked the opening of the world's premiere in Los Angeles.

Goldwyn Making Ready to Do Big Advertising

Goldwyn Pictures Corporation, in connection with the releasing of the first five of its twenty super-features for the coming year, through Goldwyn Distributing Corporation, is about ready to launch a nation-wide advertising campaign for each photoplay just prior to its release. The advertising will be localized as to be of direct benefit to each exhibitor showing Goldwyn pictures, it is said.

The Goldwyn advertising department has outlined the campaigns for Rupert Hughes' "Remembrance," for John Barrymore in "Sherlock Holmes," for "The Sin Flood," "Hungry Hearts" and "A Blind Bargain."

Not only will the first five of the new season's releases receive an individual advertising campaign in magazines of national circulation and in the daily newspapers of many first-run cities, but every other picture in the series of twenty superfeatures for release during the year will be similiarly published in advance of its release.

By means of this individual picture advertising, Goldwyn expects to benefit the exhibitor who books all or any of its "big twenty" by providing an audience in every town in advance of the first screening, and by making its trade mark a synonym for excellence wherever motion pictures are shown.

Site Selected for Filming

Laddin Rock farm, near Stamford, Conn., has been selected as the natural background for the great tournament scenes in "When Knighthood Was In Flower," with Marion Davies as the star, and the Cosmopolitan company under direction of Robert G. Vignola has begun work on that location. Seven "knights" in armor will tilt against each other, as did the "sport of kings" in Tudor times.

To Write Titles

Goldwyn has completed arrangements by cable whereby Sir Hall Caine will write the titles for the screen version of his novel, "The Christian," which Maurice Tourneur is now producing for Goldwyn at that firm's studios in Culver City, Calif.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Lem Stewart Has Some Interesting Charts on Newspaper Advertisement

LEMUEL L. STEWART, head of the exploitation department of Southern Enterprise, came into New York last week for one of his infrequent visits and brought with him his interesting dope book on advertising.

An entire volume might be written on the contents of that book, but generally Lem has one point which stands out above the others, and this trip it was the value of newspaper flashes as business getters.

This is a matter upon which Lem has been working for some time. In many sections the managers have been working on the theory that if a ten-inch advertisement will bring in a certain number of persons, a twenty-inch display will bring double the quota, and they waste a lot of money in the course of the year applying this theory.

Proving the Pudding

Lem has not much use for theory until he has tested it through practice, but he felt that his ideas were sound and to this end he started a set of graphic charts, selecting houses in various sections.

Each house was given a fixed factor in the matter of an advertising appropriation. Sometimes this was higher than was advisable, but in each case it represented the amount of money the house manager felt was essential properly to represent the home in the papers. In some instances this base line was two or three hundred dollars about what Lem thought should be allotted, but it represented the managerial standard, and so was adopted.

The base line represented the average attendance by thousands of persons and the fixed sum to be spent for advertising. Each line above and below represented a certain investment in money or a certain number of persons. An ink line was used to represent the advertising expenditure and a pencil line indicated the attendance.

Tells a Story

The graphs tell a surprising story and one so uniform that it cannot be argued that it represents a condition peculiar to a certain town or section. To anyone familiar with charts the display tells an interesting story and one can read the history of the house.

Now and then the attendance line followed the expenditure line above the base. The manager had a good feature which he felt should be advertised largely, and he put it over, but in no case did the attendance line rise above the additional expenditure. In other words, the manager did not get a compensating return in attendance for the extra dollars spent in newspaper space.

On the other hand there were frequent curves where the advertising mounted dangerously while the attendance went as far or further below the base. The manager was attempting to put over a weak sister with a newspaper splash—and failing every time.

Can't Be Done

In contrast there were divisions where the pencil line climbed to a high peak while the expense sank below the average, but in no instance did extra expense for a poor picture carry the attendance line with it.

The entire collection of graphs tell just one story and this is what it tells:

Sometimes you can get a little more business for a good picture with an increase in advertising.

You can never get an increase in business on a poor picture, no matter what the expenditure.

You can get good business on a good picture without the use of the usual space.

But you cannot sell gold bricks with extra advertising.

Work the Right Space

An advertisement large enough to command attention in comparison with similar spaces for other houses will pull just as much business as two or three times the space.

Make a graph of your own house for three months, and you will prove to your own satisfaction these two facts. You should use newspaper advertising, but you must back it up with good pictures and good exploitation.

Lem Stewart is looking for a new word.

Want to help him coin one?

He wants a single word to express the reverse of a good advertisement; something which hurts rather than helps business. If an advertisement makes a man want to stay away from the theatre, if a poster convinces the prospect that the picture is no good, if an exploitation stunt keeps people home, he wants to say it is a ——— what?

We don't know. Do you?

A Bull Ring Front for "Blood and Sand"

Mindful of the extra coin brought in by the tent fronts used on "The Sheik," the Paramount Exploitation Department suggests a bull ring front of red and yellow cloth for Valentino in "Blood and Sand." The idea is good, but is open to the objection that it will clog the lobby slightly, and all the space will be needed for the crowds, if the wonderful business the Rivoli, in New York, is doing, is repeated in the small towns, as undoubtedly it will be.

As the sketch stands, the awning suggests the entrance to the bull ring, with a crowd sitting in the bleachers. A cutout from the stand is shown in the exit, to suggest the local color.

This department believes that a better display would hold the lobby clear, letting the awning with its "Plaza de Toros" hang well at the top, and without the crowd, which may properly be supposed to have entered the enclosure. Get the vivid red and yellow of the Spanish colors. Add the "Plaza de Toros" on either side of the marquise, to face the approaching patron, and do this in red and yellow. And, by the way, it is "Plaza de Toros" and not "del Toros," as is often used. Few will know the difference, but you might as well get it straight.

Use the cross piece awning and if you have two prices announce these as for the sunny and shady side of the ring. Do not dress the floor, but if you can have a couple of costumed bullfighters idling around the entrance, it will help the color not a little. For the rest use vivid Spanish flags and bunting, with red and yellow lights, but keep your floor space clear.

Next week: "Pinched into a Job." A story with a punch.

A Paramount Release

THIS YELLOW AND RED WILL BEAT THE SHEIK TENTS

It is suggested by the Paramount Exploitation Department for "Blood and Sand," and it will certainly look attractive, but it won't give sufficient room for the crowds this picture will probably draw. That's the only fault.

A Paramount Release

A PEACEFUL HOME MAY BE A SEETHING VOLCANO INSIDE

That's the way Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas, put over Miss Lulu Bett. Taking his cue from the reviews, he contrasted the peaceful exterior with the discontent within.

Display Frames Made from Stock Material

Given initiative and imagination, you can often produce unusual results from usual material. These displays planned by C. A. McElravey, general manager of Consolidated Enterprises, Memphis, cost about one fourth of what similar displays would cost if bought outright.

These represent an outlay of about $150, but smaller houses can plan on a scale commensurate with their income and get proportionate results.

These, for instance, are largely built from burnished gilt picture frame moulding, but in straight moulding you can get good results with painted surfaces, particularly in white enamel and gold, and materially cut the cost. The mirrors are expensive and can be replaced with wood or smaller glasses may be used, with a plain lettered in panel below. For that matter, you can probably buy glass fairly cheap from house wreckers. Prohibition put a lot of plate glass mirror on the market.

Get It Locally

Any local sash and blind shop turns out moulding, or you can get it brought in with really good machine carving. Given the idea, you can pattern to suit yourself.

This writer has had for nearly twenty years an old theatrical prop from the original Lyceum theatre, New York. It is a pedestal cabinet made entirely from moulding, machine carving and stamped wall paper, but it looks as good today as when it was made and it is frequently mistaken for hand work.

McElravey provides the original idea. See what you can do with it.

Contest to Determine 'Our Leading Citizen'

After Tom Meighan opened at the Arcade theatre Jacksonville, in "Our Leading Citizen," the Journal came out with a two column box on the front page asking who was the leading citizen of Jax and offering $5 for the best letter of nomination and twenty pairs of seats to the runners up.

The editor wrote that the idea was suggested to him after seeing a performance of the play at the Arcade and would come as a surprise to Guy Kenimer, the manager, but he did not tell how he was able to announce ticket prizes, which rather weakened the "surprise."

As a matter of fact Kenimer worked the stunt and sold the idea. The idea has been used generally in the south, but Kenimer had the story on the front page for three days and it tacked about $400 onto the receipts in addition to giving the Journal a good circulation feature.

Doubled It Up

Because he saw a chance to get double use, C. W. Irvin, of the Imperial Theatre, Columbia, S. C., made a miniature set showing the mounted police station in Curwood's "I Am the Law." The first week he set this up in the foyer, and moved it into the lobby with the arrival of the film. The miniature worked as well as a full sized snow lobby.

As the ball park was staging a free game to arouse interest, and he knew there would be a large turnout, Mr. Irvin borrowed a uniform from the police department, lettered it with the title, front and back, and turned the man loose in front of the grandstand before the large crowd.

Plaid Publicity

Ray Whitfield, of the Majestic Theatre, Austin, Texas, painted the front of the house in a plaid design for the engagement of Betty Compson in "The Little Minister" And the funny thing is that the plaid made checks in the box office. Yes.

Fresh Paint

Tiring of the usual double truck, Fred Tynes, of the Columbia Theatre Portsmouth, O., took a day off and talked his advertising supporters into coming across with the additional coin for a two-color play-up.

It not only helped put "Molly O" over to a flood of coin, but the merchants feel that Tynes did them a favor since the ads pulled better. Most newspapers can work in two colors and it pays to use color.

Self-Acting Ballyhoo

So many vacationing kids wanted to sit at the desks in the lobby school room for "School Days" at the Pheil Theatre, St. Petersburg, Fla., that Manager H. G. Griffin had to make out a waiting list to give all a turn, and there was a continuous ballyhoo, which helped summer business importantly.

TWO HANDSOME DESIGNS FOR LOBBY DISPLAY FRAMES

That on the right holds two three sheets with a mirror between. The one on the left is six-sided, with two threes and four mirrors. Both are on castors to permit them to be moved around. Designed by C. A. McElravey, of Consolidated Enterprises, Memphis.

Gets More Effect for Snow Lobbies

Several of the Southern Enterprise managers are working a new idea for snow lobbies, the suggestion evidently having been sent around the circuit.

Discarding cotton snow, the entire branches are dipped in a whitewash and then sprinkled with mica snow before drying. Then the foliage is worked into the snow lobby.

This is as much better than the snow lobby of cotton batting as that was an improvement over the original painted scene idea. It comes a little late to be really effective this season, but when you want a wonderful snow effect, put plenty of glue into the whitewash, smear the foliage and you will be delighted with the result.

Down South right now the effect has been worth a great deal of money to Southern Enterprises, for it shows an increase in the receipts.

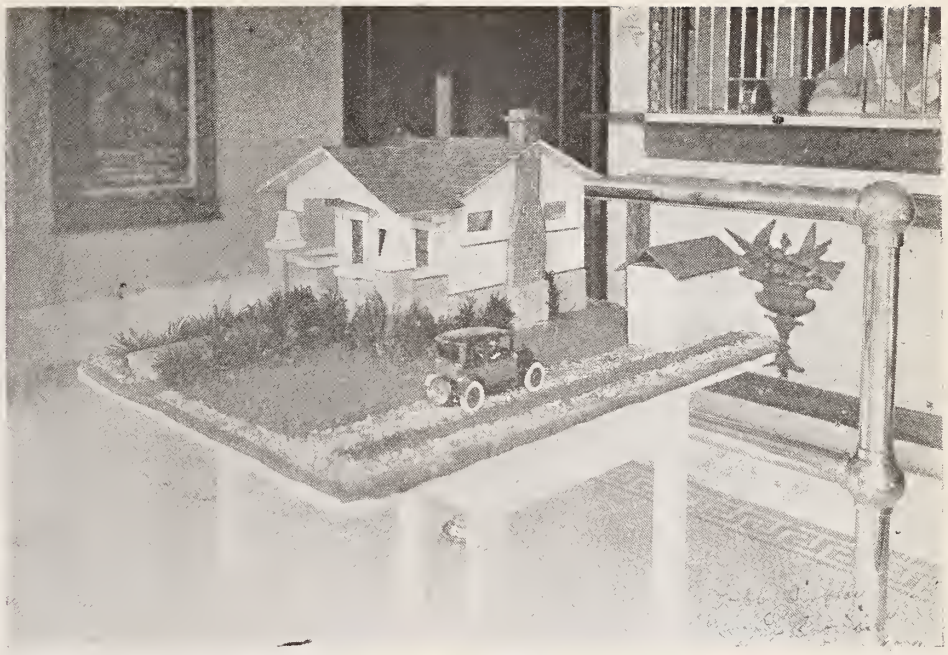
Artistic Lobby Wins the Patrons' Praises

Oscar White, of the Rex Theatre, Sumter, S. C., is getting such a reputation for his lobby displays that people make a point of passing the house, just to see what he is showing.

For his lobby on "Love's Redemption" he not only won a newspaper write-up, but some visitors to town stopped in to compliment him and express the wish that their local exhibitor would do as well.

The box-office was done with reeds and Spanish moss into a cottage. Before this was a sanded space, dressed with trees and rushes, while at one side a tripod supported a pot, below which was a red lamp fire. In the centre was buried a candy bucket, into which water was fed through a wooden trough, connected with a hose, while another length of hose drained into an alley.

It did not make the picture any better, but it did have a wonderful effect on the business, and the picture seemed even better than it was because the display put the spectator into the proper frame of mind to enjoy Miss Talmadge's fine work.



A Paramount Release

THE LOCAL PAINT STORE WAS THE GOOD PROVIDER

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., figured that the good provider paid the rent, so he borrowed a bungalow from a paint store and set it in the lobby. It cost him only fifty cents to make a fine lobby showing.

Cool Promotion

J. B. Robertson, of the Palace Theatre, Ft. Smith, went the snow lobby one better on Curwoods "The Broken Silence."

He worked the old stunt of freezing the stills on the picture into cakes of ice. The ice company supplied several blocks so that as soon as one cake melted another could be put into place. They gave the ice free in return for screen mention.

Paper Icicles

Paper icicles fringed the three sheets and still frames, and the entire display cost only $10.

If you have no ice factory in your town and can afford the ice, saw the cake through the center, set in the stills, lay flat for a time and the two parts will freeze together again.

A Paramount Release

HERE IS A READY MADE HOOK UP ON THE BEAUTY SHOP

How one New York theatre profited from Fred V. Greene's tie-up with a perfume concern for "The Beauty Shop" in the Metropolitan District. All the West End Theatre had to do was sit tight and profit from the distribution of toilet samples at the drug store.

Adapts Bubble Stunt to Marquise Display

Some time ago the Mark-Strand Theatre, Brooklyn, used a stunt based on its trade-mark which Edward L. Hyman told us he had obtained from one of the current girl shows. It was a singer within what appeared to be a giant soap bubble.

Richmond Dorman, of the Imperial Theatre, Jacksonville, has apparently re-invented the stunt, adapted it to a marquise display.

For this he has used a cutout from a one sheet, which is placed on an upright on which revolve two hoops of tin. This is speeded up until the motion is so rapid as not to interfere with the vision, but giving the effect of a picture seen through a soap bubble.

Works Best at Night

In the daytime the sun gives a fair effect, but at night, in the rays of two searchlights, the illusion is so remarkable as to rivet the attention.

The tin should be bright and should be stiff enough to hold its shape, the strips being about eight inches wide and so placed that they cross each other. They are revolved as a whole and not independently.

Unless you have seen this worked, you cannot realize the effect, but once you have seen it, you will be more than pleased with the result. Have one made up and use it only on your biggest pictures.

Nifty

The Metro exchange in Philadelphia has come out with a really useful booking book for exhibitors. It contains 52 pages, with a line to a day, for the bookings, some extra pages for titles to be booked, and the telephone and street numbers of all exchanges, poster companies and supplies concerns. Of course they tell a lot about Metro films, but the exhibitor is willing to read sixteen pages of ads for the sake of getting a book of such real value.

This sounds a lot like Jasper Emanuel, head of their novelties and notions department and originator of the bargain basement idea, who is also a film salesman on the side—and a darned good one.

Ticket Prizes for Names of Bachelors

One way of getting over "A Bachelor Daddy" was that used by J. P. Harrison, of the Hippodrome Theatre, Fort Worth, Texas.

He put out 3,000 circulars offering tickets to a special showing for the names and addresses of two bachelors. This gave him a live mailing list for circularization, while the special showing spread the word of the picture.

In the lobby he had a cutout of Meighan and the kiddies standing before a glass-fronted ice box, in which were a number of bottles of milk. The bottles were lettered to spell the title. You could see the ice box from the street, but you had to come into the lobby to get the name, and the slight labor involved helped to fix the name.

And for a flyer he gave a special showing for the children in the Methodist Orphanage, and in return the Orphanage officials sent their boy's band to the theatre each night to play an opening concert. No charge was made for the services of the boys, and this gave a free ballyhoo of large proportions. And the report ends: "This picture did better at the Hippodrome than any attraction at this theatre for some time." That's the answer. But this picture has been making exceptionally good records all through Southern Enterprises territory.

A First National Release

ANOTHER CAPITAL IDEA FOR LETTERING A LATTICE

The white letters against the vine-trimmed lattice added to the effect instead of detracting from it and got extra appeal for Norma Talmadge in "Smilin' Through." It was worked by the Rialto Theatre, San Antonio, Texas.

Builds a Display for Future Uses

Harry Gould made a liberal investment in exploitation when he had his lobby front made for Marion Davies in "The Restless Sex," but he planned it so that it can be used repeatedly, and the ultimate cost on each picture will be only a fraction of the bill.

The cross piece and pillars are on a flat. Back of this is a cutout of the star from the 24-sheet and a painted canvas drapes the rear wall of the lobby. Mr. Gould credits the press book with the idea.

Pedestal baskets, with cut flowers, add not a little to the effect. These fit in with the drapery, which is old rose, the front being painted in a marble effect. The lamp post hurts the appearance of the set in the photograph, but, of course, Gould could not have it removed while the photograph was being made.

R. P. Whitfield, of the Majestic Theatre, Austin, also followed the plan book suggestion, using the three arches, with the centre brought out front, the side pieces running back to the regular arch, and with curtains back of the centre arch. He, too, has a lobby accessory he can use on many other titles.

Scouting for Coin

Boy Scouts in Albany were confronting low treasuries at the period of their greatest activity. It looked like trouble, but "Trouble" came along and the Strand Theatre offered them a percentage on all the tickets they sold for the Jackie Coogan production.

They took down $500 for their end, but the Strand got a lot more than that and "Trouble" is over both at the Strand and in the treasuries. A percentage hook-up is good every now and then in that it reaches persons other than regular theatregoers; a point not to be overlooked in considering the value of this form of exploitation.

Special Trailer for 'Nice People' Hook-up

Getting out a hook-up page in Los Angeles is made easier by John P. Goring, the Paramounteer. Sid Grauman hooked six merchants to a double truck for "Nice People." The heading ran: "You'll find 'Nice People' at Grauman's Rialto," with the further explanation that "Nice Merchants, who handle Nice Products for 'Nice People' are advertised on these pages."

Picked on De Mille

Then Goring went out to the Lasky lot and hooked De Mille and a lot of the cast to a trailer showing them reading the Times, which was the paper using the hook-up. The captions boosted the paper, and it made a good looking film in spite of the advertising angle.

This was screened at the Rialto and the grateful publisher could not do enough for the film.

If you are too far from the studios to get a trailer, try slides.

Rushing the Season

Just to get something different, the Lyda Theatre, Grand Island, Neb., sent out a Santa Claus for a ballyhoo on "Hail the Woman."

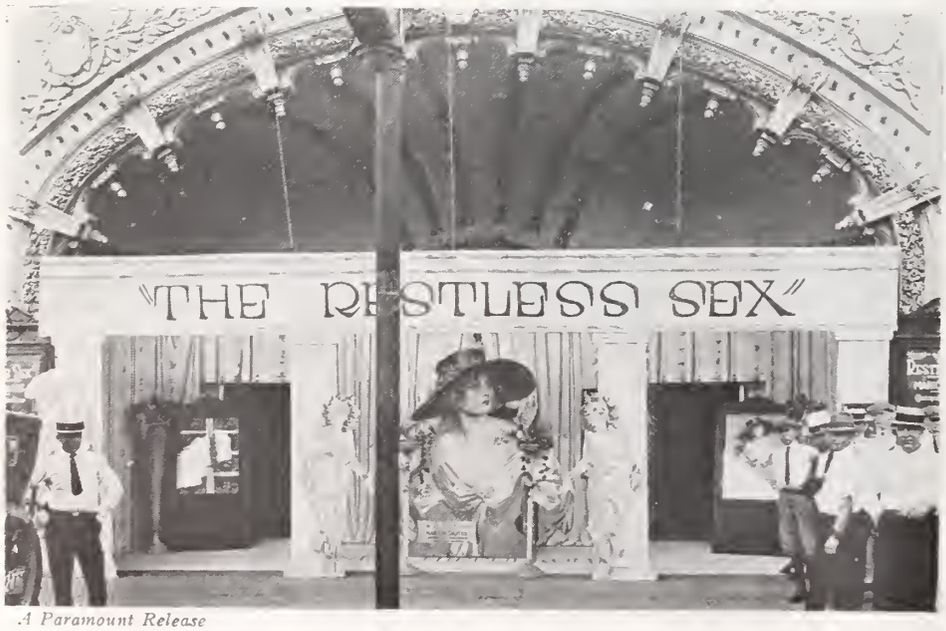
And because it was July, instead of December, Mr. Claus got more attention than a red fire engine with three white horses.

Gould Is Building a Set of Displays

Harry Gould, manager of the Hippodrome Theatre, Fort Worth, Texas, seems to be building up a set of lobby displays which he can use on different pictures.

For "The Man from Home" he used a straight flat, partly filling the lobby. In the foreground was a ballustrade, with columns. Against a column leaned a man apparently looking out upon a beach where two girls in vivid bathing suits waved to a man from home, newly arrived with his suit cases. The whole was enclosed with painted drapery, and the title and stars were painted upon this.

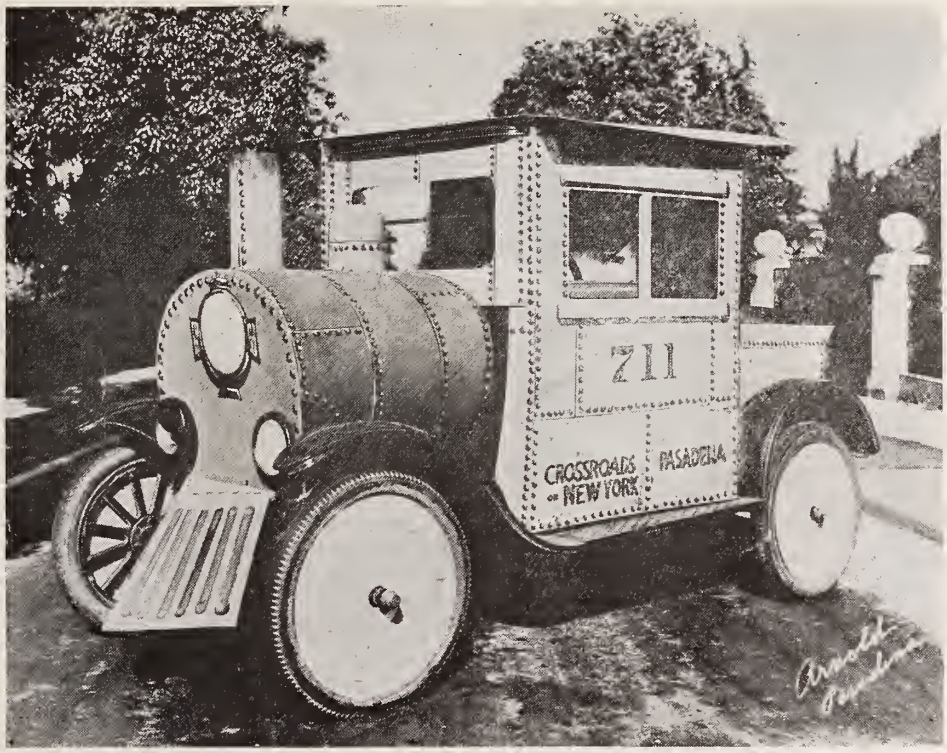
The flat can be used repeatedly, as can the other lobby material Mr. Gould has recently had made up.



A Paramount Release

BUILDING A LOBBY DISPLAY WITH AN OUTLOOK

Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas, built this display for the Cosmopolitan production so that it could be used for other attractions to cut the cost. The display is in three planes.



A First National Release

THIS IS NOT A RESULT OF THE RAIL STRIKE

It is a ballyhoo planned by N. J. Fleming, of the Pasadena Theatre, Pasadena, Calif. It is built from beaverboard and is mounted on a coupe. The boiler going over the hood and the tender on the extension. It sold "The Crossroads of New York."

A False Proscenium for Dorothy Dalton

Although most houses advertised Valentino above Dorothy Dalton in "Moran of the Lady Letty," Earle Settle, of the Palace Theatre, McAlister, Okla., hooked "The Woman Who Walked Alone" to the previous release, announcing it as "Dorothy Dalton's second big success."

To put it over he used a false proscenium arch, with the star and title displayed on the cross piece and the support lettered in on the panels, with ornamental painted urns in the lower space.

As the lobby has a store entrance on either side, giving a rather narrow space in which to work, the display had effectiveness in spite of a bare look on the sides, due to the impossibility of joining to the walls, because of these store doors.

We think that a palm or other potted plants placed at each side would have increased the value of the display even to the sale of more tickets. Mr. Settle has a lobby difficult to dress, but experiment will show him how to handle it to get a result that is artistic as well as advertising.

Changed the Rendezvous

Years ago a New York department store popularized "Meet me at the Fountain." King Solomon, of the Haring and Blumenthal houses, in Jersey City, changed it to read: "Meet me at the 'Crossroads of New York,'" and sent it out to a large mailing list, adding that full particulars would be given in the daily papers in ample season.

There was nothing on the cards to show where they were from, and a nearness to New York added to the puzzlement.

When the advertising broke on the Mack Sennett production the patrons were more than half sold and needed little in addition.

Ever Useful Fords in "Watch Your Step"

Henry Ford did a lot for the exploitation man when he went into the automobile business and injected a little humor into it.

When the tired exploitation man can think of nothing else, he kicks a Ford around for a time, and most always he gets a kick right back.

Looked Like An Arrest

H. B. Clarke, of the Majestic Theatre, Memphis, used a very much down and out car for his exploitation on "Watch Your Step." The hick driver was accompanied by a policeman and the sign: "Now he'll watch his step." Everyone supposed it was an arrest until the car came along the next day with a few well-chosen words for the Goldwyn production smeared all over the car, and finally the wreck was taken into the lobby, one of the wheels was removed and the explanatory sign was placed just above the wheel, reading: "The chauffeur was in a hurry to reach the Majestic Theatre, but 'Watch Your Step.'" Even better is the card on the seat, which reads: "'Watch Your Step' today. It's more darn fun." That's rather dead-sounding copy, but it sticks to your recollection like a burr and the more you think about it, the better it gets. There is something homely and convincing in the phrase that beats to a froth the more eloquently phrased commendatory words scattered over the rest of the lobby.

Came Smilin' Through

Business was so poor in Billings, Mont., that Al West, of the Babcock Theatre, was considering a shutdown through July and August.

He was persuaded to book in Norma Talmadge in "Smilin' Through" for three days, and get behind it.

Mr. West offered theatre parties to all July brides, talked to Rotarians and Kiwanis, sent out personal letters, enlarged his advertising and got slips into the delivery packages of two stores.

He held the picture over for the fourth and fifth days and then filled out his program, feeling that perhaps it was lack of advertising which was responsible for the business.

If business is poor with you, get behind some good pictures and pay the rent on time. Get the best and yell like an Indian.

A Goldwyn Release

WATCH YOUR STEP IS STILL A GOOD CLEANER UP

With an old Ford, H. B. Clark, of the Majestic Theatre, Memphis, told the town of the cleverness of the picture, finally landing the car in front of the theatre, where it reminded patrons of the street stunt.

A First National Release

MAKING A LOBBY FROM FIRST NATIONAL PAPER

All of the lobby work for the Palace Theatre, McAlister, Okla., was derived from stock paper, Manager Settle figuring that he could get more jazz out of the material than from anything he could have painted and at the same time save money for something needing more aid.

Made Lobby Display from Three Sheets

Manager Settle, of the Palace Theatre, McAlister, Okla., figured that he could put over Constance Talmadge in "Woman's Place" with the paper supplied by First National and could save that much of his advertising appropriation for a story needing more help, so he cut the figures from a sheet, one showing Constance showing her stockings and the other the masculine woman used for contrast. A card was set in reading: "You must choose between us men."

On either side were one sheet heads mounted on boards which advocated Connie for Mayor. It did not make a big flash, but it got attention because of the snappy phrases and it brought the money in at a cost of only $10.

Blind Advertising

Bill Danziger, Dan Roche's first assistant in exploitation in the Chicago district; Dan, of course, being the permanent Paramounteer in that section, pulled a new one in Macomb, Ill.

He invited the town's blind man to "see" "Our Leading Citizen" at the Illinois Theatre.

Most towns have an official blind man, no matter how many sightless there are in the place. Usually he sells newspapers or pencils or something. Max Rosenfield, the Golem prevaricator, suggests that sometimes he is bootblack, which we think is being too optimistic.

Learned Lingo

Anyhow there always is one, and Danziger took him to the show and filled the papers with a lot of talk about vibrations and things, and the blind man held another chap's wrist and felt his pulse and came out with a glowing criticism of the play, and since it was hot weather and news was as scarce as it usually is, the papers eat it up.

Be sure and talk about Helen Keller and that mid-Western girl who "smells" color and stuff like that, and for heaven's sake don't laugh while you are spilling the spiel and it will get over.

Better Babies Show Best Bet of Season

J. E. Trunk, of the Dome Theatre, Youngstown, Ohio, has been cleaning up with a better babies contest.

A local photographer made pictures of the babies without charge, and got his return from the additional prints ordered by doting parents. Practically all of the leading merchants donated prizes, and the savings bank offered dollar accounts to the hundred best babies.

Then Mr. Trunk started in to tie his attractions to the contest. Jackie Coogan ostensibly wired his regrets that he was too old to enter the contest. That put over "Trouble." Richard Barthelmess was supposed to have donated a collie pup, offspring of the collie used in "Sonny," and that was good for a front page story, the newspaper having been tied to the stunt.

Each attraction as it came along was hooked in, and finally a news photographer took 1200 feet of the winning babies and the reel pulled more money for Mr. Trunk than any super feature he has ever had, and gave a mid-season addition to the mid-summer box-office reports.

Mr .Trunk states that one of the local photographers sold him the idea. If Mr. Trunk will invest two two dollars in a copy of Picture Theatre Advertising, he will find this stunt fully laid out in several forms, about fifty more contest ideas, as well as tried suggestions from all show angles. Mr. Trunk, like many others, has lost a lot of money saving two dollars.

A Pathe Release

HOW THE PROSPECT THEATRE, BROOKLYN, MADE A NANOOK DISPLAY LAST THE SUMMER

You will note that the profile is not lettered, but that all the text for "Nanook of the North" is carried on the banners below. When the run was ended, they took down the banners and the profile is still up and will stay up until the coming of cool weather. The polar design is repeated to the left of this display, on the side, and the fat man suffers again on the right corner. The thermometers show the house and outside temperature; not that of New York and Alaska.

Boston Is Slipping on Good Displays

Time was when Boston was the worst advertising town in the country in point of displays, then there came a wave of reform. Now Boston is slipping back again, and pretty soon will have Pittsburgh beaten out for last place—and Pittsburgh takes a lot of beating to be forced out of the cellar. There is no reason in the world why this display for "Borderland" should not have been done in type with the strip sketch left out. Even in the full size of fifty by two the sketch does not mean anything. It is a meaningless smudge of black ink, apparently intended to represent a road and a village, the road being several times as wide as the church spire. That is what it seems to be, but if that is what it is, it conveys no suggestion to the mind of the reader and does not sell a single ticket, while it hurts instead of aids the display. It is a dead loss of five lines of type at so much a line. The sole advantage of hand lettering is that sometimes it permits a relative display where type of similar size could not be put in. With ten letters in the star name and the same in the title, there is no reason why type should not have been used and every reason why it should have been employed. In this case the cost of the cut would have been held to the circle's portrait at the right. This would have been no real saving if they have to pay for a minimum of ten squares, but it would have helped in that it would have left room for a more open display on the left, which would have increased the display and

LOEW'S STATE
MASSACHUSETTS AVENUE — CONTINUOUS 1PM TO 11PM
WEEK OF JULY 24
Agnes Ayres
"BORDERLAND"
A beautiful drama of passion and sacrifice, of madcap love and its consequences
ALSO OFFERING
"SILAS MARNER" with CRAWFORD KENT
Adapted from GEORGE ELIOT'S FAMOUS NOVEL
LATEST COMEDY "RAPID FIRE"
SCREEN SNAPSHOTS
PATHE AND LOCAL NEWS
EVERY SUNDAY—VAUDEVILLE & PHOTOPLAYS

A Paramount Release

AN ARTISTIC BLUNDER

this might have sold more tickets. The copy writer is at fault here, for this is a spiritistic drama and Boston, of all places, is supposed to be interested in spiritism in all its angles. And yet this is "A beautiful drama of passion and sacrifice, of madcap love and its consequences." That is not going to sell the tickets to the right people. Selling properly would help the house, but the right people are not coming to see a drama of passion. And when it is stated that this is about the best display in the Boston papers for the week in which it was used, you can gather that Boston is on the toboggan. It seems odd that most of New England should be so dead when Yankee shrewdness is proverbial. There are fewer good men in New England than in any other section of the country.

—*P. T. A.*—

Talking of Luck!

Willard Paterson, of the Metropolitan Theatre, Atlanta, got out a front page of the Los Angeles Journal on Jackie Coogan in "Trouble." It was doing so well that the opposition got a similar broadside for "Reported Missing."

The latter house did not have enough copy to fill, so told the printers to fill with standing matter, and a compositor, who does not know much about the show business, filled in with the first thing he found.

That happened to be a two column story on "Trouble," and—well, you know how you would feel.

CHRISTMAS IS COMING

Probably you know that, but

DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

FREE

all the other schemes in the book for midsummer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue New York, N. Y.

Washington Artists Know Value of Cuts

Most theatrical artists seem unable to appreciate the fact that their art endeavors are merely to supplement the type. They seem to feel that when they leave an odd hole for type here and there they are making a concession to filthy commerce; that they are condescending. Out West if they leave a quarter of a square inch of white space they shoot both the artist and the press agent on sight, not waiting for the traditional sunrise. In Baltimore and Washington they have a clearer perspective, and the cuts are largely used either to illustrate the type or to get attention for the text. And taken by and large, we think that the man who does the work for the Loew houses in Washington has about the best idea of relative values. The copy is not always written up to the limit, but then the agent probably has to write his stuff sight-unseen, but the type is always put over, and with the assistance instead of the interference of the artist. This display for "Borderland" is characteristic of the average, rather than the best.

A Paramount Release

THE BORDERLAND DISPLAY

It is 100 lines across three, and by holding the star and the title clear of competing boldface, the display is as good in the page as many quarter pages in other cities. It sells just as much, wins as strong a display and costs considerably less. It seems strange that with millions of dollars wasted in poor art work annually, the managers do not do something to check this extravagance. The abuse is not abated but seems rather to be on the increase as some managers seek to offset poor business with additional advertising endeavor. It can be accepted as a fixed rule that you sell a title or a star, or both. You sell them best through type announcement, and to permit an artist, no matter how good he may be, to detract in the slightest degree from the type announcement is to throw money into the sewer, *not alone the money the advertising costs, but the money a good display might bring in.* Whether it be ignorance or egotism does not matter. The artist who makes announcement subservient to design is a criminal waster. This does not mean, in any sense, that art work should not be used. In many instances art work materially aids the sale of the picture, but it must supplement and not engulf the type argument, for the type talk is what really counts.

—*P. T. A.*—

Gets Hook-up Page on His Throwaway

First National publicity sends in a throwaway from some town, not named, in which the hook-up page idea is adapted to the circular form and works just as well. Details are lacking as to whether the town is too large or too small to use regular pages but from the style of the job we imagine that it is from a town too small to afford a daily paper. The sheet is slightly longer than a newspaper page

Norma Talmadge in "Smilin' Through"
A FIRST NATIONAL ATTRACTION
Come "Smilin' Through" the Gates of Gladness. Eight Reels of Storm and Sunshine
"PUT YOUR DUDS IN CARR'S SUDS"
and you'll go
"Smilin' Through"
Prompt, Curteous Treatment
"Smilin' Through"
The Hot Weather With a Supply of
Lime Sterate 15c
Unguentine 15c
Purity Drug Co.
Get the Smile That Comes With An Easy Shoe
WEAR STAR BRAND
and go
"Smilin' Through"
HARRIS SHOE STORE
FIND THE MISSPELLED WORDS!
LET'S ALL GO SMILIN' THROUGH!
Markle Theatre, July 23-24-25
SPECIAL MUSIC ADMISSION 20c and 40c
"Keep Smiling With Kelly"
More Milage More Smileage on KELLY-SPRINGFIELD TIRES
DEWEY TIRE SHOP
Ask For BLUE RIBBON ICE CREAM At Your Favorite Fountain
and go
"SMILIN' THROUGH"
THE HOT WETHER
Made By THE WYMORE PRODUCE CO
Phone 257
YOU'LL GO
"SMILIN' THROUGH"
IF YOU ATTEND OUR
ANNUAL JULY CLEARANCE SALE
By Trading at DELANEY'S You'll Go
'Smiling Through"
The Best Service CREAM and GROCERIES
Go "SMILIN' THROUGH" the Heat of Summer with
E. J. MILLER
Come "SMILIN' THROUGH" to the most convenient place to sell your
POULTRY CREAM EGGS
CLAUSSEN PRODUCE CO.
Suits are Going at Less Than Present Wholesale Prices
HART SHAFFNER & MARX SOCIETY BRAND SUITS AT BIG DISCOUNTS
HARGRAVE'S
The Home of Good Clothes
DRIVE "Smilin' Through" The Doorways of the
OWL GARAGE
SHE WILL GO "Smilin' Through" If You Purchase The Ring from
E. A. FRANCK JEWELER

A First National Release

A PRIVATE HOOK-UP

and about as wide as a six-column, sheet. There are eleven contributing advertisers and the house gets plenty of space presumably without cost. There is no reason why the hook-up should not work as well in circular as in newspaper form and every reason why it should. For that matter, we think the hook-up helps all of the advertisers to get more for their money, since this looks more important than any single sheet, even of the same size. Misspelled words are used to get attention, but this is not played up as prominently as it should be. For circular work the prize idea should be given very large type with some such line as "Prizes for you" to get attention on the jump and insure the careful reading of the entire

offering. If you have a locality house in a city or a small town theatre, give this a trial and you will find out why so many others are using this form of advertisement. Don't be bashful. Lay off the entire cost on the trade ads, and try and get something out of it for distribution, as well. At least get sufficient to pay the face value of the ticket prizes. You are entitled to that much for being able to guarantee that the merchant advertising will be read carefully.

—P. T. A.—

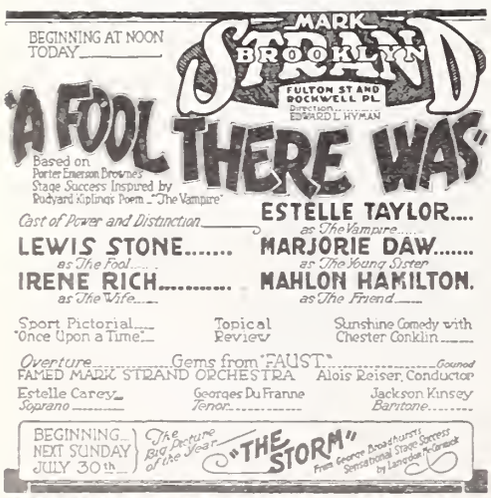
Bain Breaks Loose With Another Slant

D. M. Bain, of the Howard-Wells Amusement Company, comes in with another idea. This time showing how he gets half a page for "Through the Back Door" at a cost of tickets worth $62.70. That is the nominal value, but as a matter of fact single prizes are given, and prize tickets seldom come in alone, so it can be figured that he should make at least $60 worth of cash business through giving out these prize tickets, which range from single trips to a three months' pass. It takes an everlasting and impenetrable crust to announce "Through the Back Door" as Miss Pickford's latest picture, but it is the latest to play Wilmington, N. C., because the H.-W. controls the town and if they do not let it in it does not come in. It seems to us that the drug store has a lot coming to it for the money, for the contestant must answer 35 questions, ranging from why Elvington washes his soda glasses in hot water to "Why did Miss Lucy B. Moore decide to open the most attractive florist shop in the city at Elvington's this week?" The twelve most intelligent replies to these 35 questions bring ticket prizes. If you work this scheme, it might be well to hold the advertiser to ten or a dozen questions instead of asking a man to put in half a day writing his replies. The stunt brought a good return to both theatre and shop, but a quart of ink must have been wasted in making replies.

—P. T. A.—

Eddie Hyman Sells Show as a Program

Edward L. Hyman does not attempt to sell his individual attractions to the patrons of the Brooklyn Mark-Strand Theatre. He sells them his entire program of entertainment, for it really is that and not any particular feature which he has to offer. Hyman probably trusts less to his film feature than any manager in the East, because he has found that it pays better to


BEGINNING AT NOON TODAY
MARK STRAND BROOKLYN
FULTON ST AND ROCKWELL PL
Direction EDWARD L. HYMAN
"A FOOL THERE WAS"
Based on Porter Emerson Browne's Stage Success Inspired by Rudyard Kipling's Poem—"The Vampire"
Cast of Power and Distinction
ESTELLE TAYLOR.... as The Vampire
LEWIS STONE..... as The Fool
MARJORIE DAW..... as The Young Sister
IRENE RICH..... as The Wife
MAHLON HAMILTON. as The Friend
Sport Pictorial "Once Upon a Time"
Topical Review
Sunshine Comedy with Chester Conklin
Overture Gems from "FAUST" Gounod
FAMED MARK STRAND ORCHESTRA Alois Reiser, Conductor
Estelle Carey Soprano
Georges Du Franne Tenor
Jackson Kinsey Baritone
BEGINNING NEXT SUNDAY JULY 30th
The Big Picture of the Year
"THE STORM"
From George Broadhurst's Sensational Stage Success by Langdon McCormick

A HYMAN ANNOUNCEMENT

offer his show as a program and not as a feature with fillers. This can be done only where the general program is varied and kept up to a standard, but the Hyman shows are notable, so

FREE
$62.70
Worth of Theatre Passes Will Be Given Away at Elvington's Dependable Drug Store Tuesday Morning at 10 o'Clock.
First prize, three months' pass to Royal, worth $42.90.
Second prize, one months' pass to Royal, worth $14.30.
Third to 12th prizes, inclusive, one 50c ticket each to Mary Pickford's latest picture, "Through the Back Door," at the Royal Monday, Tuesday and Wednesday.
The parties who answer the 35 questions in this advertisement most intelligently will receive the free passes and tickets. Write your answers on a separate sheet of paper, and number each of them to correspond with the question numbers. BRING (or mail) your answers to Elvington's not later than 8 o'clock Monday night. Names of winners will be announced on Tuesday's Star.
MARY PICKFORD
in her latest production
"THROUGH THE BACK DOOR"
ROYAL THEATRE
THREE DAYS BEGINNING
Monday, July 24th
PRICES RANGE TO 55c
SHERIDAN'S MUSIC AND MAGAZINE SHOP
WATCH FOR THE DATE OF FORMAL OPENING—FREE SOUVENIRS
"THROUGH THE BACK DOOR"—Latest Picture by
MARY PICKFORD
ELVINGTON'S
DEPENDABLE DRUG STORE
No. 213 NORTH FRONT STREET
Telephones 181 and 182

A United Artist's Release

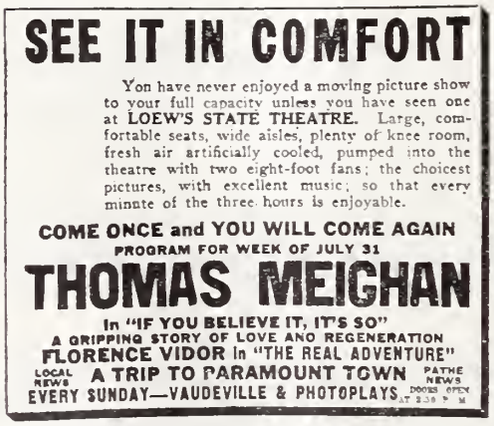
D. M. BAIN'S LATEST IN HOOK-UP PAGES

that he has only to tell what he has. He does not have to endeavor to sell the individual features. To this end the peculiar style of advertisement is the trade mark of a certain form of entertainment, and the lettering causes the display to stand out on any page on which it is used. You can pick the Hyman design out of the half hundred announcements used in the winter season.

—P. T. A.—

Selling Temperature Also Sells Tickets

Half of the fifty line double column space taken by Lowe's State theatre, Boston, is taken in this display for the coolness and comfort of the house. This is sold even above the attraction, and sold in such a way that even Tom


SEE IT IN COMFORT
You have never enjoyed a moving picture show to your full capacity unless you have seen one at LOEW'S STATE THEATRE. Large, comfortable seats, wide aisles, plenty of knee room, fresh air artificially cooled, pumped into the theatre with two eight-foot fans; the choicest pictures, with excellent music; so that every minute of the three hours is enjoyable.
COME ONCE and YOU WILL COME AGAIN
PROGRAM FOR WEEK OF JULY 31
THOMAS MEIGHAN
In "IF YOU BELIEVE IT, IT'S SO"
A GRIPPING STORY OF LOVE AND REGENERATION
FLORENCE VIDOR In "THE REAL ADVENTURE"
LOCAL NEWS A TRIP TO PARAMOUNT TOWN PATHE NEWS
EVERY SUNDAY—VAUDEVILLE & PHOTOPLAYS DOORS OPEN AT 2:30 P. M.

A Paramount Release

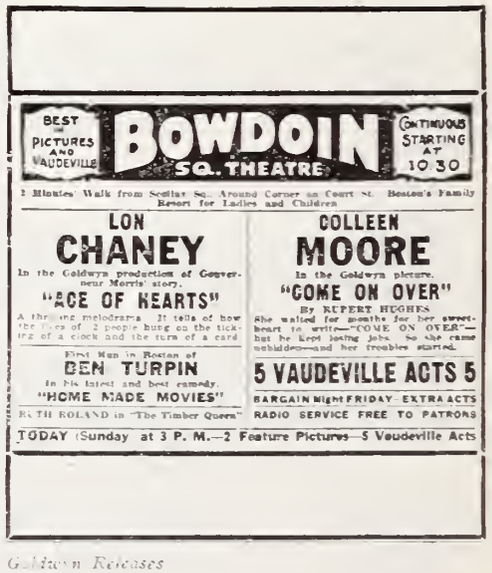
SELLING THE HOUSE IDEA

Meighan seems to be secondary to the comfortable seats, ample knee-room, cooled air and other advantages. This style of appeal cannot be long continued without becoming stale, but for a few weeks during the hot weather it is desirable to sell the idea of seeing the pictures in as much comfort as can be attained. The campaign is one the same lines as the stock-selling displays used when the house was yet in prospect. Too few advertisers seem to realize that comfort and attraction in a house can be made just as much of an asset as a big film story—and will have a longer run. We have had surprisingly few hot weather displays this summer. Even the "Fifteen degrees cooler inside" has been ignored.

—P. T. A.—

Boston Theatre Has New Attention Idea

White space as an attention getter is always a winner, even when used in the simple fashion devised by the Bowdoin Square theatre for a Goldwyn week, with Lon Chaney in "Ace of Hearts," and Colleen Moore in "Come on Over." This is 65 lines across two, and of that the actual advertisement uses about forty-two lines, the rest being white space top and bottom. This is simple almost to the point of crudity, yet in a page where most of the spaces are as solidly set as this, without any white space at all, it has the display value of a quarter page in a publication offering good looking advertisements. This space usually rises to the top of column, outside. This requires that only


BEST PICTURES AND VAUDEVILLE
BOWDOIN SQ. THEATRE
CONTINUOUS STARTING AT 10:30
2 Minutes' Walk from Scollay Sq. Around Corner on Court St. Boston's Family Resort for Ladies and Children
LON CHANEY
In the Goldwyn production of Governeur Morris' story.
"ACE OF HEARTS"
A thrilling melodrama. It tells of how the lives of 2 people hung on the ticking of a clock and the turn of a card.
COLLEEN MOORE
In the Goldwyn picture.
"COME ON OVER"
By RUPERT HUGHES
She waited for months for her sweetheart to write—"COME ON OVER"—but he kept losing jobs. So she came unbidden—and her troubles started.
First Man in Boston of
BEN TURPIN
In his latest and best comedy.
"HOME MADE MOVIES"
RUTH ROLAND in "The Timber Queen"
5 VAUDEVILLE ACTS 5
BARGAIN Night FRIDAY—EXTRA ACTS
RADIO SERVICE FREE TO PATRONS
TODAY (Sunday at 3 P. M.—2 Feature Pictures—5 Vaudeville Acts

Goldwyn Releases

A NOVEL WHITE SPACE AD

the bottom and one side must be fought, but it could ride anywhere in the space and get over in the same way, providing that no one else adopts the scheme. Should any other house adopt the idea, the value is very largely lost. It is only because the space is different that it stands out so well. That it does stand out is very apparent when you see the display in the ugly page to which the Boston advertisers have reverted.

—P. T. A.—

Sell those September tickets right now

In the Independent Field

By ROGER FERRI

The Passing Week in Review

NEVER before in the history of the independent market was the future so promising. Never before have such big reputable names as those we this week find linked with independent distribution been mentioned in this field. Never before was the air so full of encouragement. Never before was the market so crowded with big pictures, pictures that on their face guaranteed maximum returns. Never before has the demand for truly big independent pictures been so great. On every side and from every angle comes the prediction that 1922-23 will be the greatest independent year ever.

TO say that the independents have arrived would be putting it mildly. Already there has been announced a quantity of quality pictures that this writer would willingly play in opposition to the best the program market has to offer. We find in these pictures big names, names that spell artistry, stories that lend themselves to all kind of exploitation, and titles that should invite box office attendance. We find some of our greatest directors making independent pictures. Our casts are replete with the best there is to be had. Our photographers need bow to no one, for who can deny that in Billy Bitzer, now with C. C. Burr producing enterprises, the independent market has the greatest photographer in the business?

AND then, take it from the local exchangeman's angle; we find this week that there will be many new and inviting faces in the exchange division. We find at a time, when other businesses are struggling, those newcomers entering the market with ready cash. We find that in a single week the various independent distributors in New York have done an aggregate business of more than one million dollars. We find the Stanley circuit down in Philadelphia, Balaban & Katz in Chicago, S. A. Lynch, Finkelstein & Rubin and many others too numerous to mention here, clamoring for independent pictures.

WE *have said that* 1923 *will be an independent year.* We emphasize that. We have received scores of telegrams and letters from exhibitors seeking detailed information concerning the independent offerings of the coming season. Only lack of space prevents us from publishing the text of these telegrams. But the remarkable feature of this fact is that these telegrams come from theatre owners who several years ago would no more think of going to a State rights exchange in search of pictures than this writer would of swimming the Atlantic Ocean.

CONDITIONS, industrially and economically, the country over are undergoing rapid improvements. With the virtual settlement this week of the miners' and railroad shopmen's strikes the road to normalcy seems more inviting and considerably smoother. Factories that have been shut down for many months are reopening. In New England where the textile strike paralyzed conditions, industrially, the situation has improved remarkably with reports coming from the industrial lords of that territory that within six months those plants will be humming as energetically and as busily as they were three and four years ago. The reports from the South, Northwest and Southwest are just as encouraging.

BUT the big point is this: the independent producer has at last won that recognition for which he has been striving for years. That this recognition will come in material support from the exhibitors is evident, for the cry *for big independent pictures of box office value right now is greater than the supply. But this condition will right itself for many promising features are now in the course of production and will be available late next month or the early part of March.* Right now in New York studios alone there are something like 13 all-star independent companies busily turning out pictures for State rights distribution.

SLOWLY, but surely the uncertain, shaky "shoe-string" operatives are falling out. The pace being set by the substantial and enterprising exchangemen is seemingly too much for them. Many of these are still offering "paper" in return for picture rights, but only those who have substantiated their claims and fulfilled their promises are being given consideration. And those, we are sorry to say, are very few.

THE opportunity is here. It must be taken advantage of immediately. Somebody once asked the question: "Do exhibitors want independent pictures?" Exhibitors want pictures with which they can make money. They are in a money-making business. It makes no difference who furnishes these pictures so long as they draw business at the box office and satisfy patrons to the extent that they will return to the theatre.

THE big task before the motion picture industry right now involves an effort to bring back into the theatres the millions of people who have been discouraged away because of a lack of pictures consistent with the public interpretation of what constitutes genuine screen entertainment. All hands must co-operate in this effort. No one need feel he is helpless. Pass the word on that the motion picture business, through bitter experience and hard knocks, has awakened to the realization of what the public wants and is straining every effort to give pictures that truthfully entertain.

THE independent market next season will offer a wide variety of productions. They will include established stars of bonafide box office value in stories with dramatic and entertainment value. These will be produced by competent hands, men who know their business; men who understand the purpose of the cinematic temple of entertainment. And this progress is not limited exclusively to feature productions for the many short subjects available in the independent market represent the best to be had. No exhibitor can afford to overlook these short subjects. They constitute an important feature of your every day program.

LET us all put our shoulder to the wheel. The preliminary season, insofar as the independent field is concerned, is a whirlwind. This is no time for curtailment of activities. On the contrary, this is the time when all hands must work overtime. Buy pictures that your exhibitors want, Mr. Exchangeman. *Exploit these.* Get behind them. *Exploit our exchange.* Make it a rendezvous that every exhibitor will be proud to visit regularly.

1923 will be an independent year. But, while everything points to the greatest season ever, let us take nothing for granted. Let us *force* 1923 to be an independent year by giving more box office pictures. Let's do everything within our power to discourage the "crowbar" operative. His day is gone. Help the exhibitor earn back those who have wandered away from his house by giving him pictures that will pull them into his house. *It can be done; it must be done.*

Exhibitors Clamor for Independent Films as Future Promises Greatest Season Ever

That independent exchanges with good pictures will have no trouble getting proper exhibition dates in their territories is apparent from the many letters and telegrams received by the Independents' Department of Moving Picture World. These telegrams and letters come from the most representative circuits in the country and point promisingly to the greatest and most prosperous season in the history of the field of independent endeavor.

Never before was the future for the independent market so promising. From every section of the country and Canada come inquiries from exhibitors seeking a definite idea of what they can expect from the independents. That the larger circuits of the country have at last come to a realization of the value of independent productions also is quite evident, for the past week found such organizations as Stanley, Finkelstein & Rubin, S. A. Lynch, the Columbia Amusement Company of Boston, Balaban & Katz, and similarly important circuits bidding for independent pictures of the better quality. J. F. Cubberly, who resigned last week as manager of the First National Exchange in Minneapolis, came to New York and closed several important deals in which Finkelstein & Rubin are financially interested.

Stanley Company of America, which operates in Eastern Pennsylvania and Southern New Jersey, are scouring the better exchanges in Philadelphia for independent product for next season. Already this concern has virtually closed for the Warner Brothers, Arrow, Equity and Affiliated Distributors pictures for next season. This firm, realizing that independents are concentrating on pictures with a maximum exploitation value that invites box office patronage, is seeking pictures from those whom they ignored two and three years ago.

Up in the Northwest territory where conditions have been deplorable, the future is rosy with the demand for independent productions, so great that virtually all the bigger exchanges have sent buying agents to New York to clean up with likely looking pictures there are to be had. Finkelstein & Rubin, appreciative of the trend of conditions, have reorganized and augmented their State rights enterprise to which Mr. Cubberly is devoting his entire time. Mr. Cubberly this week came to New York to sign contracts for Warner Brothers and Affiliated Distributors, Inc., product.

Mr. Cubberly was particularly enthusiastic about the future and stated that the remarkable financial success of Arrow's "Ten Nights In A Barroom" and Equity's "Where Is My Wandering Boy Tonight?" had awakened exhibitors there to the possibilities of independent pictures. This awakening has brought about an unusual demand for independent productions, exhibitors there looking forward to a prosperous season. The crop in that territory was never better and with the miners' and railroad strikes virtually cleared, the Northwest is looking forward to an enjoyable year.

Mr. Cubberly in an effffort to obtain a maximum business, has announced to Moving Picture World that he will inaugurate a new policy, which this department has promised not to divulge until it has been put into practice. Theatre owners who have been felt on this proposition are enthusiastic over the plan, which, in the opinion of the writer, guarantees the exchanges distributing independent pictures a maximum share of business in any territory.

In the South the situation is equally promising. The Southeast was particularly hard hit last season, but things have improved generally there and reports indicate a boom. As evidence of this buyers from Atlanta, Charlotte, Dallas and Oklahoma City have been in town buying the bigger productions.

In several instances, the Lynch people already have signed booking contracts for such pictures as "I Am the Law," the entire Warner output, and the like.

In the extreme Northwest business is improving in cyclonic fashion and exchanges there are bidding record prices for pictures, the exhibitor demand for quality independent features being so great. The theatre owners there have had splendid success with the bigger independent pictures, and consequently are demanding more. The Lessors in California never were more enthusiastic.

Another encouraging situation that has developed is found in the invasion of the independent market by substantial showmen, amply financed by reputable interests. Never before were there such signs of stability in the independent market. The enterprising exchanges are being backed by the circuits that several years ago ignored them, but that today are clamoring for independent productions.

The "shoe-string" exchange man is dying rapidly. His complete demise is a matter of but a few months. The national independent distributors are tieing up with the substantial concerns, and there is more real money changing hands today between producer and distributor, and distributor and exchangeman than ever before in the history of the business. The "flyers" and "simple Simons" are finding it next to impossible to get the proper product, for the reason that the leading distributors have called a halt to the "paper" system.

This situation has encouraged a better class of producers to enter the independent market, with exhibitors fully cognizant of the change and extending a co-operative hand by offering all the dates that good independent pictures need. The situation in the independent market has been reversed, with the burden now on the producer, who must deliver the right sort of pictures, for only that type is worth while.

CONSTANCE JOSLIN
Clever former D. W. Griffith player who will soon appear in important role in independent production.

Lou Rogers Has New Lee Comedies

Lou Rogers of Rialto Productions, Inc., 130 West 46th street, New York, this week announced the immediate release in the State rights market of a brand new series of comedies starring Jane and Katherine Lee, whom he made famous. Each of these comedies are two reels in length. Their titles are "Circus Imps," "Dixie Madcaps" and "Hickville Terrors."

Mr. Rogers particularly stresses the fact that these comedies are brand new, having been held back by him for Fall release. The popularity of the Lee kiddies has grown by leaps and bounds, they having just completed a tour of the Keith and Orpheum vaudeville houses. These appearances have increased their popularity. Late next month they will go over the same circuits in an entirely new act.

Substantial Showmen Invading S. R. Market

That substantial showmen are coming into the independent field and that these will be able to give independent productions the proper exhibition backing that has been lacking in the past is evident from developments of the past week. Warner Brothers this week announced their list of independent exchange lineup and included in this list are some of the best known and most capable showmen in the country. From Arrow offices also comes the names of additional newcomers, all substantial, well financed and progressive.

The only weak territory seems to be New England, where the situation has been anything but prosperous. The textile strikes in that territory have forced many houses to close with the exchanges naturally hard hit. However, during the past week reports came from there that business was rapidly picking up. The Columbia Theatres Corporation—Harry Ascher interests have seemingly got together and organized to handle independent pictures. The other exchanges are overlooking no bets right now and the acquisition of the Black theatres by Famous Players, contrary to expectations, will seemingly work to the best interests of independents.

Arrow Month to Open With Many Important Showings

That Arrow Film Corporation will spare no effort in making September—"Arrow Month"—an epoch-making one for that organization is quite evident, for with the initial announcement but a week old, along comes the statement from the New York headquarters of that progressive firm that its stellar picture, "Night Life In Hollywood," will be given its premier world showing at Dave Starkman's Woods' Theatre on the Boardwalk in Atlantic City, beginning September 3, with Doc Horater's Alhambra Theatre in Toledo, O., to follow on September 10. Other important bookings are under way on this picture, which in all probability will see Arrow to a flying start next month, marking the opening of the new season.

Arrow already has an extensive advertising campaign under way for Arrow Month and special representatives of the organization are sparing no effort co-operating with the exchanges in getting their proper share of bookings. The firm has prepared a splendid layout of product for September release. "Night Life In Hollywood," in all probability, will be shown in 20 of the biggest cities in the country next month. This picture is a bigger exploitation possibility than "Ten Nights In a Barroom." That this is accepted as a fact is seemingly true, for most of those who cashed in on that picture are making bids for "Night Life In Hollywood."

W. E. Shallenberger, the alert head of Arrow Film Corporation, is particularly enthusiastic over prospects for the coming season and is consequently making plans accordingly. He has a number of surprises up his sleeve. But none of these will be disclosed until later in the season. Dr. Shallenberger's recent trip to the coast and exchanges en route to New York convinced him that the coming season will be the greatest in the history of independents.

Unity Will Handle Films in September

Unity Pictures, Inc., of 729 Seventh Avenue, New York, has set September 1 as the date on which it will mark its entry into the State rights distribution field. The first release will be "Why Do Men Marry?" featuring Edy Darcelea, who scored in Fox's "Nero."

"Wolf's Fangs" Is Completed

"The Wolf's Fangs," the new Northwest picture being State righted by Producers Security Corporation, has been completed and is now ready for independent distribution. Oscar Apfel directed this one. Wilfred Lytell is starred.

Henderson Enthuses Over Johnny Hines

"If realism and stellar acting by an all-star cast of legitimate actors will put over a production, 'Sure-Fire Flint,' starring Johnny Hines, will go over with a bang," stated Director Dell Henderson at Burr's Glendale Studio this week in an interview with some newspaper men who were the guests of Charlie Burr. Henderson is all "het" up over results he has obtained from Hines, Doris Kenyon, Edmund Breese, Effie Shannon, Robert Edeson, J. Barney Sherry and Charles Gerard, and coming from his usual taciturn self, it is stated, "Sure-Fire Flint" will probably peak the successful pictures attributed to Henderson's directorial ability.

"Never have I seen a cast put such force, such energy and such excellent characterizations in a picture as this all-star cast has done," continued Henderson, "and to say my work has been a pleasure would indeed be putting it very mildly. In the direction of some of the big moment scenes I sat in awe at the interpretations given by Doris Kenyon, Hines, Breese, Edeson and the rest. To me it was like sitting in on some big Broadway show, and you can't blame me for my thoughts when you realize that all of these actors have appeared in some of the most successful legitimate shows presented on Broadway. In 'Sure-Fire Flint' Doris Kenyon, in my estimation, has the best role of her career, and to see her interpret her role with all the dramatic intensity she possesses is a sight any man would rave about. Working in conjunction with such actors as Edmund Breese and Robert Edeson, Miss Kenyon remarked to me that she forgot she was working in a movie.

"Johnny Hines has been a revelation to me, and judging from his work in 'Sure-Fire Flint' alone, I look forward to a brilliant feature career for him. Johnny has proved to me that he understands what the public wants, and knows equally well how to produce it. Those who have seen him in the Torchy comedies will be pleasantly surprised when they see the interpretation he has given as 'Sure-Fire Flint.'"

Production started this week on the second picture of Blazed Trails Productions, Inc., for Arrow release, "Lost in a Big City," started this week at the Gloversville, N. Y., studio. John Lowell will star. Baby Ivy Ward also will appear in the picture, which George Myers is directing.

"Notoriety," the first Will Nigh production for distribution by L. Lawrence Weber-Bobby North, will be completed next week. It is expected that by the first of September this picture will be ready for State rights release.

Bill Smith, contrary to all reports, has not yet started production on his version of "Uncle Tom's Cabin," which he will offer on the independent market. Smith will make this picture in Oklahoma.

Sam Turner, the colored comedian who does such good work in "The American Toreador," will in all probability be starred in a series of two-reel comedies written by a popular Saturday Evening Post writer, by Morris Schlank, of Los Angeles, who is visiting New York.

Kenneth Webb is getting some splendid results from his all-star cast which will appear in the initial C. C. Burr - Whitman Bennett special, "Secrets of Paris," which is being made at the Yonkers, N. Y., studio.

Edwin Carewe, producer of "I Am the Law," the C. C. Burr Northwest special, announced to this department this week that while he has signed to produce for First National, he will confine his efforts to the East. He was dickering with Holbrook Blinn this week.

Bobby North has finally completed re-editing and cutting Harry Hoyt's modern version of "The Curse of Drink" and spent a busy week showing that feature to the many out-of-town buyers who came to New York.

Ivan Abramson, who recently completed "The Wildness of Youth" for Graphic Exchanges, Inc., announced to this department this week that it is his intention to make a series of six pictures annually. Mary Anderson will in all probability be starred.

The services of Julia Swayne Gordon, who has done splendid work in "The Wildness of Youth" and "What's Wrong With the Women," the Equity feature, is much in demand by independent producers.

Judging from the announcements that have come from the Warner offices that firm has given up altogether its plan to make some of its pictures in the East. The Warner studio on the Coast, according to a Coast despatch, has been enlarged and improved.

Dell Henderson, who is directing "Sure Fire Flint" with Johnny Hines for Affiliated Distributors, Inc., is taking no chances, and keeping Doris Kenyon, Barney Sherry, Edmund Breeze and others continually on the jump judging from observations made at the Glendale, Long Island, studio this past week.

Weiss Brothers New Season Plans O. K.

After marking time for several months, Weiss Brothers, sponsors for Artclass Pictures Corporation, have resumed activities on an increased scale, according to announcement made this week. In anticipation of an active Fall and Winter season, the personnel of the organization has been increased, the executives in charge being Adolph Weiss, president; Louis Weiss, vice-president; Max Weiss, secretary; Bert Ennis, director of publicity; Katherine Stuart, film editor; Jack Holbrook, chief photographer; John Schotz, sales manager, and Grace Ahearn, auditor. Additional floor space has ben taken in Loew's State Theatre Building, New York.

The first production to receive attention will be "After Six Days," based on the Old Testament, which, it is said, will open at a Broadway house in September. Following this engagement it will be road showed in the bigger cities of the country. Another important release will be "Destiny," which is now playing in Paris under the titles of "The Three Candles." It will be released in America under another title.

Weiss Brothers also will offer a six-part picture, "The Woman Who Believed," starring Walter Miller, Ann Luther, Dorothy Bernard, Frank Evans and Walter Bekfith's managerie. This picture will in all probability be turned over to a program company. The firm will continue turning out the Sport Review, a single reel, in conjunction with Jack Eaton.

PHONES:
BRYANT 6642
6643

MOTION PICTURE
DISTRIBUTORS

APOLLO
EXCHANGE
INCORPORATED
1600 BROADWAY
NEW YORK

August 11, 1922.

C. B. C. Film Sales Corp.,
1600 Broadway,
New York City.

Gentlemen:

Congratulations on your new feature MORE TO BE PITIED".

We have been showing it to several big exhibitors in our territory and thought you would like to know that it went over 100 percent. Every exhibitor who has seen it has been very enthusiastic and booked it immediately.

I am sure this picture is going to be a great success and give thorough satisfaction to the exhibitor and the public.

If the other five features on your "Box Office Winners" program are as good as MORE TO BE PITIED, we ought to clean up.

Keep up the good work. We're all waiting for the second feature.

Yours truly,

APOLLO EXCHANGE INC.
Bobby North
TREASURER

BN:B

Warners' Distributing Tieups Prove Demand for Big Independent Pictures

The biggest circuits and exchanges throughout the country have contracted for the entire series of seven forthcoming Warner Brothers' attractions, according to Harry M. Warner. In the estimation of Mr. Warner these deals serve to indicate in no small measure that exhibitors, regardless of affiliation, are eagerly seeking big pictures, and in doing so are not only catering to the public demand, but also helping to maintain the public confidence in the motion picture industry.

The Warner product has been practically sold solid throughout America. The deals were made with Balaban & Katz, Rubin & Finkelstein, R. H. Lieber, A. M. Fabian, R. G. Tunstall, A. H. Blank, L. K. Brin, M. Mitchell, Regal Films, Ltd., Toronto; S. & O. Pictures Corp., Cal.; Franklin Film Co., Boston; the Independent Film Corp., Philadelphia, and other exchanges and circuits.

The series of Warner pictures being made at the coast studios include four Warner Brothers' productions and three Harry Rapf productions. The Warner productions are "Main Street," Sinclair Lewis' novel of rural America; "The Beautiful and Damned," F. Scott Fitzgerald's novel dealing with the modern flapper; "Little Church Around the Corner," the stage play of the same name by Marion Russell; and "A Dangerous Adventure," a wild animal picture featuring Grace Darmond. The Rapf productions are "Rags to Riches" and "Heroes of the Street," both featuring Wesley Bary, and "Brass," Charles G. Noris' novel of marriage and divorce.

"A feature of these deals reveals two significant facts," said Mr. Warner. "The first is that the concerns that have contracted for our pictures have done so without seeing the pictures. And the second fact is that these men, fully aware of our policy to carry out a sweeping publicity and advertising campaign with each and every picture, have faith in our ability to follow the same procednre with our forthcoming pictures. Furthermore, it serves to indieate in no small measnre that exhibitors are shopping for high-class productions just as much as the public is flocking to the theatres showing big box office attractions. A summary of the entire situation will convince the entire industry that only big pictures will make money for exhibitors, and at the same time help to maintain the public confidence in the motion picture industry.

"For these productions a number of prominent screen players, writers and directors have been engaged to picturize the stories. The screen writers include Julien Josephson, Monte M. Katterjohn, Olga Printzlau, Edmund Goulding, Mildred Considine and Isabel Johnston; the directors, Wallace Worsley, William Beaudine and E. Mason Hopper; the players, Marie Prevost, Niles Welch, Jack Mulhall, Wilfred Lucas, Russell Simpson, Ruth Renick, Richard Tucker, and a large nnmber of other well-known actors and actresses.

"Balaban & Katz, conducting the Second National Pictnres Corporation, Chicago, have contracted for Northern Illinois; Rubin & Finkelstein have secnred the rights for Minnesota and North and South Dakota; R. H. Lieber, Indiana, has purchased the rights for the State of Indiana; A. M. Fabian, the rights to Northern New Jersey; A. H. Blank Film Enterprises have taken over Iowa and Nebraska; R. G. Tunstall, of the Tri-State Film Exchange, Wis., has secured the State of Wisconsin.

"Independent Film Corporation, Philadelphia, the rights to Maryland, Delaware, Virginia, District of Columbia, Eastern Pennsylvania and Southern New Jersey; Franklin Film Company, Boston, the entire New England States; Regal Films, Ltd., Toronto, the rights to Canada; Skirboll Brothers, Cleveland, the State of Ohio; L. K. Brin, of Kwality Pictures, Denver, the territory including Alaska, Washington, Oregon, Montana, Idaho, Colorado, Wyoming, Utah and New Mexico; S. & O. Pictures Corporation, Los Angeles, the rights to California, Nevada, Arizona and Hawaii; Joe Skirboll, of Associated First National Pictures, Pittsburgh, the rights to West Virginia and Western Pennsylvania, and M. Mitchell, of the Standard Productions, Atlanta, has purchased the rights to Georgia, Florida, Alabama, and North and South Caroliua."

Big Foreign Sale on Equity Film

Concomitant upon the announcement last week of the deal made by Equity Pictures Corporation for their latest production, "What's Wrong With the Women," is the fact that contracts have already been closed for the sale of this special for Australia and New Zealand and South American countries, Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

The buyer for the first-mentioned territory is the Australian Films, Ltd., and Jacobo Glucksmann was the purchaser of the rights for the Spanish-speaking countries. Again, Equity has demonstrated the fact that "What's Wrong With the Women" can be sold on its merits alone because at the time of the signing of these contracts no buyer was able to see a press book or any piece of accessory to guide him in closing this particular deal. This situation has been righted.

Graphic Confab Hit by Strike

The opening of the first annual convention of Graphic Exchanges, Inc., of America, of which Ivan Abramson is the head, and whose productions that organization will distribute on the State rights basis, was postponed because of the inability of most of the Western exchangemen in getting to New York, owing to the railroad situation in that territory. The convention was slated to open on Monday, August 14, at Hotel Astor, but on Saturday and Monday Mr. Abramson received telegrams from the Westerners that they would be late in arriving.

Those coming from the Northwest, California and Southwest were expected to arrive in New York anywhere from two to three days late. Consequently, it was decided by the exchangemen who did arrive that the convention be postponed until the latter part of the week.

Arthur C. Bromberg, also of Atlanta, is having particularly good success with his Arrow James Oliver Curwood features that he is distributing in the South. Business is picking up in the South, he also reports.

While Brother Sam is in New York looking over product for next season, Abe Werner is looking after the Werner Brothers' St. Louis exchange, which is doing a good business. Sam intends going through his territory, personally interviewing exhibitors, when he returns to St. Louis.

The State rights independent exchange map is going to be a pretty much changed affair a year from now if the doings of the past month can be taken as a criterion.

Exchange men in general are particularly enthusiastic over the promotion of Louis Baum to the vice presidency of Equity Pictures Corporation. Lou deserved this recognition and enjoys the friendship of all with whom he has done business.

Morris Schlank, president of Anchor Film Distributors, Inc., who is touring the country selling territorial rights to "The Storm Girl," starring Peggy O'Day, and "The American Toreador," will be in Philadelphia and Boston next week. He can be reached at Hotel Astor or care of the Independent Department, Moving Picture World.

Meetings of independent distributors came fast and furious this past week in New York. There were more propositions slung at the visitors than it was thought possible to conceive. But they all flivvered.

Mrs. Ida M. Schwartz of the Schwartz Production Company was in Seattle last week. She announced to the Moving Picture World correspondent there that that company, which has its headquarters in Los Angeles, contemplates making a new series of pictures.

J. T. Sheffield of Greater Features, Inc., of Seattle is back in that city following a motor trip through the State of Washington. He has closed a number of healthy contracts. Sheffield has taken advantage of the Evan Burroughs Fontaine publicity and is starring her on all paper on "Women Men Love."

Also from our Seattle office comes word that Charles R. Gilmore, general manager for Arrow, headquartering in Denver, arrived in that city last week. Shortly after his arrival he became ill and has been unable to do any business. He is improving rapidly.

Harry Segal, owner of the Pioneer Film Exchange of Boston, came to New York on Wednesday of this week and looked over product that is open for his territory. He remained here for an entire week.

Craven Lands "Country Flapper"

R. D. Craver, of Associated First National, of Atlanta and Charlotte, N. C., this week acquired the Southeast territorial rights to Producer Security Corporation's "The Country Flapper," starring Dorothy Gish.

Joe Rock's First

"Ali Baba" is the title of the first comedy, starring Joe Rock, which the latter is making for Federated Film Exchanges distribution. In the cast also appear Billie Rhodes and several other well known comics.

"Family Affairs"

Ben Wilson has finished "Family Affairs," the first of a series of comedies he is making for Federated Exchanges. This series stars Cecil Spooner, Billie Bletcher and Eddie Barry.

Eight Features Are Offered by Weber

Announcement was made this week by L. Lawrence Weber-Bobby North that that independent distributing firm next season will offer eight independent productions, the first of which Harry Hoyt's "The Curse of Drink" will be released for general distribution in September. Bill Nigh's all-star cast production, "Notoriety," will not be released until October. It is the plan of Messrs. Weber and North to release features at the rate of one a month. Four of these will be made by Bill Nigh, director of "Why Girls Leave Home," "School Days" and "Your Best Friend."

"The Curse of Drink" is now ready for the territorial buyers. This production has attracted considerable attention and, although many territories already have been sold, not until the picture has been sold 100 per cent., will the identity of the local distributors be made known. The cast is an all-star one.

This past week Mr. Nigh augmented his all-star cast in "Notoriety" by four well known players. These include William H. Tooker, Anders Randolf, Ida Waterman and Mona Lisa. Others in the cast include Maurine Powers, Mary Alden, Rod LaRocque, George Hackathorne, J. Barney Sherry and Richard Travers.

Praise "Jungle Goddess" Serial

Considerable praise has been bestowed on "The Jungle Goddess," the Export & Import Film Company serial, from exhibitors who are seemingly reaping a harvest on that picture, according to a statement issued by that company this week.

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Coast Stars Now Accept Pay Cuts

LOS ANGELES — (Special)— Stars here are being offered independent producers at almost half the salaries most of them demanded a year ago. The general shutdown at studios during the spring and summer seems to have placed many of the players in an embarrassing position. Some could have obtained berths early in the year, but they rebelled at the reductions in salary.

However, conditions have changed and stars now are not by any means difficult to get. Show the color of real money and the best in this territory is at your command. Consequently, independent producers are not having the hard time they have had in the past in filling their casts.

"The Power of Love" has been completed by the Perfect Picture Company. In the cast appear Barbara Bedford, Elliott Sparling and Noah Beery. This will be shown in Los Angeles with the firm's stereoscopic exhibition, which it is ready to show in a commercial way.

There is a strong rumor current in picture circles here and in San Francisco that the Paul Gerson Pictures Corporation, a Frisco firm, may release through R-C Pictures Corporation. Paul Gerson recently was here to confer with various officials of that company.

The Palmer Photoplay Corporation has announced that it will enter the independent production field on an elaborate basis. . It also expects to distribute its own pictures in the independent market.

Jack and Sam Warner have received the completed plans from their art director, Edward M. Langley, for the remodelling of the Warner studio on Sunset Boulevard. Work on the remodelling of the studio already is well under way.

Eddie Lyons, the comedian, returned to Hollywood early this week with a healthy contract in his pocket calling for two series of comedies that he will make for distribution by Arrow Film Corporation. Eddie is to start production immediately.

Francis Ford is planning to start production soon on another feature production at his studio at Gordon and Sunset Boulevard.

Ben Wilson is telling the world that he has a "find" in William Fairbanks, his new western hero. Ben already has completed his first Fairbanks pictures and turned it over to Arrow for distribution.

"The Jilt," starring Irving Cummings, is the title of the first picture that erstwhile independent producer-star is making for Universal distribution on the Universal lot. Cummings is directing, with Vic Minler turning the crank.

Phil Goldstone has started for New York with a print of his latest feature, "Deserted at the Altar," with an all-star cast. He is to make distribution arrangements there.

Peggy O'Day has started work at the Francis Ford studio in a picture in which she will be starred. Miss O'Day has endeared herself to the public and exhibitors seem to be clamoring for pictures in which she is featured.

Harry Rapf, the Warner producer, has a number of surprises up his sleeve. He has all but signed two big stars for forthcoming Rapf productions, but he will not disclose their identity until he has had their signatures affixed to contracts.

"Orphan Sally" in September

Lee-Bradford Corporation announced this week that its September release will be "Orphan Sally," starring Flora Finch, Sydney Mason and Margaret Beecher. Maibelle Heikes Justice wrote the original story. New Superior Productions produced the picture.

Sell Hallroom To Fontenelle

Word came from Joe Brandt, who is on the road for Hallroom Boys comedies, being State righted by C. B. C. Film Sales Corporation, that he has sold the Iowa and Nebraska rights to those comedies to the Fontenelle Feature Film Company of Omaha.

Gets Features

Export & Import Film Company has received from abroad several features which met with success there These will probably be whipped into shape for American distribution.

"Country Flapper" in Los Angeles

Ricord Gradwell, president of Producers Security Corporation, is being besieged with offers from exhibitors, who having read in Moving Picture World of the success of Dorothy Gish in "The Country Flapper" at the Capitol Theatre in New York, are desirious of booking that feature at their houses. Despite the distance, Mr. Gradwell in record time and with the aid of the long distance phone closed for a special showing of "The Country Flapper" at the beautiful California Theatre in Los Angeles. The deal was closed with Fred Miller, manager of the house. The picture will open there on Labor Day week, September 3.

"Where Is My Wandering Boy Tonight?", the Equity special, is still moving along nicely, according to exhibitors who guage the value of pictures by what they do at the box office.

Listen to Manager Lang of the Rialto, Litchfield, Neb., chirp: "'The County Fair' is the best cleaning I have ever taken. It was as near nothing as they get them and most of my crowds went out disgusted."

Sam Rothafel of the Capitol Theatre, New York, reports that the gross business done at that house during the recent run of Producer Security Corporation's Dorothy Gish picture, "The Country Flapper," ranked among the best he made there this year.

"Ten Nights in a Barroom," the Blazed Trails Productions, Inc., feature, released by Arrow, is doing big in the middle west, where it has been held up for general distribution in summer. Seems the belated showings were justified, for exhibitors there report this a good box office bet.

"The Girl From Porcupine," the second James Oliver Curwood picture made by Pine Tree Pictures Corporation, didn't do so well for Manager Metzger of the Cozy Theatre in Tyndale, S. D., for he said he did "only fair business at ordinary prices."

SOME CROWD

View of front of Capitol Theatre, New York, during run of "The Country Flapper" with Dorothy Gish.

Franklyn Farnum seems to have caught on, for exhibitors who have used his recent westerns are shouting for more of them. This star is going great guns and improving with every picture, and with the right stories he should bring them into any house.

Lou Berman of the Independent Film Corporation of Philadelphia doesn't seem to do much worrying, for his pictures are seemingly being shown 100 per cent in his territory. That's because Lou gives his clients what they want and not what he thinks they want.

J. F. Cubberly, who will handle the state rights end of the Finkelstein & Rubin enterprises in Minneapolis, while in town this week took occasion to say that business out in that section is gradually showing an increase.

Independents in the South intend to allow no grass to grow under their feet. Consequently they are starting their drives for patronage bright and early.

Another independent exchangeman who came to New York last week with some cheerful news was Al Kahn of the Federated-Crescent exchanges of Omaha and Kansas City. Mr. Kahn's territory has been hard hit, but conditions there are slowly working themselves out to the satisfaction of everybody concerned.

Names seem to be in much demand among exhibitors, judging from the reports that come from theatre owners, who seem to lay stress on the popularity of this or that star.

Model Has "Is A Mother to Blame?"

Model Film Exchange Corporation, 729 Seventh Ave., New York, announced this week that it has ready for distribution a five-reel special, "Is A Mother To Blame?" for all territories except Greater New York and Northern New Jersey, which it will handle through its own exchange.

The picture is said to bring up one of life's most vital questions: what becomes of the children when the parents separate? Is a mother alone to blame, when deserted by her brutal husband, and left in poverty, she abandons her baby daughter? This subject is said to be brought before the public in a striking way.

Many inquiries have already reached the distributors, who expect to close out all territories.

The 1ST of The 6 BOX OFFICE WINNERS "MORE TO BE PITIED THAN SCORNED"
WRITE OR WIRE C.B.C. FILM SALES CORP. 1600 BROADWAY N.Y.CITY.

C. B. C. Program for New Season Pretentious One

That things are opening with a tremendous boom in the independent field and that the business is there for better pictures is evidenced by the reception that has been given the announcement of the C. B. C. Film Sales Corporation's so-called program of "Six Box-Office Winners" series and the elaborate and extensive campaign which that company is carrying on, not only for these features, but for its Hallroom Boys Comedies and various other short releases.

These various campaigns make the C. B. C. offices one of the busiest of the independents for several seasons, and, according to Joe Brandt and Jack and Harry Cohn, of that company, no stone will be left unturned to make C. B. C's fall output and the way it is handled one of the most elaborate ever offered.

When C. B. C. first announced that its program would include six big features, of which the first was "More to Be Pitied" with an all-star cast, including Alice Lake, Rosemary Theby, J. Frank Glendon, Philo McCollough, Gordon Griffith and Josephine Adair, there was great questioning throughout the field as to whether these would be released through State right channels or through a national program, several national program organizations making offers to handle the entire output. Since the decision of the C. B. C. officials to State right them, however, almost 100 per cent. territory has been sold on the entire six features—including Canada.

Work has already been begun on the second feature of the series, "Only a Shopgirl," and word from Producer Harry Cohn, from the West Coast centre, is to the effect that this feature will be greater than "More to Be Pitied." Meanwhile, production plans, continuity, and all the details of making are being thoroughly worked out for the rest of the features on the series, which includes "Forgive and Forget," "Pal o' Mine," "Temptation" and "The Lure of Broadway."

Joe Brandt, who is now out in the field, writes that exchangemen are glad to be able to secure six pictures at a time, as practically no more effort is involved in arranging for the distribution of the half-dozen than of one, and it gives them a chance also, to shop around for the rest of their output. Mr. Brandt, who is checking up the wants of exchanges and exhibitors throughout the country, is working his way through to the coast and will bring the result of his observations to bear upon the production of the coming output in a practical way.

Is Your House In the Dark?

"NOTORIETY"

Is What You Need to Bring It Fame and Fortune

GIVE IT TO THEM!

It's Will Nigh's Ace!

SOME CAST ! ! !

MAURINE POWERS
MARY ALDEN
ROD LA ROCQUE
GEO. HACKATHORNE
J. BARNEY SHERRY
MONA LISA
RICHARD TRAVERS
IDA WATERMAN
WM. H. TOOKER
ANDERS RANDOLF

Ready For State-Right Release in September by
L. LAWRENCE WEBER and BOBBY NORTH
1600 Broadway N. Y. City

STATE RIGHT NEWS

J. F. Cubberly, who recently resigned from the Minneapolis First National Exchange to devote all his time to the distribution of independent productions there, is in New York lining up product for next season. He will be at Hotel Astor until the end of this month.

The current week brought a host of territorial buyers to New York. In addition to Mr. Cubberly, virtually all members of the Graphic Exchanges, Inc., came to attend their first annual convention. A complete account of the meetings is published elsewhere in this department.

Edwin Carewe, who produced "I Am the Law," which Affiliated Distributors, Inc., is distributing, was a happy man this week. With a smile he informed this department that he had signed a contract with First National to make a series of pictures. He's dickering with Holbrook Blinn for the leading role.

Agnes Egan Cobb is a busy woman these days. What with looking at three or four pictures daily, meeting buyers and pushing out publicity copy, Miss Cobb's day is an idle one, indeed. Anyway, this department is obligated to her for the informatiou that the following buyers are in New York looking for product: B. S. Lemes of the Canary Islands, S. A. G. Swenson of Stockholm, Sweden, and Stanley Walpole, of Iroquois Productions, Chatham, N. Y.

The Federated Exchanges' bookers are slated to hold a convention all their own in Cleveland. Due to the fact that the Federated p.a. neglected giving the date, this department is at a loss to say whether the aforementioned meeting has been held or is about to be held.

Samuel Werner of the United Film Service Exchange of St. Louis was another New York visitor. He arrived late last week and intends remaining in the East until the first of September.

Fine Arts Exchange of St. Louis has purchased the following Lee-Bradford pictures: "Unconquerable Woman," "Flesh and Spirit," and "Sally." Arthur A. Lee closed this deal.

Lester Scott, sales manager of C. C. Burr's various producing and distributing enterprises and one of the most popular and successful men in his chosen line, hits the trail for the West and exchanges en route about the first of September.

R. E. Boswell of the Independent Producers' Exchange in St. Louis has been working "Silver Threads Among the Gold" on a percentage basis through Southern Illinois and reports he found business there exceptionally good, despite the coal and railroad strikes there. In Madison, Ill., for instance, he claims he played 1,100 paid admissions at one performance.

Joe Scremmp, formerly owner of the Knickerbocker Theatre in St. Louis, seems to have had enough of the exhibitor business, for information from that city conveys news to the effect that he has joined the staff of the Independent Producers' Exchange here.

Fakins and Murphy of Buffalo have taken over the upper New York State distribution rights to the initial B. B. Production, "How Women Love," starring Betty Blythe. This is the Whitman Bennett production.

Herman F. Jans of Jans, Pictures, Inc., of New York has a number of important deals nnder way. One in particular involves the American Releasing Corporation. This deal involves the distribution of the two Jans pictures, "The Amazing Lover" and "Man and Woman."

J. A. Levinson has moved into new quarters, having leased a commodions office in the Strauss Building at 46th street and Fifth avenue in New York.

Oscar Oldknow has bought the interest of Ned Depinet in the Southern State Films Company of Atlanta, Ga., which he now owns outright. Ben Y. Cammack is now manager of the Dallas office, with Charles E. Gregg in charge in Memphis.

Ernest Shipman in a circular that is being extensively circulated about the trade announces that he has the American rights to a large number of Italian productions.

The Carolina Films, Inc., has been incorporated in Charlotte, N. C., for the purpose of making non-theatrical films in that territory. The company is reported to have an authorized capital of $100,000.

August 21 is fixed as the date for the official opening of the new Warner Brothers Exchange in New York. The offices will be located on the same floor with the national headquarters of Warner Brothers, the ninth floor of 1600 Broadway, New York.

A new racket has been discovered by near-legit comedians seeking publicity. These are deluging the newspaper offices with press announcements that they are about to sign with certain companies. Usnally the company is an nnknown quantity, but the bluff seems to be getting some of these the desired results.

It may interest yon to know that Lou Rogers of Rialto Productions, Inc., of New York, has a colored show. "Oh, Joy," playing nnder white top known as "Bamboo Isle," near Columbus Circle, on Eighth avenne, at 57th street, New York. The show is a mighty good one, with plenty of good comedy.

PEGGY O'DAY

Star of Anchor productions whose growing popularity developed big demand for pictures starring her.

Theatre Men Seek Stars to Boom Business

Exhibitors, desirous of making up for the slump that has been prevalent for the past year, are hounding the various New York distributing offices for personal appearances of stars in pictures they are handling. The B. B. Productions, Inc., appreciative of this condition, has sent Betty Blythe on a personal appearance tour of the Middlewest. Miss Blythe has finished her first Whitman Bennett independent special, "How Women Love," and is now in Michigan. She will work East.

Evan Burroughs Fontaine, the former Winter Garden dancer who lately received considerable publicity, is on the Coast making personal appearances in conjunction with "Women Men Love." She is shortly to star in a picture the title of which has not been made knowu.

New England is particularly anxious for personal appearances and the better known stars are being offered every inducement to take these engagements.

Gene Burnell, the star; Irene Tams and several others in the cast of the Lee-Bradford picture, "Determination," all will make personal appearances in conjunction with the showing of that feature this Fall.

Mr. and Mrs. Carter De Haven, in order to ascertain what the public wants in the line of high class society comedy dramas, are planning a coast-to-coast tour.

At the benefit showing of "The Wildness of Youth," the Ivan Abramson picture for Graphic release in the independent market, at Asbury Park on Sunday, August 20, Mary Anderson and other members of the cast were slated to appear.

Mary Anderson also will appear persoually at the more important first-run showings of "The Wildness of Youth," according to Ivan Abramson.

Morris Schlank, president of Anchor Film Distributors, Inc., distributors of the Francis Ford productions starring Peggy O'Day, is contemplating sending that promising player on a personal appearance tour.

Lou Rogers presents JANE AND KATHERINE LEE

Season's Greatest Comedy Buy!

Lou Rogers presents JANE AND KATHERINE LEE

THE BABY GRANDS

JANE AND KATHERINE LEE

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TWO REEL COMEDIES
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Foreign Situation Is Fast Improving

Conditions in the foreign market are reported as rapidly improving. During the past week a record number of foreign buyers from Europe, South America and Cuba arrived in New York with the result that many sales were reported by the various American Companies. Arrow, Warner Brothers, Equity Pictures Corporation, Export & Import Film Company, Lee-Bradford Corporation and others, all reported important sales. Louis Auberbach, of Export & Import Film Company, reports that the usual summer lull in foreign business has been of shortest duration this season and that things are picking up.

Mae Marsh is staying at the Savoy Hotel, London, with her husband and baby, at the invitation of Astra Films, who are starring her in their new production, "Flowers of Passion."

A dinner was given in honor of Mae Marsh at the Savoy recently. Mr. Carrol, the American consul in London, was present to make the speech of welcome.

The German producing concern, Decla Bioscope, have unsuccessfully attempted to enter into a working arrangement with a British house for an interchange of output.

Herr E. Pommer of Decla, who has just returned to Berlin after a study of British Film trade conditions, said that the Decla policy is to make big international films suitable for the world market, and their "1922 output would be limited to ten productions which will be issued without any attempt at camouflage as German made."

Pathe Freres had a busy time at a Woman's Exhibition held at Olympia, London, in July.

At a studio, which had been specially provided in the building, those who fancied that they had a screen face had an opportunity of satisfying themselves on the point. For a sum of approximately five dollars a screen test was given by the director of the organization, and the aspirant was presented with forty feet of celluloid impression as a momento of the occasion. Although many hundreds of tests were made, we have not yet heard of any of those tested being engaged to oust Mary Pickford or Charlie Chaplin from the screen.

Mr. Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, arrived in England by the Majestic on July 15th.

In a statement made in the British House of Commons by Mr. Newbould, M. P., representing the film industry of Great Britain, he pointed out that there were at least forty million pounds invested in the motion picture industry, and that the industry employs some 120,000 people—and in asking the Government for relief from taxation pointed out that throughout the war, and since the war on every occasion of national emergency, the Government had gone to the cinema industry for help and assistance.

Constance Binney, in giving her impressions of her work at the Ideal studios, London, where she has been starring in "A Bill of Divorcement," said, "Although American film technique is more advanced than British, English studios seem to have a deep love of their art; work is taken more easily, and also more seriously, with a result that it appears to have a deeper sincerity." She has now left for Paris.

Dr. W. R. Shallenberger Looks Forward to a Record Year

By W. E. Shallenberger

President, Arrow Film Corporation

I sense a new feeling of optimism which was lacking before. Everyone with whom I spoke or came in contact during my trip seemed to be looking forward to the coming season securely confident that it is going to be the beginning of one of the most successful periods that the motion picture industry has ever enjoyed. It will be a period of prosperity, which is based upon a sane and sound foundation of commonsense. The old—and if I must say so—standards which once prevailed have gone by the boards and now business methods are going to be applied to what has been characterized as the greatest business in the world—motion pictures. Even at the present moment things are infinitely better than they have been and theatre-owners who have been hanging on from day to day are beginning to find the public returning again to their houses and enthusiastically demanding entertainment—of the proper sort.

Not only will the fall of 1922 mark the start of a tremendous era of prosperity for the motion picture industry in general, but it will see the independents—producer and distributor—coming into their own. I have said from the very beginning that independence represents the ultimate salvation of motion pictures and I find now that more and more people are coming around to my way of thinking. The theory of independent production and distributing is sound both from an economic and logical view-point and these facts, plus the propaganda which the independents have been striving to drive home over a period of years, have at last made themselves very strongly felt.

During my brief stay on the West Coast a great many people who are interested in the motion picture industry, but who knew nothing of the conditions which confront the independents, came to me for information, which I was glad to furnish to them, just as I am glad to furnish it to you now:

The financial groups are aware of the new trend. No longer is it difficult for the independent producer of proved ability to obtain money with which to make pictures. This is but one step forward. Another is represented in the fact that when a man or a group of men have made a picture they know now that they no longer need worry as to whether or not the picture will find an outlet. The independent field is always open for worthwhile productions and will pay a rich return to the men who can furnish the type of pictures which are in demand.

"SECRETS OF PARIS

One of the scenes typical of the elaborateness of new production being made by C. C. Burr and Whitman Bennett with all-star cast.

All-Star Pictures Wanted—Sloman

Edward Sloman, the director, declared this week that the selection of an all star cast for his first independent picture, "Blind Justice," was in accordance with the present demands of exhibitors and the picture public.

Before production started on the picture Mr. Sloman opined that the all star film was in greater demand at the present time than the picture with a single star and to strengthen this belief he sent out more than 200 letters to exhibitors, soliciting information regarding the present popularity of the two types of pictures.

The replies he received were said to be most gratifying and served to convince him that the all-star film with a well exploited cast is of greater appeal to the public than the picture with a single star.

A well-known exhibitor, whose name is withheld for obvious reasons, informed Mr. Sloman that in May he booked four pictures, each of which was presented with a single star. In June he ran a similar number of all-star films. This was done, he explained, to test the present popularity of the two types of pictures. At the end of June, the exhibitor declared, his box-office receipts showed an increase of more than 75 per cent. over the preceding month, in spite of the fact that June was the beginning of the summer months when patronage as a rule falls off.

With the exception of two exhibitors, Mr. Sloman says, all replied in favor of the all-star film as a greater box-office attraction.

David Ruslander, president of Niagara Pictures Corporation, Buffalo, and E. H. Williams, salesman, have been in New York, purchasing new features for fall release. George Williams, manager of the Buffalo Niagara Exchange, is also guilding the policies of the Linden Theatre and announces that this house commencing September 1 will show first run pictures accompanied by a five-piece orchestra.

John E. Kimberly, who recently resigned as executive manager of Nu-Art Pictures Corporation in Buffalo, is now on a motor trip through New England.

The following are casts in the Warner productions either already completed or now being produced at the Warner studios:

"From Rags to Riches"—Harry Rapf, producer; Wallace Worsley and Jim Chapin, directors; Mildred Conidine, scenarioist; cast, Wesley Barry, Niles Welch, Ruth Renick, Russell Simpson and Snitz Edwards.

"Little Heroes of the Street"—Harry Rapf, producer; William Baudine, director; cast, Wesley Barry, Marie Prevost, Jack Mulhall, Wilfred Lucas, Will R. Walling, Aggie Herring, Joe Butterworth and Charlotte Jackson.

"Brass"—Harry Rapf, producer; Monte M. Katterjohn, adapter; director not selected; star, Marie Prevost.

"Main Street"—Jack and Sam Warner, producers; Sinclair Lewis and Julian Josephson, authors; all-star cast not yet announced.

Production on the first of the new comedy series that Ben Wilson will make for Federated Exchanges of America is well under way.

Lee Announces Foreign Dept.

Arthur A. Lee, President of Lee-Bradford Corporation, this week announced the opening of the foreign department, managed by Frank Whittle. Sale of foreign rights to "The Unconquered Woman," to Stoll Film Company for United Kingdom; Arrow Film Corporation for Argentina and Cuba; Belto International Film, of Brussels, for Belgium; to International Film Agency for Porto Rico, and to Cine Bucarelli for Mexico; "Determination" to Belgo International Film for Belgium; to Argentine Film Corporation for South America, and Isadore Sanchez for Porto Rico, and "Flesh and Spirit" to Sociedad General Cinematografico for Argentine, Cine Bucarelli for Mexico, and Isadore Sanchez for Porto Rico.

Trimble Films Cost $20,000

Announcement came from Los Angeles this week that $20,000 will be allowed in making each of the comedies of the new series starring Arthur Trimble, the five-year-old star. Production will be carried on at a new studio acquired by the firm, which is financing this novel series of pictures.

In Personal Touch

By FRITZ TIDDEN

NORMA AND CONSTANCE TALMADGE arrived in New York August 14, accompanied by their mother, Mrs. Fred Talmadge, and Joseph Schenck, husband of Norma. The party immediately began preparations for a three months' tour abroad.

The famous screen sisters will sail August 26 on the Majestic, with Mrs. Talmadge and Mr. Schenck. They will visit France, Germany, Austria and Egypt. In the latter country locations will be considered with the possibility in mind of subsequently filming "The Garden of Allah" there with Norma Talmadge as the star. However, it is announced that the next production to be made by Norma for First National release will be "Within the Law." This vehicle will go into production soon after the return of the star.

In the meantime Anita Loos is in Europe writing a story which will in all probability be Constance Talmadge's next starring vehicle. Constance recently completed picturization of "East Is West."

* * *

With the arrival of the Talmadges in New York came word also of the rapid progress in the improvement of the condition of Eugene O'Brien, who was recently struck and injured by an automobile truck. O'Brien, who was Norma Talmadge's leading man in her latest picture, "The Voice from the Minaret," will leave Los Angeles for New York next week, it is said. The production was completed before the accident to O'Brien.

* * *

Next month Buster and Mrs. Keaton, with their infant son, Joseph Francis Keaton. Jr., will also pay New York a visit.

* * *

Movie people living in Beverly Hills are all worked up because real estate men insist upon calling the rest of the town "Hollywood proper."

* * *

An exceptionally clever teaser letter has been originated by A. H. Giebler, former Los Angeles correspondent for Moving Picture World and now press representative for the Dan Mason Plum Center Comedies, to promote interest in the two-reel subjects surrounding the character of Pop Tuttle, proprietor of Pop Tuttle's Bus Line, manager Elite Moving Picture Palace, fire chief, constable, champion horse show pitcher, notary public, owner of Wildfire, who won the Brown Derby in 1884, and leading politician of Plum Center. The letter is everything a teaser should be. The inscription on the envelope will lure anyone to open and see what is inside and then the letter head is so clever that you are compelled to read what is contained in the body of the letter. The letter is a delightfully humorous personal communication and you read every word of it. When you finish you are bound to stop and think that if the Plum Center Comedies are as funny as the letter it would certainly be no waste of time to see one.

* * *

Fred Niblo has returned to the coast to start work on his first Louis B. Mayer picture for Metro release. Charlie Condon got his collar from the laundry and went with him.

* * *

Walter Hiers is in from the coast, materially swelling the crowds on Broadway.

* * *

E. W. Hammons sails for Europe on August 19. He will be gone a month.

* * *

Hiram Abrams arrived in this country from abroad the latter part of last week.

* * *

Selznick has signed contracts with both Theda Bara and Elinor Glyn. All the company needs now is a good supply of inflammable film.

* * *

Rodolph Valentino is on his way to New York. He is due here now but the railroad strike held him up. The local traffic force will be augmented with men capable of handling especially large crowds of women.

* * *

It is learned that Tom Geraghty will again assume charge of the Paramount Long Island City studio when work is resumed there. He is now on the coast.

* * *

Some time ago the New York Times held a vote among a number of prominent persons to determine the twelve most distinguished or superior American women. Cinea, the Parisian film paper. finds fault with the consensus of opinion, saying it is stupid, for not including Mary Pickford in place of some that are included.

* * *

The whole film world, or at least that part of it in or near New York, was at the opening of Fox's "Monte Christo" at the Forty-fourth Street Theatre August 14.

* * *

The usual procedure will be reversed when R. E. Drago makes a novel from Mabel Normand's forthcoming picture, "Suzanna."

* * *

Julius Stern sailed for Europe on the Mauretania August 15.

* * *

"Happiness a la Mode" listens good even if it is only a film title.

* * *

Harry M. Crandall, of Washington, accompanied by Mrs. Crandall and their three daughters, the Misses Mildred, Olga and Dorothy Crandall, and by John J. Payette, assistant general manager of the Crandall enterprises, have left Washington for a week's outing at Atlantic City.

* * *

The huge success accorded the sensational Pathe feature, "Nanook of the North," has resulted in a new fox-trot, "Nanook," which will be heard in a new musical production on Broadway and will also aid in the exploitation of the feature through the usual channels. Cameo Music Publishers are responsible for the publication of the "frigid fox-trot," which was written by Herb Crooker, Milt Hagen and Victor Nurnberg, who were also responsible for the highly successful Oriental fox-trot, "The Isle of Zorda," inspired by the photoplay of the same title. Arrangements for orchestras are now being completed and will be ready shortly for various theatres playing the picture and other theatres desiring a good overture number.

Beck, on Tour, Found Business Prospering

Arthur F. Beck, independent producer, has just returned from a trip to key cities and exchange centers and his first-hand report on conditions is exceptionally cheerful. He says:

"The Associated Exhibitors and Arthur S. Kane must assuredly acknowledge the enthusiastic support of the independent exhibitors of the country. This is true if the bookings upon Leah Baird Productions are any criterion. On the strength of this summer's records and bookings the officials of our company authorized me to conclude arrangements for the producing of even bigger and more lavish productions than heretofore. This week marked the conclusion of my arrangements to this effect with Mr. Kane upon behalf of Associated Exhibitors, Inc.

"The phenomenal booking records established by Associated Exhibitors upon our first two productions, 'Don't Doubt Your Wife' and 'When the Devil Drives,' during a reputed 'bad' summer," states Mr. Beck, "gave the officials of our company a most unexpected surprise. We had really not anticipated any intensive booking efforts until Fall in view of the almost unanimous report of dull theatre times.

"Our third release, 'When Husbands Deceive,' is our most lavish presentation of the series. It was shipped to the exchanges for showing only to the bigger first-run houses and is to be released as our opening feature of the Fall season."

"The Storm" Enjoying Phenomenal Success

"The Storm," is creating havoc with box office records from Coast to Coast, reports Universal, makers and distributers of this House Peters starring vehicle. Although it is still being shown only in a few pre-release bookings, it has established a popularity for itself far greater than any Universal picture ever before produced, it is understood.

General release of "The Storm" is set for Labor Day, the first Monday in September. Universal sales officials predict that by that time, it will have been booked in more than 30 per cent. of the big houses in the United States and Canada.

"The Storm" has a unique record. It had three consecutive Broadway runs. It was first shown at the Capitol for one week, where it did capacity business despite a week of rainy weather. Then it was transferred to the Central Theatre at an advance in price, where it enjoyed a four weeks' run with packed houses, day and night. Following its Central Theatre run, it went into the Broadway for a week. It did equally as good business in the Broadway as during its two previous runs.

In Chicago, "The Storm" also had a triple engagement in the first run houses, playing the Chicago, the Tivoli and the Riviera, three of the leading Balaban and Katz houses.

Among the other first run theatres which have played "The Storm" or are about to play it are the Empire, Syracuse, N. Y.; Leland, Albany, N. Y.; Olympic (two weeks) Buffalo; Capitol, Cincinnati; Kearse, Charleston, W. Va.; Strand, Akron; Mozart, Canton, O.; Colorado, Denver; Majestic Garden, Grand Rapids; Pantheon, Toledo; Adams, Detroit; Ascher's Merrill (two weeks) Milwaukee; Strand, Hartford, Conn.; Sun, (two weeks), Omaha; Karlton, (two weeks), Philadelphia; Rialto, Washington; Grand Opera House and Alhambra, Pittsburgh; Aris, Erie, Pa.; Imperial, San Francisco, and Pantages, Toronto.

Fox Has Eight Films for Early Release

Fox Film Corporation announces a program of eight new productions for release during the week of August 21. The schedule consists of feature picture by William Farnum, Tom Mix and Shirley Mason, special comedies by Lupino Lane and Clyde Cook, a Lee Kid vehicle, a Sunshine Comedy, and a Mutt and Jeff Animated Cartoon.

William Farnum will be seen in "Moonshine Valley," from a story by Mary Murillo, and directed by Herbert Brenon. Tom Mix is assisted in his offering by the famous horse "Tony," from which name the title of the production, "Just Tony" is derived. Newspaper reviews of the pre-release showing of the picture at the Strand Theatre, New York, place it among the foremost photodramas of its type.

Shirley Mason's new publication is "The New Teacher," a story from the pen of Dorothy Yost made under the direction of Joseph Franz. Lupino Lane, the famous English fun-maker, makes his bow to the American screen public in "The Reporter," the first of a series of comedies under the Fox banner. Lane was the star comedian of "Afgar," a recent Broadway spectacle of Morris Gest.

Clyde Cook essays the star role in "The Eskimo," and, it is said, again touches the confines of greater superiority as a comedian. The Lee Kids come in the first of a series of two-reel features. It is "A Pair of Aces." "Splitting Hairs" is the name of the Sunshine Comedy scheduled for release this week. The Mutt and Jeff release is titled "Falls Ahead." Fox News will continue to have its bi-weekly release.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

THE GREAT ALONE. Pleasing picture. Wonderful scenery. For hot weather this one will get them in. Don't be afraid of it, folks, for it is O. K. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SISTERS. Pleased the women folks great. Splendid lesson for everyone and a dandy for the Sunday trade. Good enough for anywhere. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Equity

WHERE IS MY WANDERING BOY TONIGHT? A sad imitation of "Old Nest" and "Turn to the Right," with none of the values of those splendid pictures. Cheap clap-trap, poorly directed, and after my patrons gave it the once over at the matinee, the night attendance was putrid. Exhibitors with exacting patronage—stay off. I try and give these independent pictures a chance, but when they foist such an affair as this on you and call it a picture, you have to stop. My audience laughed at what were supposed to be tense and dramatic scenes. Advertising; mailing list, house program, threes, one sheets and photos. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

F. B. O.

FIVE DAYS TO LIVE. Very good. Book this one and boost it. Suitable for any house. Beautiful scenes and good photography. Advertising; six, three, ones, slide. Patronage; usual. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

First National

BARNSTORMER. Good name, as it is like the Wandering Jew—from town to town, the same plague. No good. Advertising, papers and posters. Patronage, small town. Attendance, poor. Juan Carbonell, Monroe Theatre, Key West, Florida.

BOB HAMPTON OF PLACER. A good picture; will please the class of people who like fighting pictures. Wonderful scenery. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

CAVE GIRL. It is better than most pictures. Has many a beautiful scene taken in the Yosemite Valley. I personally thought it real entertainment. All seemed pleased. The photography was excellent. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

HAIL THE WOMAN. Very good picture, but not worth the price we paid. Did not draw for us. Advertising, sixes, threes, ones, window cards, handbills. Patronage, mixed. Attendance, poor. Sam Brooks, Liberty Theatre, Hailey, Idaho.

LEOPARD WOMAN. Fair picture, but Louise Glaum is slipping fast. About an average program picture. Advertising, usual. Patronage, mixed. Attendance, poor. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

MOLLY O. Played this with Lloyd comedy, "Among Those Present." This was rather expensive for us, but got good crowd two nights and people were pleased. Advertising, six, three, one sheets, window cards, heralds. Patronage, all classes. Attendance, good. Sam Brooks, Liberty Theatre, Hailey, Idaho.

ONE ARABIAN NIGHT. Was somewhat disappointed. From an artistic standpoint it is good. From entertainment standpoint, not so good. Advertising, extra. Patronage, better class. Attendance, good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

ONE CLEAR CALL. You can faithfully recommend this picture to your patrons. Full of intense interest, and a good cast, coupled with a fine story; title could have been better. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

POLLY OF THE FOLLIES. Cannot give Connie much on this, have seen her in much better pictures. The story would have been better in five reels. Advertising, posters, newspapers, ballyhoo, special lobby. Attendance, only fair. M. F. Schnibben, Opera House, Florence, South Carolina.

SKY PILOT. Good Western, although a little old. Drew fine with Larry Semon reissue in spite of very warm day. Advertising, newspaper and photos. Patronage, mixed. Attendance, fine. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

STAR DUST. Nothing exceptional about this. Probably patrons were satisfied but did not praise it, therefore, did not do extra business. Advertising, usual. Patronage, better class. Attendance, poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

ANY WIFE. Pearl White did her part fine; didn't think I was going to like the picture up to third reel but it ended fine and was well liked. Advertising, lobby, slide, newspaper. Patronage, mixed. Attendance, good. Thomas Clark, Electric Theatre, Maryville, Missouri.

ARABIAN LOVE. Just ordinary program picture. Do not promise very much on this one. Advertising, posters. Patronage, best rural. Attendance, fair. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

CONNECTICUT YANKEE. A good production in every way but did not do any business for me. No good for my small town. Advertising, photos, newspapers, one sheets, threes, sixes, twenty-four. Patronage, small town and transient. Attendance, very poor, paid too much, lost money. O. J. Petrich, Rex Theatre, Vale, Oregon.

DEVIL WITHIN. Farnum did good work, but my people do not like too much killing. Had people leave theatre and say "rotten." Advertising, lobby, newspapers, photos. Patronage, mixed. Attendance, fair. Thomas Clark, Electric Theatre, Maryville, Missouri.

JACKIE. Pleased those who saw it. Patronage, small town. Attendance, fair. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MEN OF ZANZIBAR. One of the best Wm. Russells produced this year. It contains comedy, romance, adventure and mystery; a very lively picture. Advertising, same as all program exploitation. Patronage, mixed. Attendance, good. Jack Kaplan Royal Theatre, South Fallsburgh, New York.

PERJURY. This picture shows splendid work by Wm. Farnum and his support. The moral of the picture is excellent, but oh! how we would like to see Farnum in another type of picture once more. Patronage, rural. Attendance, fair. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

QUEEN OF SHEBA. Excellent picture but film in bad condition. Will get the Jewish crowd all over. Advertising, two sixes, two ones, slides and programs. Patronage, mostly Jewish. Attendance, good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SHAME. Some people don't like pictures with Chinese atmosphere, but don't be afraid of this one. It's great. Advertising, usual. Patronage, mixed. Attendance, good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SKY HIGH. Most persons declared this was the best one Tom Mix had made in a long list of good ones. Undoubtedly Fox has the stars and makes the best pictures of today. If they do not go wild as Paramount did when it was at the top of the pot, and try to make the exhibitors dance the hot step, they will have many long and prosperous years before them. Advertising, posters. Patronage, best rural. Attendance, bad, due to rain. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

STRANGE IDOLS. Very good picture; Farnum at his best. Doris Pawn does some excellent work. Book it; it's good. Advertising, posters, papers and ballyhoo. Patronage, small town. Attendance, good. J. Carbonell, Monroe Theatre, Key West, Florida.

STRENGTH OF THE PINES. Not up to Bill Russell's standard. Action O. K., but poor theme. Advertising, ones, cards, slide, monthly program. Patronage, small town. Attendance, poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

VIRGIN PARADISE. A splendid picture; a real special, but why do they not say that Pearl White is the star in it? This is the best thing Pearl White has been permitted to make for Fox. More of this kind will make her popularity of serial days return. Advertising, posters, etc. Patronage, best

rural. Attendance, good. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

Goldwyn

DANGEROUS CURVE AHEAD. Did a nice business on this despite the coal and rail strike, also oil situation. Advertising, heralds, windows, regular lobby. Patronage, small town. Attendance, good. Jack W. Ogilvie, Dixie Theatre, Wynona, Oklahoma.

DOUBLING FOR ROMEO. Very good comedy, full of Will Rogers' original humor. Audience well pleased. Advertising, photos, newspapers, ones. Patronage, first class. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

GRAND LARCENY. Did not draw, but a very good picture. Poor title to draw. Advertising, lobby, newspaper and billboard. Patronage, mixed. Attendance, poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

GUILE OF WOMEN. Will Rogers' poorest picture; his stuff is hard to "get" in this and it is one that lacks sympathy. Not worth making a fuss about and will not please Rogers' admirers. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

SONG OF THE SOUL. A picture that pleased a small town audience 75 per cent. Vivian Martin not so well known, therefore, did not draw so well. Advertising, posters, slide and newspapers. Patronage, better class. Attendance, poor. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TALE OF TWO WORLDS. Good picture. Patronage, small town. Attendance good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

YELLOW MEN AND GOLD. Very good story. Film in poor condition. Sea scene in this production excellent. Patronage, mixed. Attendance, very good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

Wid Gunning, Inc.

ALIAS PHIL KENNEDY. A very good program detective story, scenes laid in the west, went over good on Saturday night, but would not please a particular audience or those who like big pictures. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Hodkinson

U. P. TRAIL. Everybody satisfied. Zane Grey stories well liked here. Attendance, large on very hot nights. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Metro

THE CONQUERING POWER. A very beautifully staged and perfectly acted picture. Pleased 100 per cent. Advertising, limited campaign. Patronage, high class. Attendance, good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FIGHTIN' MAD. Booked this on strength of comments and did not go wrong. If your house likes Westerns, this one is a winner. A properly balanced picture that makes a good impression on a fun liking audience. Advertising, posters and press. Patronage, small town. Attendance, good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

GLASS HOUSES. Can't be beat. The dance scene is good. The best program picture I have run in a long time. Patronage, small town. Attendance, good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

Between Ourselves

A get-together place where we can talk things over

An exhibitor buttonholed an exchange man. "Say," he complained, "that last film I had from you was so full of places where stuff was missing that my audience said it ought to be called a mystery picture."

The exchange man took him by the arm and led him to his own projection room. Quietly they looked in at the door. The operator—he wasn't fit to be called "projectionist"—was looking at a particularly fine and striking scene in the picture then being used. Quietly this snipper took a pair of scissors and snipped out a good part of the scene, which he joined to a reel of stuff he had got together in the same way. "It isn't ALL my fault, you see!" said the exchange man.

This despicable practice may account for some of your troubles. If so, it's due your brother exhibitors to have it stopped. Have you a little snipper in your projection room? (It ain't right, Mabel!).—VAN.

KISSES. Very good and seemed to please all. Advertising, ones, threes and mailing list. Patronage, small town. Attendance, fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

MATCH BREAKER. Nothing to brag about, but it seemed to please. Advertising, newspapers, photos, slides, one sheets. Patronage, all classes. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

TRIP TO PARADISE. This picture held interest throughout and pleased nearly everyone. Advertising, photos, slide, newspaper, one sheets. Patronage, city and college. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

TURN TO THE RIGHT. One of the best bets of the season. You can't go wrong, it's a big winner with all classes. Advertising, posters, banners and papers. Patronage, small town. Attendance, good. J. Carbonell, Monroe Theatre, Key West, Florida.

Paramount

BACHELOR DADDY. A good picture, but not as good as Meighan's usually are. Advertising, papers and poster. Patronage, small town. Attendance, poor. J. Carbonell, Monroe Theatre, Key West, Florida.

BEAUTY SHOP. Awfully poor picture, had to take it off and play a reserve show. Patronage, small town. Attendance, poor. J. Carbonell, Monroe Theatre, Key West, Florida.

BEHOLD MY WIFE. Good picture and pleased them all. Attendance, good. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

BEYOND THE ROCKS. A star combination that packed my house. Great summer attraction. Advertising, all kinds, heavy. Patronage, high class. Attendance, good, mostly women. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

BOBBED HAIR. Not worthy of Paramount trade mark. I pity Wanda Hawley. Advertising, papers and posters. Patronage, small town. Attendance, poor. J. Carbonell, Monroe Theatre, Key West, Florida.

BOOMERANG BILL. Similar to the other Barrymore pictures, he lands in the pen as usual. Advertising, ones, cards, photos. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

BORDERLAND. Something different. Great picture for better class. Enjoyed by most of the ladies, few of the men. No picture for the exhibitor who reports big business on Mix and Hart. Advertising, usual, newspaper. Used picture before exchange had received advertising. Patronage, family. Attendance, fair. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

BOUGHT AND PAID FOR. Not a big production, but one that requires dramatic acting throughout. Jack Holt and Agnes Ayres take their parts well. Will please the average movie fan. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

CAPPY RICKS. Good show. Patronage, small town. Attendance, good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

THE CHARM SCHOOL. A piece of cheese, that's all I can say in favor of it. You may get away with it with a bunch of little girls for an audience. Too soft for our patrons. Star only attraction. Advertising, ones, threes and slide. Patronage, small town. Attendance, good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

CHICKENS. Nothing to it. Keep off or else they laugh at you after the show. Film rotten, besides. Title nor picture has any drawing power. Advertising, ones, threes and slide. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

CITY OF SILENT MEN. A splendid picture with a good plot. You will make no mistake to book this. Advertising, regular. Attendance, fair. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

CITY OF SILENT MEN. A good picture, but film was so rotten, patrons lost all interest. What's wrong with Paramount for sending out bad stuff, no fault of the machines, have two new ones. Advertising, ones, photos, talk, cards. Patronage, general. Attendance, very good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

CITY OF SILENT MEN. Very good picture. I saw it all myself and that's some recommendation. Advertising, usual billboard and papers. Patronage, small town. Attendance, good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

CRADLE OF COURAGE. Patrons well pleased. Bill Hart plays part well, interesting from start to finish. Advertising, ones and photos. Patronage, general. Attendance, extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

DEVIL'S PAWN. One of the many foreign pictures that never please American audiences. Advertising, newspaper, one sheets and photos. Patronage, mixed. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

Pathé

NANOOK OF THE NORTH. Excellent. Greatest educational picture yet made. Ran morning matinee for children. Morning packed house, with children, ten to two. After two, regular admission. Attendance, excellent. Comments, best picture of its kind produced. Don't advertise it as a story but as history, educational, geography. Appeal to scholars to see it. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

Selznick

REPORTED MISSING. Very good, but I was a little disappointed in this, so many good reports I thought it would be a knockout. Attendance, fair. Sam Brooks, Liberty Theatre, Hailey, Idaho.

WAY OF A MAID. One of Elaine Hammerstein's real comedy dramas, has pep and action, lots of fun and heart interest. Niles Welsh is particularly good. Will please where they want comedy dramas. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

United Artists

FAIR LADY. I didn't see this, but every one reported it to be very good. What few saw it were kept interested every minute. Patronage, small town. Attendance, poor (terribly hot). A. La Valla, Community Theatre, Bethel, Connecticut.

Universal

BIG ADVENTURE. A knockout. Cuddle up to Universal is right. Fifty-two good pictures a year and no worry. Come on Carl, I'm with you as long as you give us pictures like this at one-sixth of what they ask for Coogan. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

BLACK BAG. Good crook drama, but not as good as "Man Under Cover." Patronage; small town. Attendance; poor. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

KISSED. Cracker-jack society coemdy. Star attractive; story good. Marie Prevost is coming. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

In the Corner

Down yonder in the corner of this page is a report blank. Fill it in—tear it out—send it on. MORE REPORTS MEAN BETTER BOOKINGS.

MAN UNDER COVER. This picture is up to the Rawlinson standard. A very good comedy drama. Advertising; three sheets and slides. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylanvia.

MAN TO MAN. One of Harry Carey's best pictures. Patrons well pleased. Advertising; banner, photos, ones. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

OUT OF THE SILENT NORTH. Fine northern picture. Did not please as well as other Curwood pictures. Advertising; ones, threes, photos. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

OUT OF THE SILENT NORTH. Frank Mayo did his work fine and if you want a good norther get it. Advertising; lobby, newspaper and slide. Patronage; high class. Attendance; fine. Thomas Clark, Electric Theatre, Maryville, Missouri.

OUT OF THE SILENT NORTH. Frank Mayo is always at his best in pictures like this. Mr. Mayo is ably assisted by Barbara Bedford, a dark-eyed young ingenue, who registers splendidly. A picture of this type would not be all complete without an exciting combat in which Mayo as usual uses his fists to good advantage. Good picture for residential theatres and a very good entertainment feature. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

OUTSIDE THE LAW. Fair, not a special by any means. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

RAGE OF PARIS. Just fair, not much of a story, no real acting. They figure on Miss du Pont's looks to get it by. We have lost prestige with our patrons since playing Universal, and we have played some of their so-called big ones. Thos L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

THE SHARK MASTER. This program picture pleased about 80%. Most Universal products are better. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

SHATTERED DREAMS. A good picture suitable for any house. I am not afraid of any of the Universal specials. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; good. Stephens G. Brenner. Eagle Theatre, Baltimore, Maryland.

STEP ON IT. Just a corking feature. Real life and pep shown throughout this one. Will tickle 'em all. Patronage; general. Attendance; fair. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

STEP ON IT. Hoot Gibson in one of his good western pictures. Our people liked it immensely. Business best Monday night of the summer. Picture has action and comedy and should go immense where such stuff is liked. Attendance; good. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

THE TRAP. Good outdoor picture. Lon Chaney fine character. Business only fair. Not just the type of picture to please the masses is my way of sizing up this production. Lacks drawing power. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

THE VERDICT. This is one of Universal's newspaper stories with Eddie Polo. Very good, should have been a feature instead of two reels. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WILD HONEY. Another Priscilla Dean winner for us. Business good three days, something very unusual here. Story not as well done as "Conflict," but has a humdinger finish that leaves them gasping. Water deluge is a wonderful bit of work. Picture worthy of any house. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

A WONDERFUL WIFE. Pretty fair picture and seemed to please. Nothing remarkable in it though settings were out of the ordinary as to originality. Miss du Pont lacks something as a star, but it is hard to say what. Advertising; good program picture for daily change house. Patronage; general. Attendance; fair. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....

Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Vitagraph

SECRET OF THE HILLS. Very good and pleased all who saw it, but didn't draw on account of free show in the Square. Did very well, no kick coming, made expenses. Patronage; high class. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

THE SHEIK'S WIFE. A good picture for high class audience. Don't raise your price, as it's not a special. Advertising; billboard and newspapers. Patronage; high class. Attendance; good. John A. Schwalm, Rialto Theatre, Hamilton, Ohio.

THE SHEIK'S WIFE. Another piece of foreign junk. Went wrong on this by falling for the newspaper write-ups that Vitagraph mailed out. It is absolutely rotten and my patrons sure did tell me so. It will get them in, especially if you played the "Sheik," but better lay off and not try to fool them. Business good on this to my sorrow as the more I sold on this one, the more they cussed me. Patronage; small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Comedies

THE ADVISOR (Educational). A jolly good Lloyd Hamilton comedy. Give us more like it. Advertising; posters. Patronage; better class. Attendance; fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

AMONG THOSE PRESENT (Assoc. Ex.). Good Lloyd comedy, pleased all. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

BAKERY (Vitagraph). Comedy that got some good laughs, however, not as good as some of Semon's comedies. Advertising; photos, newspaper. Patronage; first class. Attendance; fair. J. Kenrick, Strand Theatre, Ithaca, New York.

BOTH BOOTHS (Universal). Overdone one reel comedy, get a few laughs at start, but that's all. Advertising; one sheets. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

MADE IN THE KITCHEN (Sennett). This in one of the best Sennett's I've shown yet. Amusing throughout. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut.

RAPID FIRE (Mermaid). This comedy had the right name as it was fast and furious. Plenty of new stunts and the funniest situations imaginable. They thoroughly enjoyed it, some sitting through entire show twice. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SAILOR MADE MAN (Assoc. Ex.). A real comedy. Lloyd certainly draws the crowd. Didn't pay everything for film. Made a little money. Advertising; sailor hats, lobby, slide, threes, ones. Patronage; mixed. Attendance; good. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

A TOONERVILLE TANGLE (First National). Not as good as some of the other Toonerville comedies. It will pass, that is all. Advertising; posters. Patronage; better class. Attendance; fair. Carlisle A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

The Perfect Day

The combination of pictures that made your best daily program is worth passing along. Here's one from Mr. E. W. Collins, Grand Theatre, Jonesboro, Arkansas:

"'MY BOY,' absolutely perfect entertainment; ran Larry Semon in "THE SAWMILL" and PATHE REVIEW, in connection, making one of the season's best programs."

State Rights

ANY NIGHT (Federated). Just a fair picture. Photography poor in places. You might get by with it. Patronage; usual. Attendance; poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BROKEN SPUR (Arrow). Good western. Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

THE CALL FROM THE WILD (Pacific). A fairly pleasing picture. Ran a children's special matinee, that brought in a little extra revenue. Advertising; newspaper and billboards. Patronage; mixed. King Solomon, Bijou Theatre, Clarksburg, West Virginia.

GIRL FROM PORCUPINE (Arrow). Not enough money spent nor effort to bring out the wonderful points in the story. It is just a fair Curwood. Would have been willing to pay more to get a better picture. Patrons would have been willing to pay extra to see a Real, Red-Blooded Special. Attendance; fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HIS NIBS (Exceptional Pict.). A goldmine for the exhibitor who plays it right. Chic Sale's name best bet. Should be run with good snappy rube prologue and you can't go wrong. Advertising; billboard, lobby, heralds, newspaper and prologue. Patronage; mixed. Attendance; good. L. O. Hoover, American Theatre, Roundup, Montana.

KINGFISHER'S ROOST (Pinnacle). Neal Hart did fine work and my patrons liked it. Give us more like it. Advertising; lobby, newspaper and slide. Patronage; middle class. Attendance; good. Thomas Clark, Electric Theatre, Marysville, Missouri.

TAKING CHANCES (Enterprise). This is a real five reel thriller. More stunts than a serial and not enough to make it monotonous. Fine paper on this subject. I played it on July 4th to a large house. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

TEN NIGHTS IN A BARROOM (Arrow). Poor acting. Drew wonderful matinees for two days, regardless of strike conditions. Advertising; special printed ones and window cards. Patronage; mixed. Attendance; fine. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

TEN NIGHTS IN A BARROOM (Arrow). Run this second run. Did a very good business. Made me a little money and pleased them. Lots of sad stuff. Put a good single reel comedy with it. Print in fine shape. Wm. Thatcher, Royal Theatre, Salina, Kansas.

TRAIL OF BUZZARD (Federated). This is a peach of a drama. One of the best in a long time. It must have been a five reeler one day and cut to a two reeler. Somewhat in bad shape, but it's O. K. on the screen. It's a real thriller. That's what they want. Wm. Thatcher, Royal Theatre, Salina, Kan-

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Trooper O'Neil

(Charles Jones—Fox—4,862 feet)

M. P. W.—Cleverly sustains suspense.

T. R.—Good entertainment.

N.—A plot which offers nothing in the way of variation and which builds through a familiar line of action to its orthodox conclusion.

F. D.—The only difference between the latest Northwest Mounted picture, "Trooper O'Neil," and most of the others, is the absence of snow.

E. H.—Another Northwest "mounted" story of average interest.

If You Believe It, It's So

(Thomas Meighan—Paramount—5 reels)

M. P. W.—Thomas Meighan in unusual reformed crook story with strong appeal.

N.—This picture follows the style of "The Miracle Man" enough to be called a companion story, even though it lacks the qualities which made the Tucker play a memorable achievement.

T. R.—Simple in construction, but of absorbing interest, it is entitled to rank as one of the season's best pictures.

F. D.—Will probably satisfy the average crowds and the star's admirers quite well. But at that it is only fairly amusing when it might have been a first-class comedy-drama.

E. H.—This is not one of Meighan's best by any means, but it is an interesting picture, well directed, and will please a lot of people.

The Kick-Back

(Harry Carey—Film Booking Offices—5 reels)

M. P. W.—Harry Carey's first F. B. O. is a Western of more than average appeal.

T. R.—The public has often thrilled to and applauded the situations which make up "The Kick-Back" with such evident relish that there is no anxiety about giving them more of the same dish.

N.—It is an obvious story developed along familiar lines with scarcely any suspense attached.

E. H.—It contains all the devices employed to excite interest usually used in stories of this type and there is a grandstand finish.

F. D.—A thoroughly satisfying Western picture that will go big with the many ardent admirers of Western subjects and the star's following.

Borderland

(Agnes Ayres—Paramount—5,405 feet)

M. P. W.—A decidedly worth-while picture that will meet with unqualified approval from any type of audience.

T. R.—A picture altogether out of the ordinary rut, beautifully photographed, well directed and presented by a thoroughly capable cast.

F. D.—While the story does not contain enough action for a full length feature it nevertheless has many points of interest.

N.—You may have looked upon the eternal triangle in various guises, but it is a certainty that you never saw it treated in such a novel manner.

Afraid To Fight

(Frank Mayo—Universal—4,600 feet)

M. P. W.—A good prize-fight story containing considerable pathos.

T. R.—Quick action and a vast amount of real human interest are the qualities dominating this picture, which ranks as one of the best productions in which Frank Mayo has so far been starred.

E. H.—Here is an excellent five-reel feature, abounding in entertainment value.

N.—There is action and more than action.

F. D.—Average entertainment, has good prize-fight climax.

The Sign of The Rose

(George Beban—American Releasing Corp.—6,200 feet)

M. P. W.—Rich in human interest.

N.—It is a human picture and certain of its appeal in any locality. . . . Try it and see.

F. D.—Character work of star and heart interest make stirring drama.

E. H.—Presents a pleasing offering with all of the quaint charm of the original.

Newest Reviews and Comments

FRITZ TIDDEN, Editor of Reviews

"Just Tony"

Tom Mix Makes His Horse Real Star in Fox Picture That Has Appeal

Reviewed by Fritz Tidden

Not long ago it was stated, in many places, that the dog, Strongheart, was the best four-footed actor on the screen. Now he is closely pressed for his laurels. Tom Mix's horse, Tony, who makes his first appearance in a prominent role in "Just Tony" will be considered by some to share honors with the wonderful dog. "Strongheart," the picture, was a success wherever it was exhibited, and "Just Tony" certainly ought to be. At any rate exhibitors know whether their clientele respond to features in which the main interest centers around a beautiful animal, and Tony is all of that. To say the least it is refreshing to witness a five-reel picture in which the principal performer is on all fours. The feature is an adaptation of Max Brand's novel, "Alcatraz."

Because of the direct appeal of the magnificent horse and his "acting" ability the picture will appeal to any class of theatregoers. Tony's story is, of course, the paramount issue, and the human actors are made subservient to him. The two-footed players enact a story that concern themselves, but this is founded on a rather antique theme. But it makes little difference as the horse's conflict with human nature in many of its forms and his wild resentment against brutality and his response to those who love him holds all the interest during the progress of the film. Tony, leading his little band of followers out of the corral into wild life on the plains, is such a stirring incident that it deserves to be singled out for special mention.

One of the advantages of the film is that practically all of the action takes place in exterior scenes of pronounced beauty. Western scenery, in its grandest aspect, has been utilized with fine results. Tony galloping alone or at the head of his tribe of horses across magnificent vistas of plains and mountains is a beautiful sight.

Tom Mix is to be given full credit for his introduction of his horse in the most important role of a picture and willingness to take a back seat and let Tony uphold the honor of the family, as it were. Mix plays a role little out of the ordinary, with his accostomed ability, and wins favor with his well-known personality. The others in the cast, but particularly Frank Campeau, do excellent work with the material in hand.

The Cast

Tony ..... By Himself
"Red" Ferris ..... Tom Mix
Marianne Jordan ..... Claire Adams
Oliver Jordan ..... J. P. Lockney
Manuel Cordova ..... Duke Lee
Lew Hervey ..... Frank Campeau
"Shorty" ..... Walt Robbins
Adapted from Max Brand's Novel, "Alcatraz."
Scenario and Direction by Lynn F. Reynolds.
Length, 5,233 Feet.

The Story

The picture tells the story of a wild mustang, the leader of his desert herd, who seeks vengeance for the cruelties which man has inflicted on him, but who abandons his hatred that he may come under the proprietorship of the one man in the world who befriended him.

He was a horse of mystery—wild, determined, and the leader of his herd of desert mustangs. By night he wrought vengeance on man for the cruelties of the brand and incarceration. He opened corrals and liberated the enslaved horses; he trampled fields of grain and destroyed their fruitfulness; he fought mankind with the mute truculence of a mistreated animal and was victorious. Then he encountered a different sort of man—a man who used neither whip nor choking lariat.

The part of the plot that concerns human beings deals with villians, ranch raiding victory against the evildoers by the good and has a strong love interest.

Exploitation Angles: Sell to lovers of animals and make an especial effort to hook-up humane societies and boy and girl scouts, to whom the theme should particularly appeal, but do not do it in a way to suggest that this is just a kid story. Sell the wonderful acting of the horse to the grown-ups. Make a big noise and get all you have coming to you. Don't handle in a negative way.

IN THIS ISSUE

"Under Oath" (Selznick).

"West of Chicago" (Fox).

"Me and My Gal" (American Releasing).

"Just Tony" (Fox).

"Affinities" (Hodkinson).

"The Wildness of Youth" (Ivan Abramson).

"The Prince and the Pauper."

"A Ladies' Man" (Metro).

"The Masqueraders" (First National).

"The Storm Girl" (Anchor).

"Don't Shoot" (Universal).

"Putting It Over" (Goldstone).

"Heroes and Husbands" (First National).

"The Star Reporter" (Arrow).

"Nice People" (Paramount).
"Paid Back" (Universal).
"How Women Love" (Bennett).

"Toonerville Topics"

Educational's two-reel picturizations of Fontaine Fox's Toonerville Comedies earn the distinction of being called unique. Like Tony Sarg's Almanac, they win a niche in the motion picture hall of fame as "something different." "Toonerville Topics," the latest to be shown, maintains the high average in entertainment value. Perhaps the story isn't quite as strong as in one of two of the first produced by the Betzwood Film Company, but the characterizations are simply immense.

It is a source of regret that the players are not all named. Each one is perfectly cast and an exceptional actor. The "Topics" introduces a new man. He plays the part of a "sap," and his work adds another bit of brilliancy to the picture. All the well known characters, including the inimitable Dan Mason, as the skipper, appear. No, we take it back—Katrinka is missing in this one. The exhibitor should let the world know it when he has the Toonerville Comedies.—S. S.

"Under Oath"

Heart-Gripping Story Lavishly Produced by Selznick with Elaine Hammerstein

Reviewed by Charles M. Inman

With Elaine Hammerstein in the stellar role, and with a scenic investiture that is thoroughly in keeping throughout, and at times lavishly elaborate in picturesque detail, the offering by Selznick of "Under Oath," affords the wise exhibitor an opportunity to connect with a heart-gripping story that keeps the interest of the audience tense from the opening scene until the happy denouement.

While the general theme of the story is by no means new, and the characters per se are more or less recognizable as having appeared in previous tales that had a similar groundwork, the changes that are rung in this story, and the opportunities opened for strong character playing, afford excellent vehicles for the display of rare histrionic ability that is particularly happily accomplished in the roles essayed by Miss Hammerstein and Mahlon Hamilton. Their support, also, is excellent.

To put it mildly, this is a decidedly dramatic and strong story, well told upon the screen. It depicts the sort of a plot that catches the interest at the outset and holds that interest throughout its many devious and thrilling twistings and turnings, with climax after climax to clinch that interest and keep it at fever heat until the end is reached and suspense gives way to satisfaction.

If that were all, the picture might be well worthy of consideration as an attraction with unlimited box-office possibilities, but it is finely staged and the picturization, especially in some of the more elaborate scenes, is distinctly good. "Under Oath" may be recommended in all as a picture with no regrets, from the standpoint of the exhibitor, and, we may add, the spectator as well.

The Cast

Shirley Marvin ..... Elaine Hammerstein
James Powers ..... Mahlon Hamilton
Hartley Peters ..... Niles Welsh
Chester Marvin ..... Dwight Chitterdon
Steve Powers ..... Carl Garrard
Ralph Marvin ..... Wallace McDonald
Story and Scenario by Edward J. Montague.
Directed by George Archainbaud.
Length, 5,175 Feet.

The Story

"Big Jim" Powers, a power in the financial world, who has worked his way up from the lowest ranks, has finally obtained the upper hand of Chester Marvin, after years of fighting, and is determined to put on the screws because of slights and insults he considers the Marvin family has inflicted upon him. Marvin, crushed and ill unto death, confesses to Shirley that he has used trust funds and is a thief. Shirley visits Powers, who vindictively agrees to call off legal proceedings against her father if she will agree to marry his brother. Shirley submits to the sacrifice, but at the altar "Big Jim" refuses to let the ceremony proceed. Later "Big Jim" and his brother quarrel, and the brother is thrown out of the house after a fight, and with a threat. Jim follows shortly afterwards but is held up by Shirley, who comes to the house during this early morning hour to tell Jim of a plan to arrest him because of some crooked deals his brother has disclosed. Later the brother is found murdered and Jim is charged with the deed. After further complications, Jim is cleared and Shirley breaks her engagement with the district attorney and all ends as it should.

Exploitation Angles: Hold this mostly to the star with the elaborate production as a minor angle.

"Affinities"

Colleen Moore and John Bowers Featured in Hodkinson Picture Based on Rinehart Story

Reviewed by Mary Kelly

Mary Roberts Rinehart has made light of the woes of the neglected wife, and the pictured version of her "Affinities" reflects her happy, frivolous view of the subject. It s somewhat of a relief to see this overworked screen character who has been the heroine of so many heart-rending dramas, treated in farcical style. Most of the picture is nonsensical and easily forgotten and where breezy summer entertainment without intellectual strain is popular, "Affinities" should go well.

There is enough novelty in the idea of an "affinity picnic" to make good exploitation matter. The question of soul-mates, if interestingly handled, will be sure to promise laughs, and as the absurdities of such a belief are continually played up in the picture, you will make no mistake in featuring this angle.

Colleen Moore is an enterprising comedienne and cleverly handles a very feminine scene in which she tries in vain to start a quarrel with her husband and grows furious because he cantinues good-natured. John Bowers is a gracious contrast in the role of husband. The co-featuring of these two stars proves a successful idea and is a suggestion for future productions.

The Cast

Fanny Illington.....Colleen Moore
Ferd Jackson.....Joe Bonner
Day Illington.....John Bowers
Ida Jackson.....Grace Gordon
Prof. Savage.....Pietro Sosso

Story by Mary Roberts Rinehart.
Scenario by H. Landers Jackson.
Direction by Ward Lascelle.
Length, 5,700 Feet.

The Story

Fanny and Day Illington and Ida and Ferd Jackson are members of an exclusive country club, the majority of whose members have more time on their hands than they know how to use. Day Illington is an ardent golfer and spends much of his time on the links; so much, in fact, that his neighbor, Ferd Jackson, becomes a self-elected companion of Day's pretty wife. Ferd finally convinces Fanny that Day is neglecting her, and Fanny falls easy prey to Ferd's proposal of an "affinity" party.

The party is held, but does not prove a success and in the end Fanny discovers that while she was away with Ferd, Day had been having an affinity party of his own. There are explanations and apologies and while Day takes Fanny in his arms she promises that she will never have any more affinities—providing Day doesn't have any affinities either.

"Simply Shocking"

Reformers are the object of the laughs in this one reel Star Comedy produced by Universal. Everything from a kiss to a bathing suit comes up for criticism from the self-appointed assassinator of joy, played by Margaret Cullington. Her make-up is eccentric and without charm and she performs with a bitter energy highly suggestive of blue lawyers. Some attractive natural scenery on the beach adds to the entertainment value. The comedy is the type which should go well with any set of patrons.—M. K.

"The First Barber"

The person who will not be moved to laughter by this first Tony Sarg's Almanac for Educational release ought to be psycho-analyzed. It is a one-reel gem of humor, from the opening shot showing a modern tonsorial parlor to the final shot where friend husband, at the behest of friend wife, removes barbershop odors by an encounter with a skunk. "Oh, well, you can never tell what a woman will like," remarks a sub-title. The whole is a delightful conceit. You must see how Ignatious Eiderdown gets trimmed and trimmed right.—S. S

Universal deserves credit for the originality and good taste which has been displayed in caricaturing the self-appointed reformer in the new one-reel comedy "Simply Shocking." It is a character study cleverly combined with comedy incident. Anyone will enjoy it because it has been good-naturedly and entertainingly done.—M. K.

"The Prince and the Pauper"

Delightful Foreign Production of Mark Twain Story—Producer Not Disclosed

Reviewed by Sumner Smith

Mark Twain's delightful story, "The Prince and the Pauper," is beautifully and sympathetically picturized in the motion picture of that title which was shown this week at the Capitol Theatre, New York. While possessing much human interest, largely through the exceptional acting of a child, Tibi Lubin, who plays a double role, the picture at many times assumes the proportions of a spectacle. The settings are exquisite and so well chosen that it seems as though the picture must have had an English origin, but the names of the players lead one to conclude that it is a German or Austrian production.

Mystery surrounds the identity of the producing unit. Attaches of the theatre declined to say more than that "The Prince and the Pauper" was made in Vienna and Prague and that control of it is vested in an individual. No company yet has it for release, but negotiations are under way.

Of a different type from Marguerite Clark's Paramount picture of the same name, this foreign production also should score a success, mainly because of the boy's acting and the beauty of the sets. While there are many mass scenes, they do not slow up the action as much as in previous German pictures. The film does drag slightly in the middle, but without lasting injury to the story.

Francis Everth, as Niles Hendon, and Francis Herter, as John Canty, are effective in their roles, while Alfred Schreiber, as King Henry VIII., is satisfactory. Many children appear and all of them are well drilled, though most of them lack the spontaneity that characterizes the work of Tibi Lubin. He is a most delightful little person, both as the Prince of Wales and the ragamuffin. The double exposures are well done.

The Cast

The Prince } The Pauper } .....Tibi Lubin
Miles Hendon.....Francis Everth
John Canty.....Francis Herter
Henry VIII.....Alfred Schreiber
Hugh Hendon.....Wilhelm Schmidt
Lady Edith.....Ditta Ninjan
Isabel, Infanta of Spain.....Lilly Lubin
Lord Chancellor.....A. D. Weisse

Scenario and Photography Not Credited.
Directed by Alexander Kardo.
Length, 6,522 Feet.

The Story

The Prince and the Pauper are born on the same day. All England rejoices at the birth of the former, while the latter's advent arouses only displeasure in the mind of his father. The two boys chance to meet and exchange clothes in order that the Prince may adventure a bit. Since they are doubles, he is kicked out of the palace as the ragamuffin, and the lords and ladies think the Prince has gone mad because of the ragamuffins explanations. After various adventures the real Prince returns on the coronation day and succeeds his double.

Exploitation Angles: Take your cue from the New York run, where the majority in the audience were adults. Don't assume that this is purely a picture to appeal only to children. Drive on all ages and get the larger response.

"The Wildness of Youth"

Wherein Ivan Abramson Gives Trade What Patrons Are Demanding

Reviewed by Roger Ferri

Ivan Abramson in "The Wildness of Youth" has cast aside his love for the highly artistic and given greater consideration to the box office. And he has succeeded in turning out a picture which, in the opinion of the writer, represents the best work of this producer, for in this one he furnishes the exhibitor a feature with a powerful, dramatic story depicting the adventurous romances of two couples, a batch of first-class names anyone of which could be raised into the electric lights with the certainty of attracting popular attention; but more than anything else, all in all, he has turned out a picture that moves rapidly, logically and interestingly.

The story is unfolded well, despite the fact that it is the sort that presents many temptations to the director. To keep the suspense at fever heat with such a yarn is anything but a task of simplicity, but Mr. Abramson succeeded admirably, so much so that the ending is as much a surprise to those who look on as it is to the players themselves. Yet, it is a logical conclusion, with everybody concerned happily reconciled.

Abramson did some searching before he completed his cast, for every player seems to fit his or her role to a nicety. But it is Mary Anderson who does the best work, as Jule Grayton. Here is a happy-go-lucky, wild role, but she portrays it with a realism that is refreshingly human throughout. Virginia Pearson makes a fine Louise Wesley, but it is in her acting when her identity as the mother of little Teddy is disclosed that she does her best work. The late Bobby Connolly did wonders with his role, which stands out like a flame in a dungeon. Harry T. Morey in a heavy part is satisfactory, while Joseph Striker, as Andrew Kane, goes through his character with an air of understanding. The others, Julia Swayne Gordon, Madeline La Verre, George J. Williams, Thurston Hall and Harry Southard all play well.

The Cast

Louise Wesley.....Virginia Pearson
Jule Grayton.....Mary Anderson
James Surbrun.....Harry T. Morey
Andrew Kane.....Joseph Striker
Edward Grayton.....Thurston Hall
Mrs. Martha Kane.....Julia Swayne Gordon
Teddy Wesley.....“Bobby” Connelly
Dr. Carlyle Preston.....Harry Southard
Senora Gonzalez.....Madeline La Varre
Roger Moore.....George J. Williams

Story, Scenario and Direction by
Ivan Abramson.
Length, 7,000 Feet.

The Story

Andrew, the spoiled and wayward son of Martha Kane, is in love with Jule, wilful daughter of Edward Grayton, a philanthropist. Louise Wesley, whose past is cloaked in mystery, is loved by Grayton. Meanwhile James Surbrun, a stock broker, makes violent love to Jule, arousing Andrew's jealousy to such an extent that he casts off the girl. Andrew leaves and in his angry rush stumbles over wires that prematurely set off some flashlights. Ted, who is in the vicinity, is temporarily blinded by the explosion. Andrew rushes the child to a hospital, where he learns that $500 is needed to restore the boy's sight. Andrew forges Surbrun's name to a check and raises the money. Meanwhile Mrs. Wesley, who has never met Surbrun, but acting at the request of Mr. Grayton, advises Jule to marry him. On the day of the engagement Surbrun is found dead. Andrew is charged with murder. At the trial circumstances are against Andrew, who is found guilty. Before he is sentenced, however, Ted confesses that his mother committed the crime, declaring he had remained silent because he had just found her and did not care to lose her. Andrew is released and Jule, certain Andrew is the man she loves, is reconciled to him, while Grayton and Mrs. Wesley are now enabled to pursue a life of happiness.

Exploitation Angles: Sell this on the general appeal of the story as a dramatic cast for additional pull, not forgetting the surprise, and play up the members of the producer's name.

"Me and My Gal"

American Releasing Importation an English Comedy Revolving Around Song

Reviewed by Fritz Tidden

This picture, an importation from some English studio not designated on the film, introduces a star that is probably new to this country. Her name is Betty Balfour and she displays a most agreeable personality coupled to pleasing blond beauty and an undeniable ability to act. Given the proper material, preferably of a light comedy nature, there is no doubt but that she would meet with wide favor in this country in a series of pictures.

"Me and My Gal" is so typically English in its brand of comedy that it will seem a decided novelty to most people and stands a fair chance of amusing them if they can acclimate themselves to the peculiar atmosphere. The types, in this instance Cockneys of London's East End, are distinctively different from any characters we are used to and their foibles, characteristics and mode of living are strange to American audiences. Hence the comedy, in situation and expression, is unique to those who are more familiar with the brand of humor emanating from the Western shoreline of this broad, in a manner of speaking, land. It is interesting because it is different and the picture will entertain because of its depiction of other lands and other peoples.

The director has injected fine atmosphere of the East End of London, which corresponds in American cities to the slums. Numerous shots of other parts of London as well also increase the interest. The story is rather frail but the producer has made as much as possible out of the material in hand. The plot hinges on the song, "Me and My Gal," which if the memory of the reviewer goes back correctly to the time he was a callow youth, was sung in this country by Albert Chevalier. The cast in support of Miss Balfour does excellent work, some fine individual character delineation being displayed.

The Cast

"Squibs" Hopkins.....Betty Balfour
Ivy Hopkins.....Annette Benson
Sam Hopkins.....Hugh E. Wright
"Bully" Dawson.....Cronin Wilson
Sgt. Charles Lee.....Fred Groves
Ex-Inspector Lee.....Ambrose Manning
Mrs. Robert Lee.....Mary Brough

Story and Scenario Not Credited.
Directed by George Pearson.
Length, 5433 Feet.

The Story

"Squibs" Hopkins, saucy, pretty, sells flowers to London's crowded Picadilly Circus and lives in the slums with her shiftless sister, Ivy, and her worthless, good-natured father, a hand book maker. A frequent visitor is "Bully" Dawson whose logical mate is Ivy, but whose eye is forever on "Squibs." An interruption of street traffic brings "Squibs" face to face with Policeman Charlie Lee. Poor "Squibs" recognizes her ideal. But Ivy and Sam Hopkins and the "Bully" are furious as they fear a policeman's visits to the home. Cruelly they tell "Squibs" that Charlie is only playing, to pump her of information of their irregular doings.

Defiantly, "Squibs" goes with Charlie to visit his parents in the country. They are quickly won by her and settle down for a chat. The mother boasts of the lordly houses in which she used to serve as cook. Innocently she asks where "Squibs" works. Proudly "Squibs" admits she is a flower-girl. Whereupon the old woman, aghast, vows her Charlie never shall marry "Squibs." "It ain't respectable"! She cries. The deadlock brought about by this curious idea of caste is eventually broken, but not before "Squibs" endures great suffering and fully tests her lover's faith and valor and—fists.

Exploitation Angles: Offer this as a change from the regular line of pictures, and get the interest on this angle, then sell the star for all you can get out of the papers.

Exhibitors should welcome Richard Walton Tully.

Mr. Tully makes his debut as a producer with "The Masquerader." Judging from his first picture, the newcomer shows definite promise of giving theater managers showmanlike pictures. It looks as though he would give the public what it wants.

And high-class stuff.—F. T.

"West of Chicago"

Plenty of Swift Action in This Fox Production Starring Charles Jones

Reviewed by Mary Kelly

Swift action and plenty of intrigue make this an effective feature for Charles Jones. It is a stronger subject than some of his recent vehicles and promises greater drawing powers. Getting started with the thrills early in the picture proves to be a psychlogical advantage, for the star's ride with the senorita and his escape afterward is picturesque and dashing and prepares one for active entertainment. And that is what you get. Not because of the newness of the stunts—for the lassoing of prison window bars, the dare-devil ride, the leap to and from the express train are not unlike the contents of previous screen thrillers—but because of the manner of performance, the picture is entertaining. There is good team work in these scenes. The director and the actors have secured an effect of uninterrupted speed and enthusiasm.

Heart interest is of subordinate consideration, but it is not lacking. Renee Adore supplies this note, and although she does not have a prominent part she is a charmingly different type and is suited to the sympathetic demands of her part. She is cast as a girl who is complicated in a crooked plot and forced to act the part of someone else thereby injuring the only person who is her real friend. The rest of the cast also has been carefully chosen.

The Cast

Conroy Daly.....Charles Jones
Della Moore.....Renee Adore
Curt Cooksey.....Philo McCullough
English Kid.....Sidney Dalbrook
Judson Malone.....Charles French
Patricia Daly.....Marcella Daley
Senorita Gonzales.....Kathleen Key

Story by George Scarborough.
Scenario by Paul Schofield.
Direction by Scott Dunlap and C. R. Wallace.
Length, 4,694 Feet.

The Story

Conroy Daly receives word from his uncle, Judson Malone, that he is willing to forgive him for past failings and take him back as foreman of the ranch. Conroy is on his way back when Malone is victimized by his jealous subordinates and thrown into the river. When Conroy arrives on the scene he finds that another man is impersonating him and is aiming to get control of the ranch. A girl whom he had met on the train is impersonating his sister. Conroy pretends to be one of the gang until the psychological moment, then he asserts his rights and beats them all. He learns that the girl was acting for the sake of her brother and willingly forgives her because he is in love with her.

Program and Exploitation Catchline:
Charles Jones in a Picture Without a Slow Moment—A Gay Young Dare-Devil Who Returns to his Uncle's Ranch to Find that His Name Has Been Stolen by Some One Else—His Red-Blooded Way of Getting Even.

Exploitation Angles: Sell the star and the action as a combination, telling them that it is a lively and interesting vehicle for a well-liked player.

"The Masquerader"

Famous Novel and Play Made Into Engrossing Picture—First National Release

Reviewed by Fritz Tidden

"The Masquerader" is known in practically every nook and corner of the country. There are few people who have not either read Anna Katherine Green's novel of the same name or seen the stage production which Guy Bates Post used as a vehicle for many seasons on wide tours. In many cases they have done both. With Post in the same dual role he played on the stage the picture has box-office advantages that go without saying. The picture in a theatre should serve as a magnet strong enough to draw everyone in the neighborhood with the price of admission.

Two debuts are made in the screen adaptation of the famous novel and noted play. Beside Post making his first film appearance, Richard Walton Tully is introduced as a producer. Picture enthusiasts will make no hesitancy in acclaiming both welcome to the fold. Tully displays with his initial endeavor that he is capable of transferring his ideas of theatrical showmanship to the screen and that he will give 'em what they want, in high-class productions.

So many are familiar with the story that they already know it has a dramatic vitality that grips and retains the interest. The original plot has been adhered to with unusual faithfulness, a feature that will surely please those who enter the theatre to see the adaptation of one of their favorite novels or plays. A minor change in time has been made that is an improvement as it brings the story up to date. With the decidedly strong foundation furnished by the author of the book and John Hunter Booth, who wrote the play, James Young, the director, has fashioned a production that is artistically mounted and unfolds its tale in a tempo that builds up the interest. Among the technical faults the most outstanding is the presence of entirely too many spotlights singling out the characters and principally the star.

During the first reel the spectator is under the impression that Guy Bates Post is overacting. But as the film progresses this feeling changes into admiration for a vivid performance given with an emphasis that paints the two characters the actor plays with unusually broad strokes. Edward M. Kimball is superb in his delineation of Brock, the faithful valet. Ruth Sinclair makes Chilcote's wife a weaker character than the author intended.

The Cast

John Chilcote / John Loder.....Guy Bates Post
Eve Chilcote.....Ruth Sinclair
Brock.....Edward M. Kimball
Herbert Fraide.....Herbert Standing
Mr. Lakely.....Lawson Butt
Lady Lillian Astrupp.....Marcia Manon
Robbins.....Barbara Tennant
Bobby Blessington.....Kenneth Gibson

Adapted from Novel of the Same Name by Anna Katherine Green, and Based Upon Play by John Hunter Booth.
Scenario by Richard Walton Tully.
Directed by James Young.
Length, 7,835 Feet.

The Story

John Chilcote, member of parliament, and John Loder are cousins and physical images of each other. Chilcote has had a mental and physical collapse, due to his mode of living, and Loder is persuaded to assume Chilcote's place in his home and parliament to uphold the honor of the family. No one, not even the estranged wife, knows that he is another man. As Loder adds more and more honor to the Chilcote name his cousin sinks further down in degradation until he dies. Loder decides to remain as John Chilcote, and marries his cousin's wife, who has learned to love him, thinking until the disclosure of the masquerade to her she was experiencing a return of love for her husband with whom she had been estranged.

Exploitation Angles: Even in the small towns they should know this title and respond to its appeal, but that does not lessen the need for putting it over with unusual stress. Because it is so well known, make unusual effort to capitalize the gifts the gods provide. Hammer right at it.

"The Star Reporter"

Arrow Presents Billy Rhodes in High-Pitched Melodrama Based Upon Story of a Newspaper Scoop

Reviewed by Mary Kelly

In theatres where a picture is judged by its weight in thrills, "The Star Reporter" should bring heavy results. It is not often that a melodrama with so much high pitched action is available, and because of this advantage, the production affords good exploitation possibilities and is well worthy of consideration. Even though it is somewhat crude in spots, and now and then runs wild, it will satisfy the craving for excitement, and is so far removed from prosaic experience that it is bound to be diverting.

As the title suggests, it is the life of a newspaper man that forms the basis for the story. The hazardous lengths to which this particular hero was willing to go so as to get his scoop will surprise even the most facile imagination. His escapes are miraculous, but they are interesting. The picture has a way of flashing surprises and anti-climaxes, of accumulating the mystery and introducing new conundrums that is bewildering almost to the point of being funny. It shows great skill on the part of author, scenario writer, director and cast.

A great improvement could be made in the sub-titles, which are much too long. They are reminiscent of pictures in earlier days, and not in keeping with the swift movement of the picture. Bill Rhodes is splendid, and gets fine support from Truman Van Dyke.

The Cast

Nan Lambert.....Billie Rhodes
Anthony Trent.....Truman Van Dyke
Conington Warren.....Wm. Horne
Adapted from the Novel, "The Mysterious Mr. Trent," by Wyndham Martyn.
Scenario Not Credited.
Directed by Duke Worne.
Length, 5,622 Feet.

The Story

Nan Lambert's father was kidnapped and confined in a sanitarium because of the crooked schemes of Conington Warren and his associates. The secret combination to the safe which contains evidence of their villainy is in a watch owned by Warren. She starts out to get this. In her hectic experiences in tracing this, she often meets Anthony Trent, a charming young man, who never reveals his mission to her, but always helps her. They share one peril after another. When they are ready to put over the final stroke, Trent falls into a trap and is nearly drowned. The district attorney is on the spot to help him and Trent and Nan deliver the evidence that succeeds in freeing her father and incriminating Warren. Anthony explains that he is a reporter on the Times and has just been made managing editor.

Program and Exploitation Catchlines:

A Girl Who Was on the Trail of the Crooks Who Had Put Her Father Into an Asylum—a Man Who Crossed Her Path and Was On Hand Whenever She Needed Him, But Never Explained His Mission—a Picture Packed With Mystery and Thrills.

Exploitation Angles: Here is a good chance to try out the amateur reporter stunt, sending out the high school boys and girls and special interviews for the local paper. It's a space eater and ties up well with the title.

"Makin' Movies"

"Makin' Movies," which is given special prominence on Pathe's schedule of releases for August 27, is an exceptionally comical film. Children play the greater part, and do their roles well. Johnny Jones is featured. Shots are shown of the making of movies in a large studio, and Johnny Jones balls things up by wandering in front of the camera. The children attempt to make a film of "Uncle Tom's Cabin," and by accident make a real comedy of it—giving it a ludicrous touch that makes it a far more agreeable subject than it is in the way it is usually portrayed.—T. S. daP.

Bull Montana is now a star in his own name. It had to come, and the success of his two-reel comedies that Metro are releasing will prove his promotion to stellar prominence was a logical move.

The growing importance of the short subject division of screen entertainment demands clean, zippy laugh-makers in large numbers.

Montana helps fill the bill with his new comedies.—F. T.

"Nice People"

William De Mille Production Founded on Well Known Play—Paramount Picture

Reviewed by Fritz Tidden

"Nice People" is a thoroughly entertaining picture with a purpose. Rachel Crothers' stage success, which ran in New York for the majority of last season, has been produced for the screen by William de Mille with the result of a picture that has strong elements of audience appeal, and of a type that will satisfy the entertainment cravings of any type clientele. At the same time the film points a definite moral lesson, and is far more effective in this than ninety-nine per cent. of the pictures making the same attempt. The reason is that priggishness has not been confused with morality.

In her play Miss Crothers wrote an indictment of a large section of the present day younger generation, and its bringing up, in its frenzy for constant amusement, synthetic gin and the tom toms of barbaric orchestras. The youngsters with the jazz souls, in a manner of speaking, as typified by the girls "with as little in their minds or hearts as they have on their bodies" in Miss Crothers' terse speech. The original has been adhered to faithfully, but it is a better picture than it was a play, principally because what had to be accepted by word of mouth in the play may be made more convincing by sight in the picture. It is up-to-date stuff, teaches a lesson without preaching too hard and all the time is engrossingly entertaining. An expert scenario, by Clara Beranger, makes the dramatic construction smooth and logical.

De Mille has mounted the story appropriately, injecting the right atmosphere and using lavishness in good taste in the frequent places necessary to convey the wealth of the so-called fast young set around which the plot revolves. But one of the chief features in the success of the picture is the performance contributed by Bebe Daniels as "Teddy" Gloucester, the girl who is proud of her jazz soul until she meets the character played by Wallace Reid, who is convincing for the most part as this young "reformer." Conrad Nagel is excellent as the fortune hunting but not mean or bad young man, who is also the victim of circumstances in his training. The others are adequate.

The presence of so many well-known people, including two stars, will serve as a box-office advantage.

The Cast

Billy Wade.....Wallace Reid
Theodora Gloucester (Teddy) Bebe Daniels
Scotty Wilbur.....Conrad Nagel
Hallie Livingston.....Julia Faye
Margaret Rainsford.....Claire McDowell
Hubert Gloucester.....Edward Martindel
Eileen Baxter-Jones.....Eve Sothern
Trevor Leeds.....Bertram Johns
Oliver Comstock.....William Boyd
Mrs. Heyfer.....Ethel Wales
Adapted from Rachel Crothers' Play of the Same Name.
Scenario by Clara Beranger.
Directed by William de Mille.
Length, 6,244 Feet.

The Story

The story concerns Theodora Gloucester, who belongs to a group of "nice people," who drink, smoke, gamble and flirt. She fancies herself to be in love with Scotty Wilbur, the best dancer in her set, and despite the objections of her father and aunt Margaret, she goes to a road house party with Scotty, where she meets Billy Wade, just back from service abroad, and too whom the difference between "nice people" and people of the half-world is scarcely distinguishable.

Theodora, familiarly known as "Teddy," induces Scotty to go to an all-day picnic. Caught by a storm they take refuge in a farm house. Scotty becomes intoxicated and falls asleep, while Teddy spends the night in a room upstairs. Billy arrives and takes charge of Scotty, leaving before the latter awakes. Teddy's father and aunt reach the farm house and seeing Scotty, they misunderstand the situation and insist that Teddy announce her engagement to Scotty. She refuses to do this whereupon her allowance is cut off and she decides to stay at the farmhouse.

Teddy's chum, Hallie, learns the truth and soon spreads misleading reports. Billy knows better and he decides to stay at the farm and help Teddy run it. Teddy goes to a ball and is hurt when everybody snubs her. Scotty stands by her in the crisis, for he loves her. When her father comes to take her home, she tells him that the one thing money can't buy, is love and—Billy. But Billy has a different view and when she promises to be a regular old fashioned wife, he takes her in his arms.

Exploitation Angles: This picture offers a fine opportunity for a hook-up page on the nice people who patronize the advertisers, and the title can be worked in a score of different ways along the same general line. Play up the De Mille direction and make a special drive on Bebe Daniels.

"A Ladies Man"

Metro Releases Series of Two-Reel Comedies Starring Famous Tough Guy

Reviewed by Fritz Tidden

It was inevitable that some day Bull Montana, who needs no introduction whatsoever, would appear on the screen as a star in his own right. It was peculiar it did not happen before. Montana has been a prominent figure in pictures for some time, either as an actor in support or physical director of a famous star, and his distinctive appearance and singular personality could not go unrewarded by promotion for ever and ever. Now Metro has commenced releasing a series of two-reel comedies, produced by Hunt Stromberg and featuring the well-known tough guy, that promises to take its particular place in that very important part of screen entertainment—the short subject program.

"A Ladies' Man," the initial release of the Montana series, is in three reels; but the following issues will contain but two thousand feet. It is three reels of laughs, derived from situations that are of a type that has always been popular in pictures of this sort, and at the same time most of which are illustrations of new gags. The "story" is built on a new idea and it is just about strong enough to call for saying the film has a plot. It was written and directed by Hunt & Stromberg.

Montana has not a great deal of straight-away acting to do in "A Ladies' Man," but what he is called upon he accomplished with the desired results. Wisely, he is given plenty of opportunity to display his athletic prowess, and many of the laughs occur when he is going through his scenes using his forte. The star is surrounded by a company composed of players that are, for the most part, well known in feature length pictures, which lends an unusual dignity to this comedy.

Montana is popular all over the country, and the folks will enjoy his first comedy, and all the rest if they maintain the same average of entertainment value.

Moving Picture World Reviews are the best

"Don't Shoot"

Universal Feature with Herbert Rawlinson Provides Smooth Entertainment

Reviewed by Mary Kelly

Smoothly constructed and acted, "Don't Shoot" succeeds in perpetuating the interest without suffering any jogs or lapses. It is unusually finished in this respect. The story strikes a popular note and as treated here by a capable director and cast should be an easily salable product.

Herbert Rawlinson has established a pleasing reputation for crook impersonations, and his work in "Don't Shoot" is a fair representative. He is more romantic than real but this consideration will in many cases only increase his success as the character he plays has only the glamor of wickedness without any sordid touches.

There are several points of distinct appeal. There are some charming exteriors, a few striking cabaret shots, several moments of tense drama and a fight that is reckless enough to interest the most red-blooded. This last is the scene in the office of the political boss where the hero pays the price for being honest by having to fight four huge men. The star does this more convincingly than might be surmised, and there are a number of ingenious touches that bring out the human interest.

The Cast

James Harrington Court..Herbert Rawlinson
Bess McGinnis.....William Dyer
John Lysaght.....Harvey Clarke
Buck Lindsay.....Wade Boteler
Mrs. Van Deek.....Margaret Campbell
Velma Gay.....Edna Murphy
Archie Craig.....George Fisher
Jim ..... Tiny Sanford
Pete ..... Duke Lee
Mrs. Ransom.....Mrs. Bertram Grassby
Police Officer.....Fred Kelsey
Larry the Dip.....J. L. O'Connor

Story by George Bronson Howard.
Scenario by George Hively.
Directed by Jack Conway.
Length, 5,130 Feet.

The Story

The principal character in the story is a crook who is a real artist in his line, and his line is either safe blowing or confidence work. He enters a house at midnight to rob it and is mistaken for an old sweetheart of the girl who is about to marry the owner of the house. In anger, the man whose house he has entered compels the crook to marry the girl, using a gun to enforce his demands. The crook and his unexpected wife take up life together and the groom is persuaded by his strange bride to try the honest side of making a living for a while. Then come his troubles, and they are legion. People will not accept him. He has been a crook and they prefer him to stay one.

Program and Exploitation Catchlines:

Herbert Rawlinson as the Good Bad Man Who Cracked Safes for a Living Until He Found Something More Interesting to Do—Then His Crooked Pals Tried to Get Him Back—But He Gave Them a Wonderful Surprise!

Exploitation Angles: Play up Rawlinson and hook him to the main situation of the crook compelled to marry a society girl. If you stress this sufficiently, you will have the story sold. If you used the original production, be sure to mention that fact.

"All Wet"

This is one of the most distinctive and clever comedies in which Al St. John has appeared. It is amusing rather than hilarious, and in its continual unwinding of original effects, shows capable handling of good material. Particularly the undersea scenes and the burlesque treatment of the monsters and fishes will be appreciated. The picture has a grand opening with a quotation from Poe's poem "The Bells," but the appearance of Al St. John and his bride offsets any fear that the picture may be too dignified. They go house-hunting and follow a quack real estate agent. The way in which he proves that the soil is fertile, the miraculous growth of the corn and watermelons shows some exceptionally clever touches. The comedy is a Fox of the two-reel Sunshine brand.—M. K.

It seems as though the exhibitor simply can't go wrong on the Toonerville Comedies, released by Educational. Each one in the series is proving the kind of entertainment people want nowadays. The characterizations of small town life are beyond compare, and the subtle humor gets you. Book "Toonerville Topics." If it isn't a sure winner, then this poor old world is going to the houn' dawgs.—S. S.

"Heroes and Husbands"

First National Offering with Katherine MacDonald Holds Interest from Start to Finish

Reviewed by Clarence L. Linz

"Heroes and Husbands," a First National production, starring Katherine MacDonald, at its premier showing at Crandall's Metropolitan Theatre in Washington, was given a satisfactory reception, the box-office receipts justifying its exhibition.

The picture holds the interest of the theatre patron from start to finish for there are many episodes that carry thrills and amusement. At the end of the picture comedy is replaced by tragedy and the audience waits with baited breath the outcome of the action scenes.

For the most part the acting is excellent. The police activities are somewhat crude, which fact was noticeable to the audience, for detectives are seen cross-examining the wounded man in his bedroom.

The Cast

Susanne Danbury.....Katherine MacDonald
Walt Gaylord.....Nigel Barrie
Hugh Bemis.....Charles Clary
Martin Tancray.....Charles Gerrard
Agatha Bemis.....Mona Kingsley
Annette ..... Ethel Kay

Story and Scenario by Charles Logue.
Direction by Chet Withey.
Length, 5,460 Feet.

The Story

Suzanne Danbury, a popular novelist, is in love with the illustrator of her novels, Walt Gaylord. Mrs. Agatha Bemis, wife of the publisher of her books, is also in love with Gaylord. Suzanne uses her wits in gaining her ends by planning a private theatrical which is given at the home of Bemis. One of her old suitors, Martin Tancray, who is jealous of Gaylord, replaces ball cartridges in a revolver which is to be used in the scenes where Gaylord is shot. Suzanna takes the gun at the expected moment and fires at Gaylord and the comedy is turned into tragedy. The police are called, a confession is wrenched from Tancray, but the guests refuse to testify against him, and as Gaylord recovers, all promises to be well again.

Program and Exploitation Catchlines:

The Story of an Author Who Was in Love With the Illustrator of Her Novels—How She Outwitted a Rival by Giving an Amateur Theatrical in Which She Revealed Some Startling Facts—But the Ending Surprised Even Her.

Exploitation Angles: Play on the star and the society atmosphere of the picture, but do not spoil the surprise by making this the selling angle. It will do you more good to hold it back.

"Golf"

Larry Semon's latest two-reel comedy, released by Vitagraph, has many moments of the popular pastime designated by the title, but most of it takes place off a links, recounting the chase by Semon after the heart and hand of the beautiful maiden who is also pursued by the villain. The film is typical Semon slapstick comedy, and contains a rapid succession of the comedian's cleverly illustrated ingenious gags. It is a laugh promoter and will be found to receive the success it deserves. It may be rought but it is funny. Rough stuff, if funny, is justifiably popular. "Golf" will make 'em guffaw.—F. T.

"The Storm Girl"

Rapid-fire Melodrama Starring Peggy O'Day —Anchor Release

Reviewed by Roger Ferri

Sam Scribner, Jules Hurtig, Max Spiegel and other burlesque moguls would see a realization of their fondest dream in "The Storm Girl" that Anchor Film Distributors, Inc., is State righting, for the very good reason that this melodrama touches on a "burley-cue" damsel who works her way from an inconspicuous "medium" line position to that of featured dancer. And being burlesque that is concerned the progress of this young lady is quite logical. But the realization of the dream of the aforementioned burlesque producers comes in the class of "gals" that ball-the-jack, box, kick and sidestep their way from back of the footlights to dressing rooms. Ye shades of Frank Tinney, the only fault this reviewer found with the whole vehicle was that these John tormentors were altogether too beautiful for burlesque and if they are the type that are trouping about the "sticks" today, this writer, for one, regrets ever having bade farewell to "burley-que" to spend hot days in poorly ventilated projection rooms looking at these dames in the celluloid.

Be that as it may, "The Storm Girl" is a rapid-fire affair, full of pep, with plenty of material for the wise showman to dabble with. It is the type of story that easily catches on, with enough thrills to satisfy the gallery gods and the bald-headed first nighters who adorn the front rows of the more selected orchestra. It's a nifty study in characters.

Peggy O'Day easily runs away with the stellar rôle, for as the scrub girl who rises to the "princess of burlesque," she is capital. Miss O'Day's characterization of the burlesque star really flatters burlesque itself and it would do many of them well to take a tip from her. She is both beautiful and clever at the same time. Phil Ford, as the crook, is as mysterious as any crook can be and for that he does himself credit. The elder Ford, Francis, as Dr. Blake, worked hard, but he would better serve his own purpose if he adhered to character roles rather than parts more befitting a young man. His direction is good and, all in all, Mr. Exhibitor, if your patrons like thrills, adventure and romance, "The Storm Girl" is a good bet.

The Cast

Patsy ..... Peggy O'Day
Dr. Blake.....Francis Ford
Lewis Lester.....Phil Ford

Story and Scenario by Elsie Van Name.
Direction by Francis Ford.
Length, 5 Reels.

The Story

Patsy, a protege of a boarding house, demonstrates a talent for singing that interests an old musician. She joins the chorus of a burlesque show and success comes quickly. One stormy night she encounters Dr. Blake, with whom she falls in love. Lewis Lester, a crook, has his eyes on the girl and when his own sweetheart's beauty is marred by a fire, he diverts his attention to Patsy. Lewis, by his thievish tactics, persuades her to believe that the doctor had cast her off. Developments prove the contrary with Lewis disclosed. Repentant and disillusioned, Patsy seeks forgetfulness in the country, where Dr. Blake follows her. That night Lewis, pursued by the police, also appears and further complications develop with everything eventually satisfactorily working out with ultimate happiness for Dr. Blake and Patsy.

Exploitation Angles: Stage stories always sell and even the old timers, who are a bit blase to the usual stage stuff will respond to the new atmosphere of the burlesque wheels. Bang away on this with a smart style of advertising and round in the "wise" crackers.

"Roving Thomas"

In this Kineto film interesting views of New York from an airplane or from the heights of the great bridges are shown. An element of comedy is introduced because the views are seen through the eyes of a cartooned cat who climbs the bridges and soars on the airplane, and his comments are given in comic sub-titles. —T. S. daP.

"Rough on Romeo"

Paul Parrott goes through a number of comical adventures in this Pathe Film in which he is trying to elope with a girl whose father offers vigorous opposition. A rival suitor, who is a giant in stature, is also an impediment in the pathway of the swain and "his girl," but opposition to the runaway is finally overcome when the girl in the case sets fire to the house in which she is held captive and in the ensuing complication of events escaped with her Romeo.—T. S. daP.

"The Mechanical Horse"

In this version of Aesop's Film Fables done for Pathe by Cartoonist Paul Terry a mechanical horse plays the major part in showing the point of the old Greek's story as to cupidity often overreaching itself. The inventors of the mechanical horse put him in a race expecting to clean up, but the mechanism goes awry and the horse, instead of leading his field to the wire goes through all sorts of antics while the other racers leave him in the lurch.—T. S. daP.

"The Empty House"

Splendid acting and a good story feature "The Empty House," latest in the series of Sherlock Holmes two-reelers released by Educational. Indeed, these short subjects filmed by the Stoll company in England indicate that American producers will not be wasting their time if they conduct searches for talent in the British studios. This story deals with the acquisition of evidence against a murdered whose guilt Inspector Lestrade cannot prove. By means of a dummy image the murderer is induced to seek Holmes' life, and the bullet thus obtained convicts him.—S. S.

"Look Out Below"

"Look Out Below," Jack White's first in his new series of Mermaid Comedies for Educational, introduces Don Barclay as co-laughgetter with Lige Conley and a new dog. Barclay's work is satisfactory, but nothing to enthuse over, while the dog makes the hit of the picture. Intelligence personified, it goes through its tricks as smoothly and effectively as a crack pole vaulter clears twelve feet. This two-reel subject seems about up to the White standard as to gags, but it cannot be judged as to photography and continuity because a studio print was shown, handicapping the reviewers.—S. S.

"Bath Day"

The best comedy in this two-reel Century is furnished by Queenie, the horse, who is co-starred with Harry Sweet. It starts out by being a bed-room farce in which Queenie has the unpopular role of official rest-disturber. She proves a clever performer. The rest of the story concerns a triangular love affair and features an auto-bathtub which carries the hero to his lady's side in response to her call of distress. Meanwhile the bathroom overflows and Queenie gets a bath. It is a fairly amusing number with the laughs unevenly distributed. A Universal.—M. K.

Urban Movie Chats No. 29

John Barton Payne, chairman of the Central Committee, American Red Cross, is pictured expressing his favorable views of educational motion pictures. There are also views of New England in midwinter with a great storm in progress while along the shores the heavy seas dash madly against the breakwaters. Contrasted with this native workers in the tropics are seen at their work of basket weaving.

There are also other interesting "shots" including some of Luther Burbank, the famous horticulturist, and some of the marvelous plants he has "bred."—T. S. daP.

"The Reporter"

Lupino Lane is featured in this Fox comedy as a pink-blooded reporter sent to cover a story of a revolution in Mexico. The leader of "yesterday's revolution, who expects to be president tomorrow," proves a formidable foe and really furnishes the reporter with a wonderful story, if he only had time to put it down. He decides he would rather live than write, however. Lupino Lane's performance brings increasing enthusiasm as it progresses, and the comedy, as a whole, is a worth-while number.—M. K.

"The Fable of the Boastful Cat"

As the title suggests, the folly of boastfulness is the theme of this Paul Terry animated cartoon released by Pathe. There is considerable sameness in the action and it does not possess to the same extent the usual clever touches which characterize Mr. Terry's work, consequently it does not take rank with the best of this series.—C. S. S.

"Screen Snapshots"

Various film favorites and other notables connected with the industry are seen in "Screen Snapshots," for release by Pathe, August 27. Little Richard Headrick, the noted child actor, does much to make the film of large interest to those who are acquainted with his work. Others who appear are Henry B. Walthall, Madge Kennedy, Henry Kolker, Rufus Steele, Bobby Vernon, Mrs. Oscar Hammerstein, Mabel Normand and Bull Montana. —T. S. daP.

Fire Traps Actors

Members of a motion picture company which was on location near Cranbrook, B. C., taking scenes for Louis B. Mayer's production, "Hearts Aflame," were recently trapped in a forest fire, and grave fears were felt for their safety until they were rescued by forest rangers. The company, which comprised some of the screen's most prominent players, was entirely cut off from communication with the outside world when the fire spread and surrounded them after they had penetrated the fire area in quest of vivid "shots." Among those who were cut off by the flames were Director Reginald Barker, Anna Q. Nilsson, Richard Headrick, J. M. Voshell, and others. Much of their paraphernalia was lost, but there was only slight injury suffered.

India's Good Pictures

R. G. Torney, of the Electrical and Cinema Engineering and Sales Company, Bombay, India, takes exception to articles printed in Moving Picture World which indicated that the development of the film industry in India is slow.

"The present position in film producing centers in India," he says, "is such that these worthy producers do not wish to cater for any other class of audience except a certain class, who have the religious atmosphere about them and could follow the 'story' from a purely mythological point of view."

The writer incloses reviews on "Vatsala-Haran," Babuaro Painter's mythological picture, to show that India produces some exceptional pictures.

Little Stories on Big Pictures

NUMBER FOUR

IN its review of the principal photoplay productions of the first six months of the current year, the *New York Times*, one of the most powerful critical authorities of the country, has this to say of two HODKINSON releases·

"JANE EYRE—This Hugo Ballin production has the flavor of an old novel, which means that it has been sincerely and intelligently done "

"THE YOUNG PAINTER—As a motion picture existing for its own sake, the best of the Triart productions based on well-known paintings Herbert Blache and Lejaren a Hiller are the directors, Mary Astor and Pierre Gendron the principal players. Simply and expressively staged and photographed "

In its introductory remarks, the *Times* says of its list of pictures that they are nominated, "not for the hall of fame, but for exhibition before reasonably intelligently and normally patient people seeking screen entertainment."

After all what more could be expected of any photoplay, than that it entertains?

The Showmans

HODKINSON PICTURES

"Putting It Over"

Richard Talmadge Feature Has an Agreeable Story and an Agreeable Star—State Righted by Goldstone

Reviewed by Mary Kelly

Suited particularly to the needs of the showman in the neighborhood theatre, "Putting It Over" has a definite place as a program attraction. It has a light, agreeable story and is a flattering portrait of Richard Talmadge. The fact that it is neither sophisticated nor sumptuous, but a lively story of small town politics may limit its appeal, but will not lessen its popularity with patrons who have indicated a liking for such entertainment. There is a simplicity and wholesomeness about it that is admirable.

Richard Talmadge, with his attractive looks and acrobatic comedy, combines to a striking degree the qualities of two of the screen's most successful and popular stars. He promises to please both men and women. A certain boyish charm that will be sure to win feminine approval unites with a gift for dare-devil stunts that will offset any criticism that he is too "pretty."

The story has politics, love and the prize ring for thrills. The star gives chase to the town police force in some effective scenes at the start and his effort in influencing the election results in some clever comedy, including the cattle parade at the psychological moment. When the sympathetic note enters, the suspense starts and this is well handled. The boxing match furnishes a climax crowded with genuine interest and thrills, and the final scene at the station when our hero allows the train to go on without him is a consistent touch. The picture has been well directed.

The Cast

Bob Merritt.....Richard Talmadge
Barbara Norton.....Doris Pawn
Arnold Norton.....Thos. Ricketts
Mark Durkham.....Harry Van Meter
James Merritt.....Henry Barrows
Tate Busby.....Victor Metzetti
Geo. Horton.....Wm. Horne
"Porky" Donovan.....Earl Schaeffer
Lem Kendall.....Andrew Waldron

Story, Scenario and Direction by Grover Jones.
Length, 5,000 Feet.

The Story

Bob Merritt, the wayward son of James Merritt, a state political power, is given his thirteenth chance to make good, the chance being the job of going to Carterville and defeating Arnold Norton in the coming election for mayor. Bob is determined to make good on the job and follow his father's instructions until he meets Barbara Norton, daughter of the candidate for mayor, and also learns of the dirty tactics employed by Mark Durkham, his father's henchman, to defeat Norton. Bob quits his thirteenth job and starts on his fourteenth, that of electing Norton. He does after many exciting happenings, chief among which is a prize fight with Bob as one of the main contestants. You know the rest.

Program and Exploitation Catchlines:

"Putting It Over" Was Something Both Father and Son Were Attempting—Only Father Was Crooked and Son Bob Was On the Square—There's a Pretty Girl, a Political Campaign and a Prize Fight to Keep You Interested.

Exploitation Angles: Hook this to the star and to the story of the man who failed in thirteen consecutive jobs, asking how he came out on the fourteenth.

Pathe Review No. 170

Of particular interest is the Pathe Review No. 170, showing as it does how modern science is coming to the aid of children afflicted with tuberculosis, and is bringing them back to health. They are pictured romping in the snows of winter clothed with little more than their "birthday suits" and the sub-titles tell that they become used to playing and living in the open unclothed by a gradual process. The Review also contains some fine photography dealing with woodland scenes and some views of Joseph Kirkwood, the Australian golf champion in action.—T. S. daP.

"Nice People" is a fine example of a film with a purpose that is at the same time highly entertaining. The de Mille production, made from Rachel Crothers' play, points a strong moral lesson, but it never preaches at you. The lesson is effective because it is placed at your disposal in an interesting manner designed primarily to entertain.—F. T.

"How Women Love"

Whitman Bennett Picture Wherein Betty Blythe Grabs Laurels

Reviewed by Roger Ferri

Irrespective of what is or what is not wanted, in Whitman Bennett's initial independent production, "How Women Love," the star is the thing. Surely it is not the story, which has been told on the screen and on the stage time and again. So it isn't the play. But it is the star and Betty Blythe fulfills that requirement to a nicety, for if your house is one of the many in the country whose patrons idolize Miss Blythe, this picture will deliver the goods. For, after all, it's Betty Blythe first, last and all the time. Everything else seems to have been a secondary consideration.

But this fact is no breach, for it was clearly made understood at the very outset of Mr. Bennett's enterprise that Miss Blythe was going to be the "whole works," that she was going to be given stunning gowns galore to wear and a scenic background consistent with the luxurious wardrobe of that magnetic star. And this promise has been carried out

Betty Blythe is in her glory, she dresses well, acts just as well and cries beautifully, if such a thing is possible. And Betty is no amateur at the girlish pastime of breaking hearts. But she doesn't vamp. Betty has a back that would make Kitty Gordon green with envy. And maybe she doesn't capitalize on this fact. But then that's Betty Blythe—the artiste and a good publicity man could make this fact spell money for any exhibitor. In fact Betty is the type of star that inspires worthwhile and box office publicity.

But, unfortunately, the story is not all that it should be. Not that it is not entertaining, but it's old and one anticipates that which is to follow. However, some people never seem to get enough of the same thing and as this story dwells on a theme that seems to crop up quite frequently, perhaps, Betty's back, her tantalizing eyes and physique will overshadow this shortcoming.

The cast, in general, is good, with Signor Salerno easily doing the best character work in the picture. In fact, he is so good that his small role stands out conspicuously whenever he is flashed on to the silver sheet. Robert Frazer as Griffith Ames, the pianist, is good, as is also Charles Lane in a heavy role. Henry Sedley is a treat as Count Jurka. The rest of the cast satisfies.

The Cast

Rosa Roma.....Betty Blythe
Natalie Nevins.....Gladys Hulette
Mrs. Nevins.....Julia Swayne Gordon
Griffith Ames.....Robert Frazer
Nana.....Katherine Stewart
Ogden Ward.....Charles Lane
Count Jurka.....Henry Sedley
Jacobelli.....Signor Salerno
Dimitri Kavec.....Harry Sothern
Cassa Nava.....Templar Saxe

Scenario by George Farnum.
Directed by Kenneth Webb.
Length, 5 Reels.

The Story

Rosa Roma, daughter of a great European star, attracts the attention of Ogden Ward, who offers to finance her career, and later introduce her in grand opera on the condition that she will not marry or reveal her identity. Meanwhile, Count Jurka interests Ward, an odd jewel collector, in a pendant owned by Rosa, but unbeknown to either the Count or Ward. Rosa meets a young pianist with whom she falls in love. The Count learns that Rosa has the pendant and conceives a scheme to get possession of them by harming the sister of Dimitri, a room-mate of the young pianist. Ames, the pianist, writes a grand opera. The opportunity to stage it is offered by a Mrs. Nevins at a charity benefit. Rosa sings the principal role and triumphs. Ward rebels and makes repulsive advances. A struggle in Ward's home follows. Dimitri, who has been hiding for a chance to grab the jewels Rosa is wearing, knocks Ward down. Rosa faints. Dimitri steals the jewels, but on arriving home receives a cablegram notifying him of his sister's death. Maddened with sorrow, he encounters the waiting Count, whom he kills. Meanwhile, Rosa revives, calls Ames, who on the revival of Ward, is accused of knocking down the impresario. Here Dimitri enters and makes disclosures that incriminate Ward, exonerate Ames and pave the way for a happy reconciliation.

"Paid Back"

Gladys Brockwell and Cast of Well-Known Players Featured in Universal Picture of the South Seas

Reviewed by Mary Kelly

Chiefly because of the South Sea atmosphere, this Universal drama built upon a vendetta theme and featuring a cast of well-known players, should prove popular entertainment. In localities where this type of setting has not outworn its welcome it will draw regardless of a tendency to stretch the law of coincidence in preparing the story. For instance, the methods by which the dramatic conclusions are reached are convenient rather than realistic at times. But the fact that the story has color, the plot successful complications, and the cast some attractive talent, are outstanding features.

The most effective shots are timed with a good sense of showmanship. Opening with an elaborate wedding scene, the picture registers a definite appeal at the outset. Most of the following action takes place in and around a thatched cottage on an island. The concluding scenes are laid in the jungle with realistic effect.

Gladys Brockwell and Stuart Holmes bear the chief responsibiilties for the acting. Miss Brockwell has a pleasing wardrobe and plays her role with a touch of cynicism that is in keeping with the character. As usual the most unpleasant role falls to Holmes and as it is not only villainous but weak, his acting ability is the only point of favor. This, however, is an important contribution. Others prominently cast are Mahlon Hamilton, Edna Murphy and Arthur Stewart Hull.

The Cast

Carol Gordon.....Gladys Brockwell
Jack Gregory.....Stuart Holmes
David Hardy.....Mahlon Hamilton
Dorothy Britton.....Lillian West
Carol's Servant.....Kate Price
Elouise Hardy.....Edna Murphy
Jason Lockhart.....Arthur Stewart Hull
Ship Captain.....Wilfred Lucas

The Story

Carol Gordon, a wealthy orphan, is married to the executor of her estate, though she doesn't love him. Immediately after the ceremony, in an effort to save a girl from the blackmailer who has a hold on her, she gets compromised in the eyes of her new husband. He will then have nothing to do with her. Her reputation is a wreck and when the blackmailer asks her to go to the South Seas with him, she agrees. "I've brought you here to keep you for life," she says, "to make existence miserable for you." The superintendent of the island falls in love with her. She and the man with her pretend to be brother and sister. Word comes to her of the death of her husband and the triangle of three lonesome souls is worked out in dramatic fashion.

Program and Exploitation Catchlines:

Universal Features Splendid Cast in South Sea Picture—the Story of a Bride Deserted Immediately After the Ceremony Because She Compromised Herself by Befriending a Pal—How She Banishes Herself and Her Blackmailer, and the Results!

PROJECTION

By F. H. RICHARDSON

An Excellent Tool

From Geraldine L. Lowe, who manages the Howe Theatre Supply House, Portland, Me., when her husband is absent looking after the theatre he manages, comes a letter, excerpts from which read as follows:

My dear Mr. Richardson: Have just been reading the Moving Picture World, and when I read that periodical, I just naturally think of the author of what has been known as the "Projectionists' Bible," and any projectionist who does not make it the basis of his knowledge is a lost sheep for fair.

Here in Portland the men do get a great deal of good out of it, and are anxiously awaiting the new edition. As soon as it is off the press this particular lady is planning a special trip around to the theatres of this state with the hope of getting a good distribution among the projectionists, to the end that they may apply the knowledge therein contained and thus bring about a betterment to the industry through improved presentation of the pictures.

Handbook Needed.

That the Handbook is needed in this state cannot be questioned. If you could see some of the things I have seen, you would weep, though it must be said that as a rule the salary paid the men who produce inefficient results seldom warrants their being better than they are.

Mr. Howe has made a little device to hold the intermittent sprockets while assembling it with the star and bushing, to the end that one pair of hands can do the work without danger of springing the sprocket or shaft. Am enclosing photographs. He, at least, finds it to be very practical, and hopes it will prove helpful to others.

I had hoped to get up to Maine again this summer, but don't know. It seems impossible to get caught up with my work, and I have undertaken duties as Chairman of the Theatre Committee of the S. M. P. E., the fulfillment of which is proving something of a puzzle—don't know how I am going to find time and energy to do it all.

The Handbook is now on the job. That it will help the incompetent man goes without saying, and while it may be true that the men are not paid a salary justifying a high degree of skill, still how can they expect a good salary until they make themselves worth it?

An exhibitor naturally doesn't like to pay a man a lot more than he is worth on the chance that he will wake up and make himself worth the money. He is in the market to buy knowledge, skill and ability. If the man has not these qualifications he has no right to expect to be paid for that which he does not possess.

All through the country are thousands of men who make absolutely no adequate effort to become worth more money than they are making, and yet these are the very men who shout the loudest for increased wages.

The tool looks very good indeed. It is simple, and should be efficient, although I presume it would require a different form for each different make of projector. It is recommended to the favorable consideration of readers of this department.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

False Economy

S. S. Holt, Projectionist Superior, Wisconsin, sends a clipping from a theatrical paper, with the remark:

I will say that the writer of the article surely does not know very much about the projection of moving pictures. I myself, have had fifteen years' actual projection experience and still learn something nearly every day.

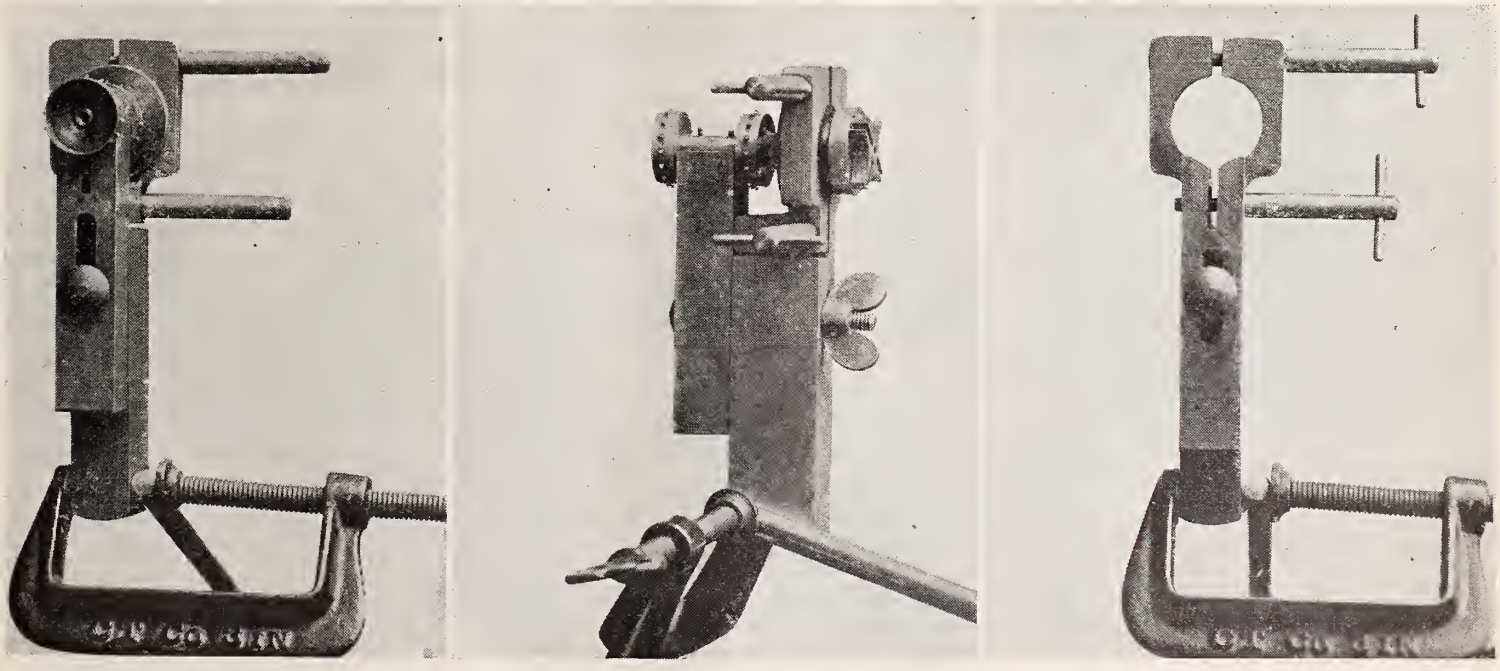
To become a first-class projectionist requires from four to six years of work and study—not one or two years merely setting the carbons and threading the projectors.

The writer of the article in question does not give the projectionist a square deal. If what he says is true why should projectionists study your new 1,000 page handbook or projection department, to say nothing of books on electricity and applied optics, besides knowing all the parts of his projector and other devices placed in his charge.

The article complained of reads, in part, as follows:

Local Union, No. 306, of the Motion Picture Machine Operators' Protective Union, held a largely attended meeting this morning at the Central Theatre.

The occasion was the meeting of the men with a special sub-committee of the Board



MR. HOWE'S DEVICE

For holding intermittent sprockets while assembling with star and bushing, obviating tendency to spring sprocket or shaft.

of Directors of the T. O. C. C., who requested a ten per cent reduction. This the union refused to do. Many speakers from the T. O. C. C. urged the necessity for a reduction so that the theatre owners could meet the heavy expenses under which they are now suffering. It is claimed that the business is falling off at least fifty per cent. on account of financial depression, and that the rental of pictures, as well as wages, has remained at a high altitude.

According to the seating capacity of a theatre a sliding scale of wages is in operation. The average pay for an operator is about $52 a week. Relief men who work about half as long receive almost the same amount.

It is said that an operator is not considered a skilled mechanic and any man applying himself for a short period can become efficient and capable as an operator.

It is said that the organization has voluntarily increased the earnings of the men in the past, but its present plans are still undecided. Speeches were made by several of the operators in which they said that positively no wage cut would be accepted.

Samuel Kaplan, president of Local Union No. 306, stated after the meeting that he was in perfect accord with the men.

It is amusing how far, far wide of the real mark men who are presumed to "know" will often shoot.

Two Prominent Points

In this whole matter two points stick out prominently: First, the exhibitors with comparatively few exceptions, have no conception of the waste they suffer through incompetency in the projection room, and no idea as to the importance high grade knowledge in the projectionist, and his application of the same in the projection of the picture to the screen efficiently and artistically has in selling the picture to the public.

They apparently cannot visualize the connection between high grade skill in the projection room and box office receipts. It seems utterly beyond the comprehension that if they now pay fifty-two dollars per week to a projectionist that they could possibly be the gainer by paying one hundred.

Also, the average projectionist has not yet awakened to the possibilities in money value of hard work coupled with high grade knowledge and skill.

Second, While Local Union 306 contains many high grade men—among the best we have in the country—men who are very much underpaid at the union scale, it also contains many who would be very dear at any price, and the local demands what is, in these latter individual cases, an entirely outrageous price; and that, too, without making any adequate effort to force the incompetents to become competent.

Personally I have almost entirely lost all interest in local 306, nor do I ever expect to again become interested in it until its leadership is changed, nor do I ever expect to see the New York projectionist make much real advancement until the change takes place.

In the article quoted two items were distinctly amusing. One was the statement that the "President" of local 306 was in perfect accord with the men. Exactly what interest the fact that the employe of the men agrees with them is, I, frankly, do not quite see. The other is that the exhibitors expect to improve matters financial by further cheapening that which is now far too cheap for best results.

As To Motors

The Gayety Theatre, Starke, Florida, writes:

What's the matter with my new Handbook. It should be here by now. Rush her along! Will a 220 volt D. C. motor, any horsepower, operate on 220 volt A. C.? Will any D. C. motor operate on D. C.? Have been told they will by one who claims to have run 110 volt D. C. motors on 110 volt A. C.? If this is practical or advisable let me know.

In the use of theatre dimmers, will a 220 volt dimmer work just as satisfactorily on 220 volt A. C.?

Dimmers are nothing more or less than adjustable resistance, and the same dimmers will operate equally well on D. C. or A. C., though due to some probable self inductive effect they will be a bit more powerful on A. C.—meaning that they may put out the lights a bit sooner. That, however, makes no practical difference in their operation.

It Isn't Done

As to running D. C. motors on A. C., why it just isn't done in polite society. The man who told you that must have wanted to get you to either seriously injure or ruin your motors.

Frankly, I don't know exactly what the effect would be as to injury, but D. C. motors are made to operate on current flowing constantly in one direction, whereas A. C. flows in both directions alternately, so that the effect would be to reverse the pull on the armature every half cycle.

Don't know exactly what the effect on the field magnets would be as to excitation, but seems to me there would be pretty nearly a dead short circuit in the armature. Some of your motor sharks tell us just what the electrical effect would be anyhow, and the ultimate effect on the motor.

But this much I can tell you positively, right off the bat, viz: you cannot operate D. C. motors on A. C., or vice versa.

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Old Timer Dead

From my old friend, Howard Codding, Cleveland, came a letter containing something which was in the nature of a shock. Not long ago word came that William Swanson, known to us of the old days as "Billie" Swanson had booked his passage to the Great Beyond, and sailed away into the shadows of the Silent Shore. Scarcely had we recovered from this, when Codding's letter came saying: "It will be of interest to you to know of the passing of our beloved mutual friend, Charles McGowan, who died yesterday, July 27, at Battle Creek, Mich., where he had gone in hopes of recovery from the trouble which proved fatal."

What connected McGowan and Swanson in my mind was the fact that many years ago I projected pictures in Billie Swanson's Theatre which, as I remember it, was on Cottage Grove Avenue, near 63rd Street, Chicago, of which McGowan was manager. Mac and I have met several times since.

He was a fine chap, who stood four-square with the world. Well, we all must make this trip at the end. Billie and Mac have gone ahead along the road you and I will travel, but it is tough to see the friends of old days pass out, and to know we shall hear their voices, see their faces and grasp their hands no more.

Bad Practice

E. A. Jackson, Projectionist, Ely, Minnesota, presents a proposition of which some Minnesota projectionists have good cause to be ashamed.

He says:

Have been an operator (projectionist) for more than seven years, located in a small town—about 8,000 population. Have two Powers Six A projectors, with mercury arc rectifier for each.

Have written several projectionists in the cities asking information as to the union, but not one of them replied. So I am asking you.

I wish to belong to some sort of a moving picture organization, but isolated as we are I cannot do anything without outside help. What we wish to do is form a local of some union.

Friend Jackson apparently has very slight knowledge of even what a union is, but it is to his credit that he wishes to join with his fellows. It most emphatically is NOT to the credit of those to whom he wrote that they had so little courtesy, or even interest in their own profession that they failed or refused to reply to a letter of inquiry.

What a Union Is

For the information of Jackson, a union is the banding together of either projectionists or of projectionists and stage employees into an organization to protect their own rights and to improve themselves and their conditions in every possible way.

It requires a certain given number of men to form an organization. I do not at the moment remember how many, but think it is seven. Anyhow, whatever the number is there would have to be that many projectionists or projectionists and stage employees combined if you are to form a local union.

But Ely is under the jurisdiction of some local—whatever local you are nearest to, and you have the right to demand admission to that local, provided you can pass its requirements. I will ask the international office I. A. T. S. E. and M. P. M. O. to advise you as to your best line of procedure.

A Valuable Booklet

The National Lamp Works of the General Electric Company have issued a valuable booklet of 46 pages, entitled "Motion Picture Projection with Mazda Lamps," by H. H. Magdsick and C. E. Egeler.

The book contains a practical discussion of the principles of mazda lamp projection and their application. I would advise all projectionists to secure a copy, which they may do by addressing the National Lamp Works, Nela Park, Cleveland, Ohio.

This booklet, together with the new handbook, should be all the Mazda projectionist will require to secure maximum results on his screen. Both the National booklet and the Mazda section of the new handbook are profusely illustrated.

In asking for the National booklet, ask for "Bulletin 33A" and give the above title. So far as I know it is supplied gratis, but I would suggest that you make your request upon the theatre stationery, print your name and address and inclose five cents in stamps for postage.

The next installment of the article entitled "The Biggest Question" will appear in the next issue.

Better Equipment

Conducted by E. T. KEYSER

Picture Theatre Renovation Is A Big Feature of Current Year

IT is probable that the summer of 1922 will go down in history of the industry as one of the most active in renovation activities of exhibitors.

More and more the exhibitor is realizing that exhibiting is not a line of business in which one may remain still. Either one goes forward with the progress of the day or he is left behind the procession.

The picture fan has become critical in regard to his surroundings and the manner in which his program of entertainment is served to him. He travels and sees how houses in the larger cities put on their shows. He notes comforts and conveniences placed at his disposal in the big city houses. While he does not expect the theatre of his own smaller town to furnish all of these, he has become critical regarding minor attractions that he feels that his own neighborhood house should provide, and their absence oft peeves him.

The wise exhibitor realizes this and proceeds to beat him to it by offering these refinements before the patron registers his dissatisfaction by remaining away or patronizing a competitor. One cannot hold a 1922 crowd with a 1915 model house and equipment, particularly as some one is always waiting just around the corner watching for an opportunity to horn in on the patronage of the exhibitor who lags.

The following list, which comprises the renovating efforts of thirty-four houses, constitutes an encouraging feature of this week's equipment news. We congratulate those exhibitors represented therein.

Improving Theatres

HARTFORD, CONN.—W. E. Gaulkins & Son, 327 Trumbull street, have contract to rebuild one-story brick theatre on Main street for Mrs. D. J. Post and Mrs. J. H. Thompson, 405 Washington street, to cost $50,000.

AUGUSTA, GA.—Boardman Brothers have purchased Grand Theatre at Jackson and Green streets and have plans by Willis Irvin for remodeling building, to cost $25,000.

DECATUR, IA.—Spray and McCormick, managers of Mecca and Crystal, both moving picture theatres, will remodel latter house.

ALEXANDRIA, IA.—Extensive improvements are being made to Strand Theatre.

WAUKEGAN, ILL.—Reported that $100,000 will be expended for remodeling Academy Theatre.

LA GRANGE, ILL.—Frank Evans has purchased Illinois Theatre and plans to redecorate and make other improvements.

BEDFORD, IND.—Lawrence Theatrical Company, owners of Lawrence Theatre Company, who have a ten-year lease with option to purchase the Stone City Theatre, plan to expend $60,000 to remodel building.

SHREVEPORT, LA. — Saenger-Ehrlich Company has leased Grand Opera House. Will expend $100,000 for improvements.

LOWELL, MASS.—Harry P. Graves is preparing plans for remodeling Merrimack Square Theatre, to cost about $50,000.

DETROIT, MICH.—Harold Smilanski will remodel theatre at Jefferson and Lycaste streets.

DETROIT, MICH.—Scisorek & Malkin, 1327 First National Bank Building, are preparing plans for remodeling and building an addition 50 x 105 feet to theatre at Jefferson and Lycaste avenues.

McINTOSH, MINN.—E. Vaatveit, who recently purchased Grand Theatre, will make extensive improvements to house.

KANSAS CITY, MO.—Elliott Theatre Corporation has plans by R. E. Peden Company, 945 New York Life Building, for remodeling interior of Grand Theatre, at 704 Grand avenue, to cost $100,000.

ST. LOUIS, MO.—H. O. Hitsch & Company, Wainwright Building, has contract to make alterations and erect an addition to theatre and commercial building at Tenth and Pine streets for Stifel Estate Company, 314 North Fourth street, to cost $50,000.

ST. LOUIS, MO.—Hoffman Brothers Construction Company, 2712 Wyandotte avenue, has contract for brick addition, 50 by 80 feet, to Woodland Theatre, at 5,000 Gravois avenue, for Woodland Theatre Company, to cost $40,000.

PITMAN, N. J.—Alterations are being made to Park Theatre, increasing the seating capacity.

CARTHAGE, N. Y.—Extensive alterations are being made to Hippodrome Theatre. House will reopen early in August under management of Thomas F. Joy.

HARRISON, N. Y.—A. Baluisco has plans by Stanley Wetmore, Portchester, for alterations and an addition, 85 by 45 feet, to fire damaged theatre, to cost $50,000.

SYRACUSE, N. Y.—M. Quinn has plans by E. A. Howard, Bastable Building, for alterations to moving picture theatre on Division street.

TROY, N. Y.—Griswold Theatre has been closed for renovation. Will reopen in August under management of Ilium Amusement Company with picture program.

BELLAIRE, O.—Nuroma Theatre has been closed for a few weeks to permit remodeling.

LIMA, O.—Maire Brothers have plans by De Curtins & Ranson, Opera Block, for remodeling Faurot Opera House.

MAHANOY CITY, PA.—Extensive improvements are being made to Family Theatre.

MECHANICSBURG, O.—A. L. Shaw & Company has contract to remodel Princess Theatre.

PHILADELPHIA, PA.—Kober Construction Company, 34 South 17th street, has contract for alterations and an addition to Jefferson Theatre at 2219 North 29th street for Green & Altman, 616 North Broad street.

PHILADELPHIA, PA.—Felix Claro, 5313 Malcolm street, has contract for alterations to moving picture theatre at 1638 Point Breeze avenue, for James P. Fogarty.

PITTSBURGH, PA.—W. E. Snaman is preparing plans for remodeling Savoy Theatre at 347 Fifth avenue, to cost about $65,000.

READING, PA.—Rajah Temple Theatre, recently leased by Wilmer & Vincent, is being remodeled and seating capacity increased to 2,500.

CORPUS CHRISTI, TEXAS.—L. K. Powell and George Zinsz will remodel Liberty Theatre.

PORTSMOUTH, VA.—Portsmouth Improvement Company plans to repair and reopen one-story brick Orpheum Theatre, recently damaged by fire, as soon as insurance is adjusted. Cost estimated at $50,000.

CEDARBURG, WIS.—William F. Loidl has plans by H. T. Schramek, 221 Grand avenue, Milwaukee, for an addition to theatre.

New Film Exchange

DALLAS, TEXAS.—George W. Hewitt has contract for four-story film exchange building, to be erected at Harwood and Jackson streets, for Willard & Davis, to cost $40,000.

Moving Picture Studio

GROSSE POINTE, MICH.—Detroit Motion Picture Corporation will erect studio on Vernier road. Address Edmund C. Vernier, vice-president.

Hay in New Job

Ned Hay, formerly an assistant director at Paramount's Long Island studio, has been appointed casting director at the studio. He succeeds Arthur Cozine, who becomes location manager.

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Northwestern Exhibitors Are Now Busily Building and Renovating

THEATRE building in the Pacific Northwest is again showing signs of healthy activity, according to reports recently received from B. F. Shearer, Inc., Northwestern and Canadian distributors for Simplex projectors, who have just moved to new and attractive quarters at 210 Virginia Street, Seattle.

Dennis T. Carmody of Bend, Oregon, has let contracts for a theatre to be erected across the street from the Pilot Butte Hotel on a lot 50x130 feet.

Hugh Thompson, of Bend, is the architect, and B. F. Shearer, Inc., has full charge of equipment installation. Construction is to be of steel and concrete. The house will seat 750 patrons, and will have specially designed lighting fixtures in keeping with the architecture of the building. Simplex projection and Transverters will be installed in the projection room. The house will cost about $65,000 and is scheduled for a November first opening. Fox pictures have been contracted for by Mr. Cormody, who has been in the wholesale tobacco business in Bend. The new theatre will bear his name. There are two other houses in Bend.

Work is progressing on Tom O'Neil's new Lark Theatre, a $45,000 house now in course of construction in McMinville, Oregon, for which a September opening is promised. B. F. Shearer, Inc., is in charge of all equipment.

Stark & Hochnadel have scheduled an early September opening for their new Selwood Theatre in Portland. Equipment for same is being assembled now by B. F. Shearer, Inc., who have full charge of the installation.

Renovating the Columbia

In addition to the above, the Seattle Columbia theatre at Second Avenue and Pike Streets has been closed for two weeks for renovating and redecorating. A new organ is being installed. Thirty workmen are rushing the job to completion. Manager Case is right on the job, with advertising stunts and outdoor trailers shown nightly on the theatre front which is blocked off with a huge sign announcing the opening attraction. The Columbia was formerly the Clemmer Theatre.

Mack J. Davis' new Mack theatre in Port Angeles, Wash., is taking shape rapidly. It is of steel and concrete construction. The theatre proper will seat 1,100 and is equipped with Powers (6B double dissolving projectors) installed by the Theatre Equipment Co., of Seattle, the latest type Robert Morgan symphony orchestra.

Lounge rooms will be glass enclosed, permitting patrons to smoke a friendly pipe or rock the baby while enjoying the pictures. In addition there will be a nursery and a baby-buggy garage.

The foyer will accommodate over 350 patrons at one time and the entrance is proportionately large. There will be loges for one hundred, and boxes seating fifty. The approach will be of marble, each slab selected to blend with the gold fresco work of the ceiling.

In the basement there will be a banquet hall large enough to accommodate 1,000, and a fully equipped kitchen. On the roof, in a roof garden effect, will be a dance hall that will hold one hundred couples. George B. Purvis, of Seattle, is the architect.

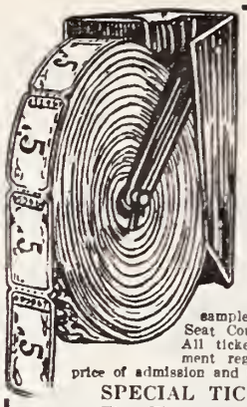
New Branch Opens

The Cosmopolitan Supply Co., has opened a Portland branch at 45 Fourth Street. H. G. Case, formerly distributor of Acme projectors, in the Oregon territory is manager of the branch.

BERRYVILLE, ARK.—Hugh Wall is now operating Ozark Theatre.

WILMINGTON, DEL.—Melville Gambrill has purchased Parkway Theatre, a moving picture house at Delaware avenue and Adams street.

JENNINGS, FLA.—F. N. and J. H. Houppert have leased the Jennings Theatre.



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Theatres Projected

LOS ANGELES, CALIF.—Lawrence Burck Construction Company, 325 South Hill street, has contracted at $347,500 to erect theatre at southwest corner Pico street and Norton avenue for Forum Theatre Company.

LAUREL, DEL.—T. J. Waller has plans by Wallace Hand, Hollyoak, for rebuilding fire damaged Waller (moving picture) Theatre.

LA PORTE, IND.—Martin E. Nelson, of Chicago, has contract to erect new theatre for La Porte Theatre Company, to cost $500,000.

COUNCIL BLUFFS, IA.—New theatre will be erected on Pierce street.

IMOGENE, IA.—Imogene Theatre has been opened by George Adams.

MUSCATINE, IA.—E. M. Henlee has postponed building new theatre and store building until 1923.

ARGENTINE, KANS.—Elliott Theatre Corporation, 704 Grand avenue, Kansas City, Mo., has plans by R. E. Peden Company, 945 New York Life Building, Kansas City, Mo., for theatre, to cost $65,000.

IOLA, KANS.—Ira D. Kelly has plans by Washburn & Stookey, of Ottawa, for two-story brick and stone-trim moving picture theatre, 50 by 100, concrete and tile floors, to cost $30,000.

BATON ROUGE, LA.—Elks Theatre Company, Third and Florida streets, will erect new building.

NEW ORLEANS, LA.—Lionel F. Favret, Louisiana Building, has contract to erect two-story brick Le Petit Theatre at Chartres and Philli streets, to cost $28,826.

SOMERVILLE, MASS.—J. Emile Belanger, 54 Roosevelt street, is preparing plans for one-story brick moving picture theatre, 60 by 120 feet, to be erected on Acushnet avenue, to cost $60,000.

DETROIT, MICH.—Joseph Gwizdowski is preparing plans for brick theatre, 38 by 106 feet, to be erected on Mt. Elliott near Miller street.

DETROIT, MICH.—Hebrew Societies of Detroit, Kirby and St. Anthony streets, will erect new school, to include auditorium, with seating capacity of 2,000, to cost $125,000.

DETROIT, MICH.—George V. Pottle is preparing plans for brick theatre, 30 by 177 feet, to be erected on Van Dyke avenue.

AURORA, MINN.—Matt Alto, who had planned to erect new theatre, has postponed project until 1923.

INDEPENDENCE, MO.—A. E. Elliott will erect moving picture theatre, with seating capacity of 1,200, to cost $65,000.

HAVRE, MONT.—New Lyric Theatre has opened.

SUFFERN, N. Y.—Pearl River Amusement Company has opened new Pearl River Theatre.

SUFFERN, N. Y.—Suffern Amusement Company, Inc., care Major Bazil Courtney, 160 Broadway, New York, has plans by Eugene De Rosa, 110 West 40th street, New York, for brick and terra-cotta theatre and store building.

PORTLAND, ORE.—D. T. Carmody will erect theatre at Wall and Oregon streets, to cost $25,000.

PITTSBURGH, PA.—John Elmore has plans by W. J. L. Peoples, Monongahela Bank Building, for two-story brick and terra-cotta front moving picture theatre, 59 by 140 feet, to be erected on Center avenue.

ELKHART, TEXAS.—Local capitalists will erect new moving picture theatre.

NILES, WASH.—F. A. Leal has started work on new theatre, to cost $40,000.

SUPERIOR, WIS.—Finkelstein & Reuben, 25 Loeb Arcade, Minneapolis, Minn., plan new theatre and store building to be erected at First street and Second avenue, W.

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VOLUME LVII JULY—AUGUST, 1922

Index to Photoplays

Herewith is a list of motion pictures announced for release during July and August. On a large majority of these pictures, reviews, and in the case of feature productions the consensus of trade paper criticisms, have been published on pages indicated by reference marks; "R" indicating Reviews and "C" Consensus. Where reference letters are omitted Reviews and Consensus will probably be published in the next volume.

Great care has been used to make this list accurate. If errors are detected we would appreciate having our attention called to them so that our card index may be corrected. Serials or series of pictures are indexed under the general title of such serial or series. Unless otherwise specified, all subjects listed are five-reel dramas.

A

Accidents Will Happeu (1 reel) (Neeley Edwards) (Universal).
Abraham and Lot (1 reel) (Sacred Films, Inc.) (Review—Aug. 19).
Afraid to Fight (4,600 feet) (Frank Mayo—Star) (William Worthington—Director) (Universal) (Review—Aug. 5).
Affinities (5 reels) (Colleen Moore—Featured) (Universal) (Ward Laseelle—Direetor) (Review—August 26).
Always the Woman (5,450 feet) (Betty Compson—Star) (Riehard Rosson—Direetor) (Goldwyn) Review—July 22) (Consensus—Aug. 12).
Along the New England Coast (1 reel) (Urban Popular Classie) (Review—Aug. 5).
All Wet (Fox) (Comment—August 26).
Angel Citizens (4,200 feet) (Franklyn Farnum—Star) (Franeis Ford—Director) (W. M. Smith) (Review—Aug. 5).
Annabel Lee (4,800 feet) (Adapted from the poem by Edgar Allan Poe) (William J. Scully—Direetor) (George Fecke) (Review—July 1).
At Large (2 reels) (Tom Santsehi—Star) (Universal).

B

Bath Day (2 reels) (Harry Sweet and Queenie—The Horse) (Universal).
Beauty's Worth (6751 feet) (Marion Davies—Star) (Robert G. Vignola—Director) (Paramount-Cosmopolitan) (Review — April 8) (Consensus—July 8).
Bed of Roses, A (1 reel) (Paul Parrott—Star) (Pathe).
Bellboy 13 (First National).
Better Man Wins, The (5 reels) (Pete Morrison—Star) (Sanford Produetions).
Belle of Alaska, The (4,891 feet) (Jane Novak—Star) (Chester Bennett—Direetor) (American Releasing) (Review—June 24) (Consensus—Aug. 12).
Beyond the Horizon (Hodkinson) (Kineto) (Review—July 15).
Bing, Bang, Boom (5 reels) (Adapted from story by Raymond Leslie Goldman) (David Butler—Star) (Fred J. Butler—Director) (Western Pietures Exploitation Co.) (Review—July 22).
Black Bag, The (4,343 feet) (Adapted from novel by Louis Joseph Vance) (Herbert Rawlinson—Star) (Stuart Paton—Direetor) (Universal) (Review—June 10) (Consensus—July 15).
Blood and Sand (7,235 feet) (Adapted from Vicente Blaseo Ibanez's novel, of the same name) (Rodolph Valentino—Star) (Fred Niblo — Direetor) (Paramount) (Review — Aug. 19).
Bluebeard, Jr. (Amerieau Releasing Corp.).
Bonded Woman, The (7,178 feet) (Adapted from John Fleming Wilson's story, "The Salving of John Somers") (Betty Compson—Star) (Philip E. Rosen—Direetor) (Paramount) (Review—Aug. 12).
Boastful Cat, The (Cartoon) Pathe-Aesop Fables).
Borderland (5,405 feet) (Agnes Ayres—Star) (Paul Powell—Direetor) (Paramount) (Review—Aug. 5).
Bath Day (Century) (Comment—August 26).
Brewing Trouble (2/3 reel) (Aesop Fables-Pathe).
Bride-to-Be, The (1 reel) (Paul Parrott—Star) (Pathe) (Review—July 22).
British Castles (1 reel) (Kineto) (Hodkinson) (Review—July 8).
Bueking Broadway (2 reels) (Neal Burns—Star) (Edueational) (Review—June 17).
Busy Bees (1 reel) (Paul Parrott—Star) (Pathe) (Review—Aug. 5).

C

Caesar's Ghost (1 reel) (Roy Atwell—Star) (Universal).
Case of Identity, A (2 reels) (Sherlock Holmes Comedy) (Edueational) (Review—July 1).
Cat and the Pig, The (2/3 reel) (Pathe—Paul Terry Cartoon) (Review—June 24).
Children of France, The (1 reel) (Hy Mayer Travelaugh) (Film Booking Offiee) (Review—July 22).
City Slicker, The (1 reel) (Pathe—reissue).
Cireus Day (2 reels) (Campbell Comedy—Educational) (Review—July 1).
Country Flapper, The (5 reels) (Adapted from story, Cynic Effect," by Nalbro Bartley) (Dorothy Gish—Star) (F. Riehard Jones—Direetor) (Produeers Seeurity) (Review—Aug. 12).
Come Again (2 reels) (Tom Santschi—Star) (Universal).
Colleen of the Pines (4,738 feet) (Jane Novak—Star) (Chester Bennett—Direetor) (Film Booking Offices) (Review—July 15).
Court Plastered (Mutt and Jeff—Fox) (Review—Aug. 5).
Copper Beeehes, The (2 reels) (Ellie Norwood) (Educational) (Review—Aug. 19).
Crime in a Big City (2/3 reel) (Pathe—Paul Terry Cartoon) (Review—July 15).
Cupid by Proxy (3 reels) (Baby Marie Osborne) (Pathe—reissue) (Review—Aug. 19).
Crusader, The (4,780 feet) (William Russell—Star) (Howard M. Mitehell—Director) (Fox) (Review—Aug. 19).

D

Danse Macabre (1 reel) (Claude H. McGowan) (Review—Aug. 12).
Dead Game (2 reels) (Art Acord—Star) (Universal).
Deserted at the Altar (All-star cast) (Phil Goldstone).
Destiny's Isle (5,496 feet) (William P. S. Earle—Direetor) (American Releasing Corp.) (Review—July 22).
Devil's Foot, The (2 reels) (Adventures of Sherlock Holmes) (Edueational).
Devil's Pawn, The (4,712 feet) (Adapted from the play, "The Yellow Tieket," by John Brennert and John Kraly) (Pola Negri—Star) (Paul Ludwig—Direetor) (Paramount) (Review—June 24) (Conseusus—July 1).
Dietator, The (5,221 feet) (Adapted from the play by Riehard Harding Davis) (Wallaee Reid—Star) (James Cruze—Direetor) (Paramount) (Review—July 15) (Consensus—Aug. 12).
Diseonteuted Wives (Playgoers Pietures).
Divoree Coupons (5,249 feet) (Corinne Griffith—Star) (Webster Campbell—Direetor) (Vitagraph) (Review—July 1) (Consensus—July 29).
Dog and the Fish, The (Cartoon) (Pathe—Aesop Fable) (Review—Aug. 19).
Domestie Relations (5,192 feet) (Katherine MacDonald—Star) (Chet Whitey—Director) (First National) (Review—June 17) (Consensus—July 29).
Don't Shoot (6 reels) (Herbert Rawlinson) (Universal) (Review—August 26).
Door That Has No Key, The (6 reels) (Primex Pietures Corp.).
Drifters, The (2 reels) (Educational—"Wilderness Tales") (Review—Aug. 19).
Dumbell, The (1 reel) (Snub Pollard) (Pathe).
Dusk to Dawn (5,200 feet) (Florenee Vidor) (Associated Exhibitors).
Dust Flower, The (5,651 feet) (Helene Chadwick—Star) (Rowland V. Lee—Direetor) (Goldwyn) (Review—July 15) (Consensus—July 29).
Dying Detective, The (2 reels) (Sherlock Holmes—Educational).

E

Eternity (6 reels) (Primex Pictures Corp.).
Evidenee (4,622 feet) (Elaine Hammerstein—Star) (George Arehainbaud—Director) (Selzniek) (Review—June 24) (Consensus—July 1).
Ex-Kaiser, The (1 reel) (Harry Levey) (Review—Aug. 19).
Eyes of the Mummy, The (3,805 feet) (Pola Negri—Star) (Paramount) (Review—Aug. 19).
Empty House (Edueational) (Comment—Aug. 26).

F

Fable of the Misehievous Cat, The (Pathe—Aesop Fable) (Review—Aug. 19).
Fable of the Boastful Cat (Pathe) (Comment—August 26).
Face Between, The (5 reels) (Adapted from the story, "The Carterets," by Justus Miles Forman) (Bert Lytell—Star) (Bayard Vieller—Direetor) (Metro) (Review—July 29) (Consensus—Aug. 5).
Face to Faee (5 reels) (Playgoers).
Falls Ahead (1 reel) (Fox—Mutt and Jeff) (Review—Aug. 12).
Family Closet, The (Playgoers Pictures).
False Alarm, A (2 reels) (Educational) (Review—June 17).
Farmer and the Miee, The (Cartoon) (Pathe—Aesop Fable) (Review—Aug. 19).
Fast Mail, The (6 reels) (Adapted from Lincoln Carter's play) (Bernard Durning—Director) (Fox) (Review—July 15) (Consensus—July 22).
Fatal Marriage, The (4,630 feet) (Former title, "Enoeh Arden") (William Christy Cabanne—Direetor) (Film Booking Office) (Review—July 1).
Felix in the Swim (1 reel) (Cartoon Comedy by Pat Sullivan) (M. J. Winkler) (Review—July 29).
Fire Bride, The (5 reels) (Edward Hearn and Ruth Reneck—Stars) (Art Rosson—Direetor) (Wid Gunning, Inc.) (Review—March 25) (Consensus—July 1).
Fire! Fire! (2 reels) (Tweedy Comedy—Sanford Productions).
First Barber, The (Educational) (Comment—August 26).
Flesh and Blood (5,300 feet) (Lon Chaney—Star) (Irving Cummings—Direetor) (Western Pictures Exploitation) (Review—Aug. 19).
Fools First (5,773 feet) (From the story by Hugh McNain Kahler) (Richard Dix and Claire Windsor featured) (Marshall Neilan—Director) (First National) (Review—July 8).
Fool There Was, A (7 reels) (From the play by Porter Emerson Browne, based on Kipling's Poem, "The Vampire") (Estelle Taylor—Star) (Emmett J. Flynn—Direetor) (Fox) (Review—July 29) (Consensus—Aug. 5).
Fools of Fortune (5,609 feet) (Adapted from W. C. Tuttle's story, "Assisting Ananias") (Featured east) (Louis William Chaudet—Direetor) (Amerieau Releasing) (Review—Aug. 19).
For Big Stakes (4,378 feet) (Tom Mix—Star) (Lyn Reynolds—Director) (Fox) (Review—July 1) (Consensus—July 8).
For the Defense (Ethel Clayton—Star) (Paramount) (Review—May 6) (Consensus—Aug. 19).
Forget-Me-Not (6 reels) (W. S. Van Dyke—Director) (Burston—Metro) (Review—July 29).
Freshie, The (Big Boy William) (Di Lorenza, Inc.).
Friday the Thirteenth (1 reel) (Paul Parrott—Star) (Pathe) (Review—July 1).
From the Death of H. H. Pope Benediet to the Coronation of H. H. Pope Pius XI (3 reels) (Luigi Brunaeci) (Review—July 1).

G

Gasoline Wedding, A (1 reel) (Harold Lloyd) (Pathe—reissue).
Getaway, The (2 reels) (Neal Hart—Star) (Universal-Western).
Ghost of the Raneho, The (3 reels) (Bryant Washburn—Star) (Pathe) (Review—July 15).
Girl in His Room, The (4,523 feet) (Adapted from the play by J. Raleigh Davies) (Alice Calhoun—Star) (Edward Jose—Direetor) (Vitagraph) (Review—July 1) (Consensus—July 22.)
Glory of Clementina, The (5,700 feet) (Adapted from William J. Loeke's novel) (Pauline Frederick—Star) (Emile Chautard—Direetor) (Film Booking Office) (Review—June 10) (Consensus—July 15).
God's Country aud the Law (5,332 feet) (Adapted from story by James Oliver Curwood) (Sidney Olcott—Direetor) (Arrow) (Review—July 15) (Conseusus—July 29).
Go Get 'Em Gates (2 reels) (Art Acord—Star) (Universal).
Golf (Vitagraph) (Comment—August 26).
Going, Going, Gone (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
Going Straight (2 reels) (Mary Pickford—Star) (Universal-Jewel—reissue).
Good Morning Judge (1 reel) (Eddie Boland—Star) (Pathe) (Review—June 17).
Grandma's Boy (4,800 feet) (Harold Lloyd—Star) (Fred Newmeyer—Director) (Associated Exhibitors) (Review—August 12).
Great Alone, The (6 reels) (Monroe Salisbury—Star) (Jacques Jaeeard—Director) (Amerieau Releasing Corp.) (Review—June 24) (Consensus—July 1).
Great Adventure, The (3 reels) (Bessie Love—Star) (Pathe—reissue) (Review—August 19).

Greatest Truth, The (5,257 feet) (Mia May—Star) (J. May—Director) (Paramount) Review—August 5).
Gun Shy (Franklyn Farnum (Phil Goldstone).
Gyro-Designer and Smoke Rings, The (1 reel) (Hodkinson-Kineto) (Review—July 1).

H

Hale and Hearty (1 reel) (Harry Pollard—Star) (Pathe).
Half Breed, The (5,484 feet) (From Oliver Morosco's play) (Wheeler Oakman—Featured) (Charles Taylor—Director) (First National) (Review—July 1) (Consensus—July 29).
Hands of Nara, The (6,000 feet) (From the novel by Richard Washburn Child) (Clara Kimball Young—Star) (Metro) (Review—August 19).
Hands Up (Arrow).
Hardest Way, The (5,400 feet) (Adapted from story by Henry Kistemaeckers) (Fannie Ward—Star) (Made in France—Distributed by Joan Film Sales Corp.) (Review—July 29).
Heart's Haven (Adapted from novel by Clara Louise Burnham) (Featured Cast) (Eliot Howe and Jean Hersholt—Assistant Directors) (Hodkinson) (Review—August 12).
Head Over Heels (4,500 feet) (Mabel Normand—Star) (Victor Scherzinger—Director) (Review—May 6) (Consensus—August 12).
Hello Mars (2 reels) (Harry Sweet—Star) (Century Comedy—Universal).
Heart of a Texan, The (4,600 feet) (Neal Hart—Star) (Paul Hurst—Director) (William Steiner) (Review—August 19).
Henpecked (2 reels) (Lee Moran—Star) (Universal).
Her Gilded Cage (6,249 feet) (Adapted from Anne Nichols play, "The Love Dream") (Gloria Swanson—Star) (Paramount) (Review—August 12).
Her Mad Bargain (5,491 feet) (Anita Stewart—Star) (Edwin Carewe—Director) (First National) (Review—July 1).
Her Majesty (4,331 feet) (Mollie King and Creighton Hale) (George Irving—Director) (Associated Exhibitors) (Review—August 19).
Her Night of Nights (5 reels) (Adapted from story by C. S. Montayne) (Marie Prevost—Star) (Hobart Henley—Director) (Universal) (Review—July 1) (Consensus—July 22).
Heroes and Husbands (Katherine MacDonald) (First National) (5 reels) (Review—August 26).
High Life in New York (1 reel) (Hodkinson-Kineto) (Review—July 15).
Hickville's Romeo (2 reels) (Lee Moran) (Universal).
Hillcrest Mystery, The (3 reels) (Irene Castle—Star) (Pathe—reissue) (Review—July 22).
His Back Against the Wall (4,690 feet) (Raymond Hatton—Star) (Rowland V. Lee—Director) (Goldwyn) (Review—June 10) (Consensus—July 22).
Home Keeping Hearts (Playgoers Pictures).
Honor First (John Gilbert) (Gerome Storm—Director) (Review—August 19).
Hot and Cold (2 reels) (Billy Franey—Star) (O'Connor Productions).
Horse Tears (2 reels) (Queenie, the Human Horse) (Universal).
Hour of Doom, The (2 reels) (Tom Santschi—Star) (Universal).
House of a Thousand Trembles (1 reel) (Neeley Edwards—Star) (Star Comedy—Universal).
How Women Love (Universal) (Betty Blythe—Starred) (Review—August 26) (5 reels).
Human Hearts (6,350 feet) (Adapted from Hal Reid's stage play) (House Peters—Star) (King Baggott—Director) (Universal) (Review—July 22) (Consensus—August 5).
Hurricane's Gal (7,944 feet) (Dorothy Phillips—Star) (Allen Holubar—Director) (First National) (Review—August 5).

I

Its' a Wild Life (1 reel) (Harold Lloyd) (Pathe—reissue).
I Am the Law (6,800 feet (Alice Lake—Star) (Edwin Carewe—Director) (Affiliated Distributors) (Review—May 27) (Special Review—June 3) (Consensus—July 15).
If You Believe It, It's So (5 reels) (Thomas Meighan—Star) (Tom Forman—Director) (Paramount) (Review—July 22).
Improving America's Sheep and Cattle (1 reel) (Hodkinson-Kineto) (Review—July 15).
India's Three Hundred Million (1 reel) (Kineto) (Review—August 19).
In the Name of the Law (6,126 feet) (Emory Johnson—Director) (Film Booking Office) (Review—July 22) (Consensus August 19).
Iron Heart (Pete Morrison) (Sanford Production).
Isle of Doubt, The (5,483 feet) (Wyndham Standing—Star) (Hamilton Smith—Director) (Playgoers Pictures).

J

Japanese Nightingale, A (3 reels) (Fannie Ward—Star) (Pathe—reissue) (Review—July 1).
Jazzed Honeymoon, A (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
John Smith (6,000 feet) (Eugene O'Brien—Star) (Victor Heerman—Director) (Selznick) (Review—June 10) (Consensus—July 22).
Just Neighbors (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
Just Tony (5 reels) (Fox) (Tom Mix—Starred) (Lynn F. Reynolds—Director) (Review—August 26).

K

Kick-Back, The (5 reels) (Harry Carey—Star) (Val Paul—Director) (Film Booking Office) (Review—August 5).
Kid Love, (2 reels) (Universal).

L

Ladies' Man (Metro) (Bull Montana) (Review—August 26).
Ladder Jinx (5,068 feet) (Adapted from story by Edgar Franklin) (Jesse Robins—Director) (Vitagraph) (Review—July 22).
Land of the Red Man (1 reel) (Prizma, Inc.) (Review—August 5).
Late Lamented, The (1 reel) (Paul Parrott—Star) (Pathe) (Review—July 15).
Let-'Er-Go Gallagher (2,000 feet) (Shorty Hamilton Series) (McGovern and Elger).
Let's Go (1 reel) (Harold Lloyd) (Pathe—reissue).
Lighting the Sea-Lanes to New York (1 reel) (Hodkinson-Kineto) (Review—July 1).
Life's Greatest Question (5,000 feet) (Louise Lovely) (Harry Revier—Director) (C. B. C.) (Review—August 19).
Lights of the Desert (Shirley Mason—Star) (Harry Beaumont—Director) (Fox) (Review—June 24) (Consensus—July 1).
Little Diplomat, The (3 reels) (Baby Marie Osborne—Star) (Pathe—reissue) (Review—July 15).
Live Wires (2 reels) (Queenie, the Human Horse) (Universal).
Loaded Door, The (5 reels) (Hoot Gibson—Star) (Harry Pollard—Director) (Universal) (4,653 feet) (Review—August 19).
Love Nest, The (Wid Gunning).

M

Madness of Love, The (Wid Gunning).
Maid and the Millionaire, The (2-3 reel) (Aesop Fables—Pathe).
Makin' Movies (Pathe) (Comment—August 26).
Make or Break (Arrow).
Man Haters, The (Pathe) (Review—July 1).
Man She Brought Back, The (5 Reels) (Charles Miller—Director) (Playgoers Pictures).
Man's Law and God's (6 reels) (Jack Livingston and Ethel Shannon—Featured) (Finis Fox—Director) (American Releasing) (Review—August 12).
Man Unconquerable, The (5,795 feet) (Jack Holt—Star) (Joseph Henabery—Director) (Paramount) (Review—July 29) (Consensus—August 5).
Many Happy Returns (1 reel) (Eddie Boland—Star) (Pathe).
Married Flapper, The (5 reels) (Eddie Prevost—Star) (Stuart Paton—Director) (Universal) Review—August 19).
Married People (5,200 feet) (Adapted from Nell Marie Dace's story, "Things Divine") (Mabel Ballin—Star) (Hugo Ballin—Director) (Hodkinson) (Review—July 29).
Masquerader, The (Guy Bates Post) (From play by Richard Watson Tully) (First National) (7 reels) (Review—August 26).
Me and My Gal (5 reels) (American Releasing) (Betty Balfour—Featured) (George Pearson—Director) (Review—August 26).
Men of Zanzibar, The (4,999 feet) (Adapted from the story by Richard Harding Davis) (William Russell—Star) (Rowland V. Lee—Director) (Fox) (Review—June 10, (Consensus—July 15).
Mechanical Horse (Pathe) (Comment—August 26).
Mile-a-Minute Mary (2 reels) (Dorothy Devore—Star) (Educational) (Review—June 17).
Millionaire for a Day (5 reels) (Guy Empey—Star) (Wilfred North—Director) (Pioneer) (Review—July 1).
Minute Man, The (1 reel) (Star-Universal).
Mischievous Cat, The (2-3 reel) (Aesop Fable—Pathe).
Mr. Barnes of New York (4,804 feet) (Adapted from the drama by Archibald Clavering Gunter) (Tom Moore—Star) (Victor Schertzinger—Director) (Goldwyn) (Review—May 20) (Consensus—July 15).
Mr. Potter of Texas (4,400 feet) (Adapted from the novel by Archibald Clavering Gunter) (Maclyn Arbuckle—Star) (Leopold Wharton—Director) (Producers—Security Corp.)
Modern Mariners (2 reels) (Arrow).
Monte Cristo (8 reels) (Adapted from the novel, "The Count of Monte Cristo" by Alexander Dumas) (John Gilbert—Star) (Emmett J. Flynn—Director) (Fox) (Review—April 1) (Consensus—August 5).
Montmarte (1 reel) (Hymayer Travelaugh) (Film Booking Office) (Review—July 22).
Moongold (2 reels) (Will Bradley—Director) (American Releasing Corp.).
Moonshine Valley (William Farnum) (Fox).
More to Be Pitied Than Scorned (5 800 feet) (Adapted from the play by Charles Blaney) (Edward Le Saint—Director) (C. B. C.) (Review—July 29).
Motion to Adjourn (5 785 feet) (Adapted from the story by Peter B. Kyne) (Featured Cast) (Roy Clements—Director) (Arrow) (Review—August 19).
Mutts (2 reels) (Brownie, the Wonder Dog).
My Dad (5,600 feet) (Johnnie Walker—Star) (Cliff Smith—Director) (F. B. O.) (Review—July 15) (Consensus—July 29).
Mysteries of India (7,505 feet) (Joe May—Director) (Paramount).
My Wild Irish Rose (7 reels) (Adapted from the play, "The Shaughraun") (Pauline Starke and Pat O'Malley—Featured) (David Smith—Director) (Vitagraph) (Review—June 24) (Consensus—July 1).

N

Nanook of the North (6 reels) Robert J. Flaherty—Pathe) (Review—June 24) (Consensus—July 1).
New Teacher, The (4,453 feet) (Shirley Mason—Star) (Joseph Franz—Director) (Fox) (Review—August 5).
Nice People (6 reels) (Paramount) (Wallace Reid) (Review—August 26).
Night Life in Hollywood (6 recls) (De Luxe Film Co.) (Review—July 29).
Nine Seconds from Heaven (5,800 feet) (Rialto) (Review—July 8) (Consensus—August 12).
Noble Bachelor, The (2 reels) (Adventures of Sherlock Holmes series) (Educational) (Review—July 29).

O

Oathbound (4,468 feet) (Dustin Farnum) (Bernard During—Director) (Fox) (Review—August 12).
Oh, Promise Me! (2 reels) (Christie Comedy-Educational).
One Clear Call (7,450 feet) (Adapted from the novel by Frances Nimo Greene) (H. B. Walthall—Star) (John M. Stahl—Director) (First National) (Review—June 10) Consensus—July 8).
One Ol' Cat (1 reel) (C. C. Burr-Educational) (Review—August 5).
One Terrible Day (2 reels) (Pathe) (Review—August 19).
One Man Reunion, The (1 reel) (Robert C. Bruce-Educational).
Ordeal, The (4,592 feet) (Agnes Ayres—Star) (Paul Powell—Director) (Paramount) (Review—June 10) (Consensus—July 15).
Orphans of the Ghetto (Arista).
Our Leading Citizen (6,634 feet) (Thomas Meighan—Star) (Alfred Green—Director) (Paramount) (Review—June 24) (Consensus—July 8).
Our Better Selves (3 reels) (Fannie Ward—Star) (Pathe—reissue) (Review—August 19).
Out of the Silent North (4,211 feet) (Frank Mayo—Star) (William Worthington—Director) (Universal) (Review—June 17) (Consensus—July 22).

P

Paid Back (5 reels) (Gladys Brockwell and Stuart Holmes) (Universal) (Review—August 26).
Pair of Kings, A (Larry Semon—Star) (Vitagraph) (Review—July 8).
Pawned (First National).
Perils of the Yukon (Serial) (William Desmond—Star) (Perry Vekroff and Jay Merchant—Directors) (Universal) (Review—July 8).
Pillagers, The (7 reels) (American Releasing Corp.).
Plain Grit (2 reels) (Reginald Denny—Star) (Universal).
Playing the Game (1 reel) (Sport Film) (Goldwyn).
Pony Boy (2,000 feet) (Shorty Hamilton Series) (McGovern & Edgar).
Poor Boy (2 reels) (Mermaid Comedy-Educational).
Pot Roast (1 reel) (Joe Roch—Star) (Federated).
Price of Youth, The (4,445 feet) (Neva Gerber—Star) (Ben Wilson—Director) (Arrow) (Review—August 19).
Prince and the Pauper (6 reels) (Directed by Alexander Kardo) (Review—August 26).
Punch the Clock (1 reel) (Snub Pollard—Star) (Pathe).
Putting It Over (Phil Goldstone) (Richard Talmadge—Starred) (Review—August 26).

Q

Queen of the Moulin Rouge (6 Reels) (Adapted from Paul M. Potter's play of the same name) (Martha Mansfield—Star) (Ray C. Smallwood—Director) (American Releasing Corp.) (Review—August 19).

R

Rapid Fire (2 reels) (Educational).
Real Adventure, The (5 reels) (Adapted from Henry Kitchell Webster's novel) (Florence Vidor—Star) (King Vidor—Director) (Review—July 8) (Consensus—July 29).
Reckless Chances (Playgoers Pictures).
Red Hot Politics (Richard Talmadge) (Phil Goldstone).
Reporter, The (2 reels) (Lupino Lane—Star) (Fox) (Review—August 19).
Restless Souls (5 reels) (Adapted from story by Richard Harding Davis) (Earle Williams—Star) (Robert Ensminger—Director) (Vitagraph) (Review—June 24) (Consensus—July 22).
Ride 'Em Cowboy (2,000 feet) (Shorty Hamilton Series) (McGovern & Elger).
Ridin' Through (2 reels) (Art Acord—Star) (Universal).
Romance Land (Tom Mix) (Fox).
Roving Thomas (Kineto) (Comment—August 26).
Rose of the Sea (6,037 feet) (Adapted from the novel by Countess Barcyneka) (Anita Stewart—Star) (Fred Niblo—Director) (First National) (Review—August 19).
Rough on Romeo (Pathe) (Comment—August 26).

S

Seeing Scotland (1 reel) (Kineto Review) (Hodkinson) (Review—July 22).
Seen in Smyrna (Kineto) (Review—August 12).
Self Made Man, A (4,920 feet) (Adapted from the stories, "Jack Spurlock, Prodigal") (William Russell—Star) (Rowland V. Lee—Director) (Fox) (Review—July 22) (Consensus—July 29).

Shadow Eater, The (Ruhard Travers) (Bartlett).
Sherlock Brown (4,800 feet) (Bert Lytell—Star) (Bayard Veiller—Director) (Metro) (Review—June 3) (Consensus—July 15).
Short Weight (2 reels) (Brownie and Johhnie Fox) (Universal).
Simply Shocking (1 reel) (Universal) (Comment—August 26).
Sands of Humanity (Producers Security).
Safe in the Safe (2 reels) (Sunshine Comedy-Fox) (Review—June 24).
Scandal in Bohemia, A (2 reels) (Adventures of Sherlock Holmes series) (Educational) (Review—July 15).
Screen Snapshots No. 3 (Pathe) (Review—July 1).
Seeing Red (2 reels) (Tom Santschi—Star) (Universal).
Silver Girl, The (3 reels) (Pathe) (Review—June 24).
Simply Shocking (1 reel) (Jack Duffy—Star) (Universal).
Sign of the Rose, The (6,200 feet) (Adapted from the stage play by George Beban) (George Beban—Star) (Harry Garson—Director) (American Releasing Corp.) (Review—August 5).
Sleuth, The (1 reel) (Pathe).
Slim Shoulders (6,050 feet) (Irene Castle—Star) (Alan Crosland—Director) (Hodkinson) (Review—July 8) (Consensus—August 19).
Smudge (5,332 feet) (Charles Ray—Star) (Charles Ray—Director) (First National) (Review—July 15).
Son of the Wolf, The (4,970 feet) (Featured Cast) (R-C) (Review—June 24) (Consensus—August 12).
Some Baby (1 reel) (Snub Pollard—Star) (Pathe) (Review—July 1).
Song of the Lark, The (2 reels) (Pathe).
Speed 'Em Up (2 reels) (Harry Sweet and Johnny Fox—Stars) (Universal).
Spirited Affair, A (1 reel) (Roy Atwell—Star) (Universal).
Spring Fever (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
South of Suva (5 reels) (Mary Miles Minter—Star) (Frank Urson—Director) (Review—July 7) (Consensus—July 8).
Squarin' It (Neal Hart—Featured) (Universal).
Star Reporter, The (5 reels) (Billy Rhodes—Star) (Arrow) (Review—August 26).
Starland Revue (1 reel) (Film Booking Office) (Review—July 1).
Starland Revue No. 7 (1 reel) (F. B. O.) (Review—August 5).
Stone Age, The (1 reel) ("Snub" Pollard) (Pathe).
Storm, The (7,400 feet) (Adapted from Langdon McCormick's play) (House Peters—Star) (Reginald Barker—Director) (Univesal) (Review—July 1) (Consensus—July 8).
Storm Girl, The (Anchor) (Peggy O'Day—Starred) (Review—August 26).
Story of the Lark (2 reels) (Pathe) (Review—August 5).
Strange Idols (5,700 feet) (Dustin Farnum—Star) (Bernard Durning—director) (Fox) (Review—June 10) (Consensus—July 15).
Stranger of the Hills (Anchor).
Strictly Modern (1 reel) (Harry Pollard—Star) (Pathe).
Stroke of Midnight, The (6 reels) (Victor Seastrom—Star) (Victor Seastrom—Director) (Metro) (Review—June 17) (Consensus—June 24).
Stuck in the Mud (1 reel) (Mutt and Jeff-Fox).
Such Is Life in Near London (1 reel) (Hy Mayer Travelaugh) (F. B. O.) (Review—August 19).
Such Is Life on the Riviera (Hy Mayer Travelaugh) (F. B. O.) (August 12).
Such Is Life on the Rivier (Hy Mayer Travelaugh) (F. B. O.) (August 12).
Supply and Demand (2 reels) (Johnny Jones—Star) (Pathe-J. K. McDonald Productions).
Sunshine Harbor (4,300 feet) (Margaret Beecher) (Edw. Hemmer—Director) (Playgoers Pictures).

T

Take a Tip (2 reels) (Tweedy Comedy-Sanford Productions).
Take Next Car (1 reel) (Paul Parrott) (Pathe).
Ten Seconds (2 reels) (Lee Moran—Star) (Universal).
Texas (5 reels) (Franklyn Farnum—Star) (Phil Goldstone).
They Like 'Em Rough (4,700 feet) (Viola Dana—Star) (Harry Beaumont—Director) (Metro) (Review—June 10) (Consensus—July 29).
Through the Storm (5,905 feet) (Edith Stockton and Louis Kimbell) (Horace G. Plimpton—Director) (Playgoers Pictures).
Three Buckaroos, The (4,599 feet) (Featured Cast) (Fred J. Balshofer—Director) (American Releasing) (Review—August 12).
365 Days (2 reels) ("Snub" Pollard—Star) (Pathe) (Review—August 19).
Todd of the Times (3 reels) (Frank Keenan—Star) (Pathe—reissue).
Top of New York, The (5,148 feet) (May McAvoy—Star) (William D. Taylor—Director) (Paramount) (Review—July 1) (Consensus—July 22).
Toonerville Topics (Educational) (2 reels) (Comment—August 26).
Torchy's Nut Sunday (2 reels) (Johnny Hines—Star) (Educational) (Review—July 15).
Touch All the Bases (1 reel) (Paul Parrott) (Pathe) (Review—August 12).
Tracked Down (2 reels) (Art Acord) (Universal).
Truth Juggler, The (1 reel) (Paul Parrott) (Pathe—reissue) (Review—August 19).
Torchy Steps Out (2 reels) (Johnny Hines—Star) (Educational) (Review—June 24).
Tracks (5,466 feet) (Noble Johnson—Star) (Joseph Franz—Director) (Associated Exhibitors) (Review—June 17) (Consensus—July 8).
Treasure Bound (2 reels) (Produced by Jack White—Educational) (Review—July 22).
Trickery (2 reels) (Dorothy Woods and Harold Goodwin—Stars) (Universal).
Trimmed (4,583 feet) (Hoot Gibson—Star) (Harry Pollard—Director) (Universal) (Review—July 8) (Consensus—July 22).
Trip to Paramountown, A (2 reels) (Paramount) (Review—July 15).
Trooper O'Neil (4,862 feet) (Charles Jones—Star) (C. R. Wallace and Scott Dunlap—Directors) (Fox) (Review—July 29).
Tropical Love (Playgoers Pictures).
Tromper, The (4,480 feet) (Gladys Walton—Star) (Harry B. Harris—Director) (Universal) (Review—July 29) (Consensus—August 5).
Twenty-One (3 reels) (Bryant Washburn—Star) (Pathe Playlet—reissue) (Review—July 29).
Typical New England (Kineto) (Review—August 19).

U

Under Oath (Selznick) (5 reels) (Elaine Hammerstein—Starred) (Review—August 26) (George Archainband—Director).
Understudy, The (4,537 feet) (Doris May—Star) (William A. Seiter—Director) (F. B. O.) (Review—July 8) (Consensus—August 19).
Unfermented Bricks (1 reel) (Neeley Edwards—Star) (Universal).
Unfoldment, The (5,795 feet) (Florence Lawrence—Star) (George Kern—Director) (Associated Exhibitors) (Review—July 1) (Consensus—August 19).
Unmasked (2 reels) (Art Acord—Star) (Universal).
Up in the Air About Mary (5 reels) (Louise Lorraine—Star) (William Watson—Director) (Associated Exhibitors) (Review—July 8).

V

Movie Chat No. 21 (Urban) (Hodkinson) (Review—July 22).
Veiled Woman, The (5,300 feet) (Adapted from Myrtle Reed's novel, "A Spinner in the Sun") (Lloyd Ingraham—Director) (Hodkinson) (Review—June 24) (Consensus—August 19).
Virgin's Sacrifice, A (4,867 feet) (Corinne Griffith—Star) (Webster Camphell—Director) (Review—July 1) (Consensus—August 12).

W

Wall Nut, The (1 reel) (Roy Atwell) (Universal).
West of the Pecos (4,300 feet) (Neal Hart—Star and Director) (William Steiner) (Review—August 19).
West of Chicago (5 reels) (Fox) (Charles Jones—Starred) (Paul Schofield—Director) (Review—August 26).
When Husbands Deceive (5,708 feet) (Leah Baird—Star) (Wallace Worsley—Director) (Associated Exhibitors).
Wild Life, A (Harold Lloyd—Star) (Pathe—reissue) (Review—August 19).
Wildness of Youth, The (7 reels) (Virginia Pearson—Featured) (Ivan Abramson) (Review—August 26).
Worm That Turned, The (Cartoon) (Pathe—Aesop Fable) (Review—August 19).
What's Wrong with the Women (6 reels) (Featured Cast) (William Neil—Director) (Equity) (Review—August 12).
When the Devil Drives (5 reels) (Leah Baird—Star) (Arthur F. Beck—Director) (Associated Exhibitors) (Review—July 8).
While Satan Sleeps (6,675 feet) (Jack Holt—Star) (Joseph Henahery—Director) (Paramount) (Review—July 8) (Consensus—July 22).
White Masks, The (5,000 feet) (Adapted from the story by E. H. Corr) (Franklyn Farnum—Star) (George Holt—Director) (Merit Co.) (Review—July 1).
Woman of No Importance, A (5 reels) Adapted from Oscar Wilde's play) (Denison Clift—Director) (Review—June 17) (Consensus—July 8).
Woman Who Came Back, The (5,106 feet) (Adapted from the novel, "Sonia," by Stephen McKenna) (Featured Cast) (Denison Clift—Director) (Playgoers) (Review—August 12).

Y

Yellow Men and Gold (5,224 feet) (Adapted from Gouverneur Morris' story) (Helene Chadwick and Richard Dix—Featured) (Irvin V. Willat—Director) (Goldwyn) (Review—June 10) (Consensus—July 1).
You and Me (2 reels) (Century Comedy Kids) (Century Comedy-Universal).
Young Diana, The (Paramount-Cosmopolitan) (Marion Davies) (Albert Capellani and Robert Vignola—Directors) (Review—August 12).

Reed Renominated

The victory of United States Senator James A. Reed over Breckenridge Long for the Democratic nomination for United States Senator from Missouri has brought joy to the moving picture colony of St. Louis and to the exhibitors throughout the state.

Reed was bitterly fought by the Missouri Anti-Saloon League, the International Reform Bureau, the Lord's Day Alliance and the Women's Christian Temperance Union. Despite the fact that every large metropolitan newspaper of the state and the Democratic State and most of the local committees apposed him, Reed won by 6,500 votes.

Robin Is President

R. Clinton Robin, Pathe, was unanimously elected president of the Washington Film Board of Trade, at a recent meeting of the organization. Other officers elected were Walter Price, Goldwyn, vice president; Eugene Wilson, Vitagraph, treasurer, and C. M. Thomas, Strand Film, secretary. It was also voted to continue the services of Charles E. Wagner as corresponding secretary.

Tries 10 Cent Plan

M. Oppenheimer, of New Orleans, La., writes us that his Empire Theatre closed August 9 and that he has moved into the Lafayette Theatre, a thoroughly modern structure. The Lafayette hasn't been doing so well in the past and he will try out a straight 10 cent admission, running high class features, comedies and a novelty reel.

Black Sells House

The Black New England Theatres, Inc., this week sold the Opera House, formerly Hamilton Hall, Ludlow, Vt., back to its former owner, H. N. La Mare.

Files Judgment

Judgment for $2,695.60 against the Nicholas Kessel Laboratories, Inc., and in favor of the Powers Film Products Company, was filed Tuesday by Black, Varian & Simon of 50 Pine street. The judgment was obtained against the Kessels in the Circuit Court of Bergen County, N. J. The Powers company, being a resident of this county, filed the judgment in the New York County Clerk's office.

Extends Activities

Joseph Moscovitz, who operates the City Hall Theatre, a picture house and the only theatre in the financial district of New York City, has bought from Isidor Benenson the picture theatre under construction on Southern Boulevard, near Fremont street, the Bronx, for close to $250,000. The City Hall Theatre has been a subscriber to Moving Picture World for seven years.

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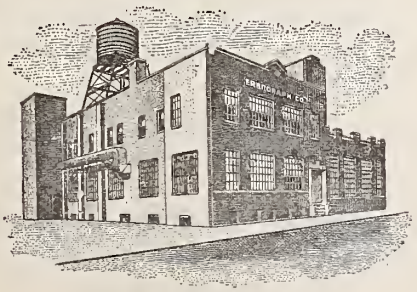

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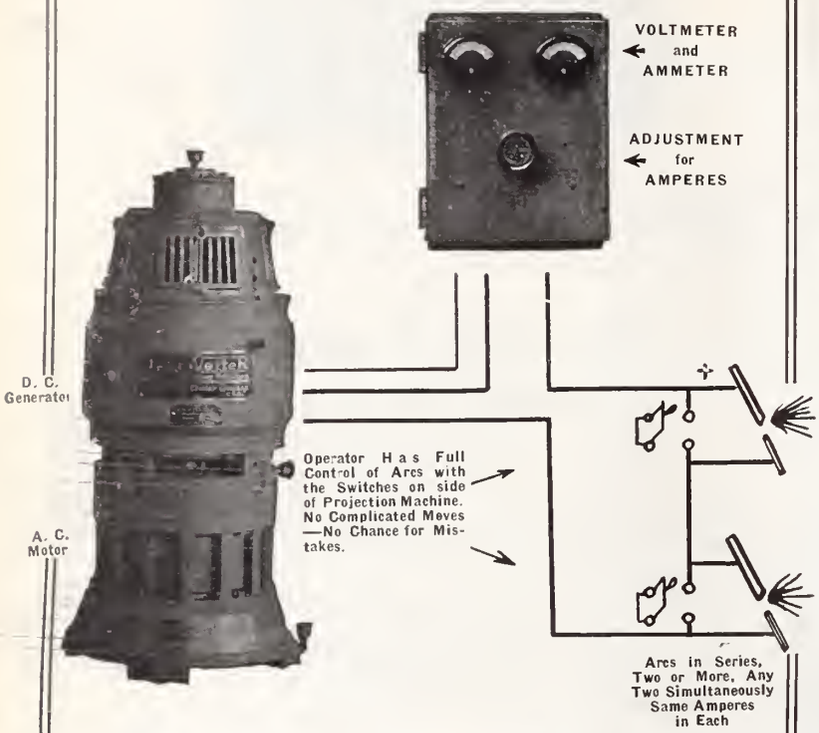
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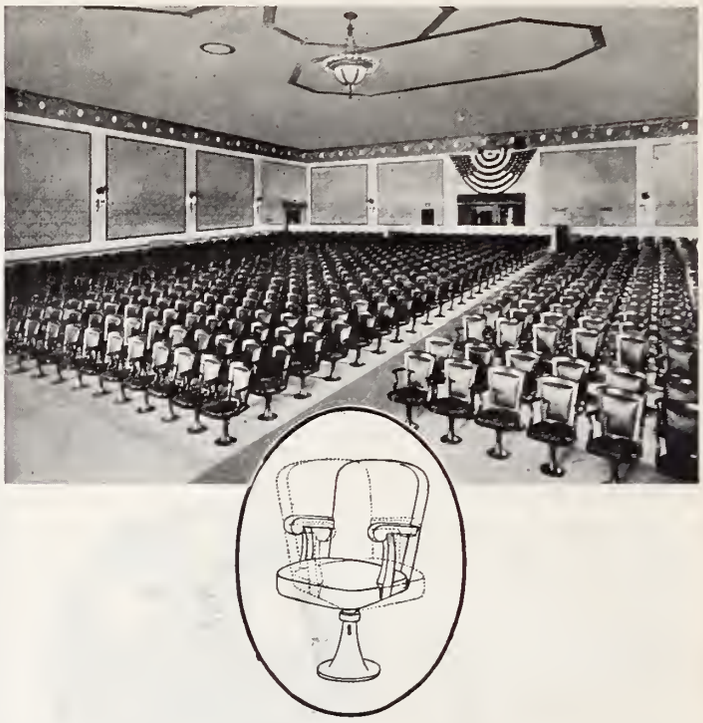

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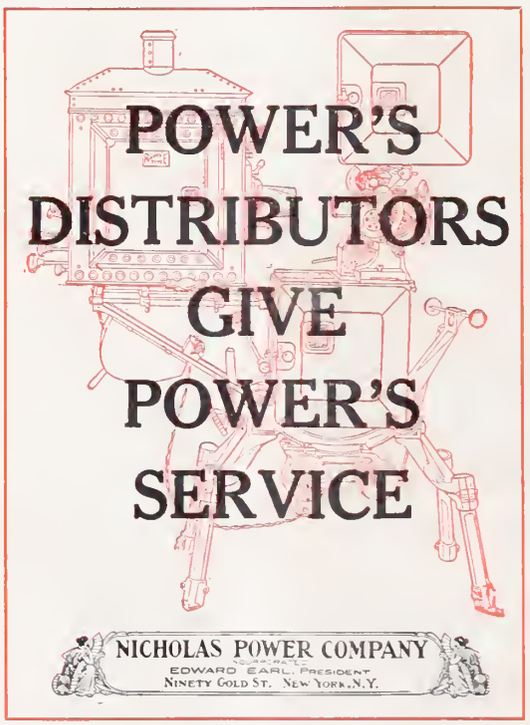

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